

**COURSE DATA****DATA SUBJECT**

Code: 35715
Name: Literature and audiovisual 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

GUTIERREZ KOSTER ISABEL

SUMMARY

This course belongs to literary studies in language B and its aim is to deepen the knowledge of German literature through the study of its relationship to the audiovisual arts, focusing on a number of German films from recent years. The ability to analyse cinematographic films or television productions contributes to the development of media competence in a broader sense and, to this end, theoretical and methodological foundations will be established which will lead to a process of in-depth analysis of the audiovisual and/or literary element. In this way, through the study and analysis of filmic resources and their practical application by the student him/herself, it is possible to acquire a greater knowledge of literary analysis and understanding of the written text.

PREVIOUS KNOWLEDGE



RELATIONSHIP TO OTHER SUBJECTS OF THE SAME DEGREE

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

OTHER REQUIREMENTS

The following are considered to be adequate prior knowledge for this subject:

- general knowledge of literature and basic skills to understand, interpret and study literary texts
- basic general knowledge in related areas of Humanities
- interest in reading texts of different types
- a reflective and critical spirit
- interest in the study of cultural phenomena related to literature

COMPETENCES / LEARNING OUTCOMES

-

Analyse the relationship between foreign-language literary texts and performing or audiovisual arts.

Apply information and communication technologies and computer tools to modern languages and literatures.

Apply quality criteria to work in the field of modern languages and literatures.

Describe and analyse phenomena related to cultural diversity.

Identify research issues and themes and evaluate their relevance in the area of study.

Know and apply the techniques and methods of analysis of literary texts in a foreign language.

Know the grammar and develop communicative competences in (a) foreign language(s).

Locate, manage and synthesise bibliographic information on various media in the area of modern languages and literatures.

Students must have acquired knowledge and understanding in a specific field of study, on the basis of general secondary education and at a level that includes mainly knowledge drawn from advanced textbooks, but also some cutting-edge knowledge in their field of study.

Students must have developed the learning skills needed to undertake further study with a high degree of autonomy.

Students must have the ability to gather and interpret relevant data (usually in their field of study) to make judgements that take relevant social, scientific or ethical issues into consideration.

Work as a team in the environment of modern languages and literatures.

**DESCRIPTION OF CONTENTS****1. Introduction**

The introduction will provide an overview of the origins and beginnings of film in German language.

2. Film and cinema analysis

Introduction to cinematographic language and of the Mise-en-scène. Aspects related to framing, camera movements and angles, lighting as a dramatic expression, etc. Identification of cinematographic aesthetics and styles throughout the history of cinema, taking into account the importance of technical changes and innovations, will be studied.

3. Analysis of cinematographic and literary works

Cinematographic and/or literary works in aesthetic will be analysed as well as narrative and theoretical terms to arrive at the establishment of a description of the construction of the film and how the ideological, narrative and aesthetic propositions of the filmmaker/author determine the forms, expressive and content, of the filmic and literary construction. Planned film and literary work: "Sonnenallee" (Leander Haußmann, 1999) - "Am kürzeren Ende der Sonnenallee" (Thomas Brussig, 1999).

These contents will be reflected in the knowledge and understanding of inequalities based on sex and gender; in the deepening of the knowledge of movements, works and authors of literature in the B language; the increase of the ability to read, interpret and analyze works written in the literature studied, in their original language; in the competence to comment on a literary text in language B applying methods of analysis and operative concepts of literary criticism; in the increase of the capacity to develop in writing and expose in language B a critical and synthetic reflection on aspects of the literature studied, applying operative concepts of criticism and literary studies; and reinforce communicative competences in language B.

WORKLOAD**PRESENCIAL ACTIVITIES**

Activity	Hours
Theory	45,00



Seminar	15,00
Total hours	60,00

NON PRESENCIAL ACTIVITIES

Activity	Hours
Attendance at other activities	10,00
Individual or group project	30,00
Independent study and work	20,00
Preparation of lessons	0,00
Preparation for assessment activities	30,00
Resolution of case studies	0,00
Total hours	90,00

TEACHING METHODOLOGY

This subject is part of the **Consolidated Educational Innovation Project INNOVA-TEA** (UV-SFPIE_PIEC-2735478) and follows the activities approved by the SFPIE of the UV.

The task of the lecturer is not only to provide the student with information, but also to facilitate learning, to motivate the student on the basis of a subject of study and to develop the student's capacity for reflection and self-learning. For this reason, theory and practice are closely linked in this subject and it is not possible to divide the lessons into these two categories.

