
Ukrainian Theater Productions of German-Language Works as Intercultural Learning in Wartime Kyiv

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Abstract. The article examines the attendance of four Ukrainian theatrical productions based on German-language works by Erich Maria Remarque, Friedrich Dürrenmatt, E. T. A. Hoffmann, and Helmut Krausser, organized by the author for students of German studies in wartime Kyiv during the 2024–2025 academic year. Against the backdrop of years of distance learning, these visits returned students to in-person communication and communal cultural learning amid air raid alerts and transport constraints. Before each show, there was a brief discussion of the lives and works of the German-language authors, concluding with a short quiz. Afterward, students took part in an informal discussion of the production. This format was aimed at developing awareness of historical context, familiarity with theatrical genres, and restoring a sense of academic community beyond the classroom. The principal conclusion of this study, based on the out-of-class learning practices, is that Ukrainian-language productions facilitate students' engagement with German-speaking culture by reducing anxiety about communicating in German and encouraging them to read original German-language texts.

Keywords: intercultural communication, education through theater attendance, German studies, Ukrainian theater, wartime Kyiv, German-language theater and literature, student engagement.

Problem Statement. Since 2020, my university teaching has taken place almost entirely online—first because of the pandemic, then because of Russia's full-scale invasion. For students of languages and literature, the move to remote instruction meant losing the embodied, shared spaces where cultural learning usually takes place: libraries, museums, galleries, and theaters. These are the places where personal and collective presence activates learners' attention, where literary and dramaturgical interpretation becomes purposeful, contextualized, and social, and where abstract terms such as "genre," "tone," "form," or "gender" acquire tangible shape before audiences' eyes. In wartime Kyiv, theaters adapted with air raid protocols, generators, altered schedules, and patient audiences, yet my own language courses at the university remained online due to the forced

dislocation of dozens of students or their choice to stay in their hometowns due to Russian aggression. When the threat of an air raid alert makes even a bus ride fraught with risk—and considering that public ground transportation in Kyiv used to stop during air raid alerts—taking students out to the theater can seem frivolous or ill-conceived. It is, however, profoundly relevant. Precisely under wartime conditions, when everyday life is saturated with interruption and anxiety, live performance becomes an extraordinarily powerful medium for intercultural learning and communication. It recenters bodies and voices, makes community visible, and, for students studying German, allows them to encounter the cultural sensibilities of German-speaking authors in a meaningful and accessible way: through quality Ukrainian-language productions in familiar

or sometimes new venues, close to home or far from it (for students from outside Kyiv), with peers and trusted adults, but also strangers on either side of them in the theater.

This project was both conventional and challenging. During the 2024–2025 academic year, I organized four theater visits for students of German at Mykhailo Drahomanov State University of Ukraine. All four performances were in Ukrainian and based on German-language texts: Erich Maria Remarque's *Drei Kameraden* (*Three Comrades*), Friedrich Dürrenmatt's *Der Besuch der alten Dame* (*The Visit*), E. T. A. Hoffmann's *Nussknacker und Mausekönig* (*The Nutcracker and the Mouse King*), and Helmut Krausser's *Haltestelle. Geister* (*Stop. Ghosts*). Because my courses had been online for four consecutive academic years, these outings were also the first in-person encounters I had with many of the students I had taught. One student shared in their post-performance feedback that it was their first-ever theater visit. I took that revelation as both a challenge and an achievement: if a student can reach the age of twenty without once having sat through a play, the very first experience matters greatly, and a teacher's choices of venue, timing, format, and production can spark a habit of theater-going that may long outlast any class I teach.

Aim and Objectives. The aim of this article is to narrate, analyze, and reflect on an ambitious and highly instructive practice: using Ukrainian-language productions of German-language works to develop cultural literacy among students of German in wartime Kyiv. I pursue this aim by outlining the design of each visit, explaining the rationale for that design, describing how it functioned on the evening, presenting a detailed account of what students said and noticed, situating our experience in the repertory and critical context of the productions, and discussing the particular value of encountering German culture mediated in Ukrainian translation. The objectives are to demonstrate how a flexible, repeatable format can catalyze intercultural learning among undergraduate and graduate students in ways that online classes struggle to deliver; to identify the specific kinds of intercultural understanding that emerged; to argue that Ukrainian-language staging offers distinct

pedagogical advantages, especially at the beginner level of language proficiency; and to outline a research agenda for assessing the impact of theater-going on cultural learning.

Context and Design. The practical constraints of wartime teaching sharpened my desire to take students to the theater because it allowed me to interact with them in person. Given the realities of air raid alerts, power outages, and unreliable public transportation, the format had to be flexible, friendly, and resilient—something that could survive a change of plan and still contribute to learning. My original idea was to integrate the second theater visit, to *The Visit*, into a small *Praxiserkundungsprojekt* (PEP, practical research project) for the Goethe-Institut's *Deutsch Lehren Lernen* (DLL, “Teaching and Learning German”) Module 4, *Aufgaben, Übungen, Interaktion* (“Tasks, Exercises, Interaction”). That micro-project would have provided formal tasks, deadlines, and assessment criteria, but it proved too brittle: alerts could cancel or delay the show; students traveled from different parts of the city; and an evaluation-heavy wrapper added anxiety where I wanted to relieve it.

