

**COURSE DATA****Data Subject**

Code	35715
Name	Literature and audiovisual arts in the German language
Cycle	Grade
ECTS Credits	6.0
Academic year	2023 - 2024

Study (s)

Degree	Center	Acad. year	Period
1008 - Degree in Modern Languages and Literatures	Faculty of Philology, Translation and Communication	3	First term

Subject-matter

Degree	Subject-matter	Character
1008 - Degree in Modern Languages and Literatures	11 - Literature studies in language B (CO German)	Optional

Coordination

Name	Department
GUTIERREZ KOSTER, ISABEL	155 - English and German

SUMMARY

The aim of this course 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 (RD 1393/2007) // LEARNING OUTCOMES (RD 822/2021)

1008 - Degree in 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 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.
- Students must have developed the learning skills needed to undertake further study with a high degree of autonomy.
- Know the grammar and develop communicative competences in (a) foreign language(s).
- Apply information and communication technologies and computer tools to modern languages and literatures.
- Work as a team in the environment of modern languages and literatures.
- Apply quality criteria to work in the field of modern languages and literatures.
- Know and apply the techniques and methods of analysis of literary texts in a foreign language.
- Understand the texts of foreign literature in the native language.
- Locate, manage and synthesise bibliographic information on various media in the area of modern languages and literatures.
- Identify research issues and themes and evaluate their relevance in the area of study.
- Describe and analyse phenomena related to cultural diversity.
- Analyse the relationship between foreign-language literary texts and performing or audiovisual arts.



LEARNING OUTCOMES (RD 1393/2007) // NO CONTENT (RD 822/2021)

1. Knowledge of the main movements, works and authors of German literature.
2. Ability to read, interpret and analyse works of German literature.
3. Ability to develop in writing and present a critical and synthetic reflection on aspects of the literature studied.
4. Reinforcement of communicative skills in German.

DESCRIPTION OF CONTENTS

1. Introduction

Origins and beginnings of film.

2. Film and cinema analysis

Introduction to cinematographic language. Mise-en-scène. Study of 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.

3. Analysis of cinematographic and literary works

Analysis of cinematographic and/or literary works in aesthetic, 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).

**WORKLOAD**

ACTIVITY	Hours	% To be attended
Theory classes	45,00	100
Seminars	15,00	100
Attendance at events and external activities	10,00	0
Development of group work	20,00	0
Development of individual work	10,00	0
Study and independent work	10,00	0
Readings supplementary material	10,00	0
Preparation of evaluation activities	30,00	0
TOTAL	150,00	

TEACHING METHODOLOGY

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.

EVALUATION

The assessment will consist of 4 distinct parts:



Type of assessment	%
a) Individual written exam	35%
c) Oral and written participation	20%
d) Oral presentations and radio workshop	20%
e) Final creative project	25%

- Class attendance must not be less than 85%. If attendance is not possible, a written assignment in German of MINIMUM 3 pages (pictures not included) must be completed. Mandatory format: Times New Roman 12, 1.5 line spacing, no spacing, margins 2.5cm). The work will consist of the analysis of a film chosen by the student and must be handed in on the day of the first/second call at the latest. This work will be assessed as PASS/FAIL.*

- A written exam on the theoretical part will take place in October. The exact date will be announced in class and by email. The minimum mark for the average is 4.5. In case of failing this part, it can be recovered in the second official call.

- 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.

- Failure to take or hand in one of the parts of the assessment automatically means losing the percentage of the mark that has been assigned in the table. That is to say, even if the exam is passed, the final average must be equal to or higher than 5 and it is only possible to recover the exam in the second call, not the rest of the parts. It should be remembered that this is a practical subject with a continuous assessment system.

- In class, instructions will be given on how to carry out the final creative work, 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 will be 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 work will be presented on the date of the first call exam and there will be no recovery.

- Tutorials are, in principle, of a voluntary nature, although their importance and necessity is evident, above all for the completion of the presentations, assignments and portfolio, but also to comment on any other aspect related to the development of the course. However, the lecturer reserves the right to carry out selective tutorials with certain students (who will be informed through the Virtual Classroom / email), and which will therefore be compulsory and will have consequences for the final mark.



* 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.

REFERENCES

Basic

- Faulstich, Werner: Die Filminterpretation. Göttingen 1995
- Gast, Wolfgang: Grundbuch : Einführung in Begriffe und Methoden der Filmanalyse. Frankfurt/ 1993
- Gast, Wolfgang: Literaturverfilmung. Bamberg 1999
- Hickethier, Knut: Film- und Fernsehanalyse. Stuttgart 1996

Additional

- Ackermann, Kathrin / Laferl, Christopher F. (ed.): Transpositionen des Televisiven. Fernsehen in Literatur und Film. Bielefeld 2009
- Bauschinger, Sigrid Film (ed.): Film und Literatur: literarische Texte und der neue deutsche Film. Bern u. München 1984
- Poppe, Sandra: Visualität in Literatur und Film. Eine medienkomparatistische Untersuchung moderner Erzähltexte und ihrer Verfilmungen. Göttingen 2007.