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|  |    |  |  |   | **UNIVERSITY OF BANJA LUKA** **FACULTY OF PHILOLOGY**   |
|  |  |
|  | **Doctoral academic studies**  |
| **Study program** |  | **Science of literature** |

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| **Subject** | **GERMAN DRAMA IN THE 18th CENTURY** |  |
| **Subject code** | **Subject status** | **Semester** | **Classes fund** | **Number of ECTS points** |
|   | elective  | 3. or 4.  | 30  | 10  |
| **Professors** | Dr. Ljiljana Aćimović, assistant professor |  |

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| **Conditioned by other subjects** |
| no  |
| **Objectives of studying the subject:** |
| Acquaintance of doctoral students with the changes that German drama experienced in the 18th century. German drama of the 18th century in the context of European drama of the 18th century. Sensitization for different methodological approaches in the study and interpretation of works. |
| **Learning outcomes (acquired knowledge):** |
| The doctoral students have general knowledge about the development of German drama. Expanding and deepening knowledge about German drama of the 18th century in the context of European drama of the 18th century from a literary history and genre perspective. Doctoral students are trained to independently perform a literary-historical and genre interpretation analysis of 18th-century German drama by applying the appropriate methodology. |
| **Course content:** |
| German drama at the beginning of the 18th century: the comedies of Christian Weise. Gottsched's reforms based on French classicist tragedies. Gellert and German bourgeois comedy. Changes in the concept of drama: Johann Elias Schlegel and Gotthold Ephraim Lessing. German civil tragedy. With Lessing and Wieland (Chr. M. Wieland), Shakespeare enters German literature. He will be especially emulated by representatives of Sturm und Drang, changes in drama caused by new role models: Lenz, Klinger, young Goethe (Johann Wolfgang von Goethe) and Schiller (Friedrich Schiller). Classical German drama: Goethe and Schiller. Popular playwrights: August von Kotzebue. The beginning of romantic drama: Ludwig Tieck. Hölderlin. |
| **Methods of teaching and mastering the material:** |
| Lectures, seminar paper, consultations, independent student work. |
| **Literature:** |
| 1. Heide Hollmer, Albert Meier (Hrsg.): *Das Dramenlexikon des 18. Jahrhunderts*, C. H. Beck, 2001.
2. Gisbert Ter-Nadden: *Lessings Trauerspiele. Der Ursprung des modernen Dramas aus dem Geist der Kritik*, Stuttgart: J. B. Metzler Verlagsbuchhandlung, 1986.
3. Christian Rochow: *Das bürgerliche Trauerspiel*, Stuttgart: Reclam, 1999.
4. Karl S. Guthke: *Das deutsche bürgerliche Trauerspiel*, Stuttgart: J. B. Metzler Verlagsbuchhandlung, 2006.
5. Cornelia Mönch: *Abschrecken oder Mitleiden. Das deutsche bürgerliche Trauerspiel im 18.*

*Jahrhundert: Versuch einer Typologie*, De Gruyter, 1993. 1. Cornelia Zumbusch: *Immunität der Klassik*, Berlin: Suhrkamp Verlag, 2011.
2. Erika Fischer-Lichte: *Geschichte des Dramas*, 2 Bde, Stuttgart: UTB, 2010.
 |
| 1. Christopher J. Wild: *Theater der Keuschheit – Keuschheit des Theaters*, Rombach Druck- und Verlagshaus, 2003.
2. Silke Müller, Susanne Wess: *Studienbuch Neuere deutsche Literaturwissenschaft: 1720-1848*, Känigshausen & Neumann, 1999.
 |
| **Forms of knowledge testing and assessment:** |
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| **Special indication for the subject:** |
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| **Name and surname of the professor who prepared the data: Dr. Ljiljana Aćimović** |