I decided against including this visit in the formal research project because the students refused to take the initiative in preparing parts of the tasks themselves. I had aimed to create an interactive project, but students were unwilling to take responsibility for certain tasks. This led me to focus instead on a different project within the *Deutsch Lehren Lernen* professional development course [6]. I kept the PEP framework for *The Visit*, knowing I would not use the results for my final DLL report at the Goethe-Institut Ukraine, while designing all the outings as extracurricular events with the same pedagogical scheme, without grading pressure.

I kept the pedagogical core consistent for each visit. Before the curtain, we gathered for a seven-to-fifteen-minute warm-up: a brief round of introductions, sharing what students had learned about the piece, the author, and the theater (usually two or three students gave short briefings—one about the author and period, one about the work and its publication history, and one about a motif to listen for). Then came a ten-question quiz—on paper for the first visit, on phones for the later

three—covering the author and the work, with one or two factual questions about the venue. The quiz aimed to engage students' attention and memory rather than assess their knowledge.

After the performance—and sometimes during intermissions—we spoke briefly in the lobby or on the steps, then followed up by email. I did not ask for essays but for one or two paragraphs of feedback: what image stayed with you, which choice felt unsettling or just, and why a particular scene moved you. Taken together, the warm-up, briefing, and reflection formed a ritual small enough to fit in my backpack and phone, yet strong enough to make a night at the theater educational without turning it into an exam.

Two further decisions shaped this project. First, I invited my German-speaking friends—the educator Kathrin Franke and the political scientist and activist Tim Bohse—both as authorities and as open-eyed guests whose participation could break the ice. Second, I chose one professional stage and one student stage. The Ivan Franko National Academic Drama Theater offers scale, high-quality performances, and repertory weight, and it also has affordable seats thanks to its capacity. The Training Theater of the Kyiv National Karpenko-Karyi University of Theater, Cinema and Television offers proximity, youthful energy, and, crucially, low prices for all its tickets. An eighty-hryvnia ticket at either venue meant that I could purchase the necessary number of tickets without having to ask for free seats.

The First Encounter: Remarque's Three Comrades. On 13 October 2024, the author, together with fifteen female students and one male student from the Faculty of Foreign Philology at Mykhailo Drahomanov State University of Ukraine who are studying German, as well as his German friends Tim Bohse and Kathrin Franke, attended the performance of *Three Comrades*, directed by Yurii Odynokyj, at the Ivan Franko National Academic Drama Theater [10]. The choice was deliberate. Students had read about Remarque before coming to the theater, and most knew *All Quiet on the Western Front* as a story eclipsed by its film afterlives, but little else. In the pre-show warm-up, a question about the writer's personal life triggered a short discussion of his marriages, and we also briefly discussed the Weimar

period in connection with the quiz questions. Another question about the color black as a motif—drawn from a critical essay we had glanced at—primed the group to look for the stage language of darkness and contrast. During the briefing, students divided the tasks: one outlined the author's creative work, and the other spoke about key events in his life. I then invited students to say a few words about the novel itself and about the writer's work more broadly. I had expected the performance to be the main event; it was, but one unplanned moment overshadowed it. Several students were running late and could not find the theater. Some eventually arrived and took their seats during the performance. Notably, after the show one student said this was their first-ever theater visit. In addition, a shy student who rarely participated in online classes spoke fluently for the first time in my presence and interacted with the invited German-speaking guests.

Before the performance, the students took a short quiz about the life and work of Erich Maria Remarque. Iryna Teslenko answered almost all the questions correctly, scoring the same number of points (9 out of 10) as Tim Bohse. The hardest question concerned the role of the color black in Remarque's work. Halyna Kapnina notes in her article "The lexical-thematic paradigm of the color black in the idiom of E. M. Remarque" [2] that it most often denotes a person's appearance, clothing, or footwear (the other two options were prohibited or unlawful actions and descriptions of a person's emotional and physical state). The quiz was designed to activate students' knowledge of the author, the work, and its context.

Several students wrote after the performance of *Three Comrades* to share their impressions, often emphasizing both the artistic and personal significance of the evening. "Before this I had never been to the theater, and now I realize I will go more often. It was very nice to meet not through a screen; these days seeing a teacher in person is rare. I also want to attend *The Visit*," reflected third-year student Anastasiia Lisova. Master's student Iryna Teslenko called it "a wonderful performance," noting that "the main part of the plot unfolded after the interval (the first two hours were somewhat monotonous). At the end I even shed a tear when