During the classes, different teaching methods will be used: We will use the lecture model especially in the theoretical sections, since this model offers the possibility to present the most relevant aspects of each subject in a clear and synthesised way and to dominate the presentation time.

This methodology will be complemented not only with practical exercises to be carried out in groups and/or individually, but also with oral presentations in class and work on various topics that will involve, to a large extent, the use of new technologies (ICT). It is especially here that the student is invited to take advantage of the lecturer's tutorials to resolve any doubts.

Students must also learn to work autonomously, making use of resources such as the Internet, Virtual Classroom, bibliographic resources on paper and online, etc. and thus contribute to their own construction of part of the course content - always supervised, of course, by the lecturer in their tutorials. Likewise, working with peers, i.e. in groups, will be a way of encouraging an attitude of discovery and criticism towards oneself and the profession, and will serve to reinforce their communication and argumentation skills.

It is essential, on the other hand, that students try to get involved as much as possible in any kind of cultural activity, either at the lecturer's suggestion or on their own initiative.

This subject takes particular account of **SDGs** 8 ("Decent work and economic growth"), 10 ("Reducing inequalities") and 16 ("Peace, justice and strong institutions") by showing, from a diachronic perspective, socio-political inequalities in certain contexts of 20th century German history and putting them into perspective.

EVALUATION

The assessment will consist of 4 distinct parts:



Type of assessment	%
a) Individual written exam	35% (recoverable)
b) Assistance, oral and written participation	20% (not recoverable)
c) Oral presentations and radio workshop	20% (not recoverable)
d) Final creative project	25% (recoverable)

- The grades of the different sections obtained in the first call will be maintained.
- To pass the course a minimum of 5 out of 10 is required only in section a).

- A Class attendance of no less than 80% without justified cause is recommended. In case of non-compliance with this requirement, a written work in German of a MINIMUM of 3 pages (pictures apart) is obligatory. Mandatory format: Times New Roman 12, 1.5 line spacing, no spacing, margins 2.5 cm. The paper will consist of a film analysis of a film of the student's choice, to be handed in at the latest on the day of the first/second call.

- A written exam on the theoretical part will take place in October. The exact date will be announced in class and by email. In case of failing this part, it can be recovered in the second official call, as can be the final creative project.

- Oral presentations are binding and mandatory, i.e. the student is expected to commit to the proposed topic and date for the benefit of the organisation and structure of the whole course. Each oral presentation should be accompanied by a handout with questions/tasks for the other students to ensure that the content presented has been correctly understood.

- Oral participation in class is a fundamental part of the course. It is not a question of attendance but of taking an active part in class. For the evaluation of written participation, all the exercises done in class and at home will be taken into account, as well as the appropriate corrections of homework, which will be handed in when appropriate. The handing in of exercises at the end of the course will not be accepted.

- In class, instructions will be given on how to carry out the final creative project, but basically it will consist of a short film adaptation (about 5-8 minutes) of a literary or creative text in German, in which all the aspects that have been explained throughout the course are applied. This will be done in groups of 3 or 4 people and each student is responsible for setting up and organising his or her group well in advance. The audiovisual projects will be viewed on the date of the first sitting exam (or, in case of failing, at the second call) and then each group will have to make a brief presentation to explain the most relevant points of their work.

Intellectual honesty is vital in academic communities and for the fair assessment of student work. All work submitted for this course must be of original authorship. Papers that make use of fraudulent collaboration



or composition with the help of artificial intelligence (ChatGPT or others) will not be accepted, unless their use is part of the contents of the course and is authorised by the teaching staff.

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

- Ackermann, Kathrin / Laferl, Christopher F. (ed.): Transpositionen des Televisiven. Fernsehen in Literatur und Film. Bielefeld 2009.
- Bauschinger, Sigrid (ed.): Film und Literatur: literarische Texte und der neue deutsche Film. Bern u. München 1984.
- Faulstich, Werner: Die Filminterpretation. Göttingen 1995.
- Gast, Wolfgang: Grundbuch : Einführung in Begriffe und Methoden der Filmanalyse. Frankfurt/Main 1993.
- Gast, Wolfgang: Literaturverfilmung. Bamberg 1999.
- Hickethier, Knut: Film- und Fernsehanalyse. Stuttgart 1996.
- Poppe, Sandra: Visualität in Literatur und Film. Eine medienkomparatistische Untersuchung moderner Erzähltexte und ihrer Verfilmungen. Göttingen 2007.