Pat died and Gottfried was killed. And the special effects of snow and rain! I might even start reading the novel.” For first-year Bachelor’s student Andrii Kalo, the gradual unfolding of the plot and the director’s emphasis on “the importance of friendship and love, which become the characters’ only support in this chaotic world” stood out most; the relationship between Pat and Robert was “more than just love; it is a symbol of hope,” with each of her appearances “like a ray of light in the darkness for the protagonist,” and the “visual design of the production is also impressive.” Second-year Bachelor’s student Oleksandra Shadrina described it as “a wonderful evening” that prompted reflection on “some aspects of life,” with a “quite interesting and, in my view, rather heavy” plot that nonetheless left her “not without emotions,” adding thanks for the chance to meet groupmates, other students, and guests Tim Bohse and Kathrin Franke. For Yevhenia Solohubova, also a second-year Bachelor’s student, it was “a first acquaintance both with the figure of Erich Maria Remarque and with the work *Three Comrades*”; she ranked it among “the most romantic” performances she had seen at the Ivan Franko Theater, despite its tragic ending, appreciating the unique stories of each character and the “pleasant bonus” of meeting fellow students in person. Finally, third-year students Kateryna Lukianova and Viktoriia Soinikova summed up the general mood: “We really enjoyed the performance. It left a strong emotional impression, with a wonderful atmosphere and masterful acting. We are very grateful to you for organizing this event. We would be glad to meet again and attend something similar.”

Pedagogically, the Remarque night taught me a great deal about how to approach fiction in German-language classes. In the literature classroom, teachers search for metaphors, analogies, and frames that help bring a fictional story into focus. In the theater, that focus forms itself through embodied performance on stage, and “difficult” ideas—war trauma that persists during peacetime, loyalty to friends and loved ones beyond mindless optimism, and the child-like plainness of hoping for the better—emerge without an explicit theoretical framework. Several students promised themselves they would read the novel afterward. I have not turned such promises

into assignments, because the desire to read fiction often lasts longer when it remains elective.

The Second Encounter: Dürrenmatt’s

The Visit. On 29 November 2024, twelve students from the Faculty of Foreign Philology at Mykhailo Drahomanov State University of Ukraine (Andrii Kalo, Daria Bilenko, Alina Shkola, Iryna Teslenko, Anastasiia Loburtsova, Anastasiia Kovalenko, Anzhelika Blazhko, Ivanna Turkevych, Daria Simutina, Yana Sinityna, Artem Pavlenko, and Kseniia Drotik), as well as a student from the Faculty of Romance and Germanic Philology at Borys Grinchenko Kyiv Metropolitan University (Tetiana Korolova), attended the performance of *The Visit*, directed by David Petrosian, at the Ivan Franko Theater (based on the work of Swiss playwright Friedrich Dürrenmatt) [3]. Before the performance began, the students spoke about Dürrenmatt’s life and creative work, as well as interesting facts about the Ivan Franko Theater, and took part in an online quiz compiled by the lecturer on the basis of questions about Dürrenmatt that the students themselves had prepared in advance (several students contributed two or three questions) [9]. The best results (9 out of 10) were achieved by Yana Sinityna, Andrii Kalo, and Iryna Teslenko. The performance made a wonderful impression on the young philologists.

After the performance of *The Visit*, students shared feedback that combined gratitude for the opportunity to meet in person with thoughtful reflections on the play’s themes and staging. Third-year student Anastasiia Kovalenko called it “an incredible opportunity to meet in person, which, unfortunately, happens very rarely now,” and praised the performance itself. Noting that it was based on Dürrenmatt’s tragicomedy—though “the ending differs, as far as I remember”—she observed that “both in Dürrenmatt’s *The Visit of the Old Lady* and in the production *The Visit* there is, in fact, a lot of life; the problems are still relevant today; the work makes you think; and the story is quite multifaceted.” She added, “I personally cannot determine who is the villain and who is the victim. And in my opinion one should not try to do that, but simply live through it and draw one’s own conclusions, which will probably differ for everyone. All the more so because living through it is not difficult when our actors’ performances are

simply incredible." First-year student Andrii Kalo also enjoyed the play, noting that it is "not merely a story about revenge or justice—it reflects human nature, greed, double standards, and the influence of money on morality." While the townspeople initially reject "such an immoral bargain," he observed, "gradually material temptations destroy their moral foundations." The play becomes "a brilliant illustration of how money can distort a society's moral principles," as modern society often faces "a choice between what is 'right' and what is 'advantageous.'" Third-year student Daria Simutina described it as "truly interesting and informative <...> really very captivating," adding "I really enjoyed spending time like this! Thank you for such a wonderful and unforgettable experience!" Master's student Iryna Teslenko found it "very interesting and not at all monotonous," seeing it as "a story about love, but also about revenge," and spending the performance "thinking who turned out to be more of a scoundrel—Claire or Alfred—and whether she felt relief after revenge or, on the contrary, lost the meaning of life." She concluded simply: "These were unforgettable impressions!"

The outing to *The Visit* was anchored in the *Deutsch Lehren Lernen* (DLL; Teaching and Learning German) *Praxiserkundungsprojekt* (PEP; practical research project) of the professional development course at the Goethe-Institut Ukraine. I kept the short quiz and briefings, but framed the visit around the question of whether such theater outings could be organized to sustain students' agency and engagement. The evening engaged the group differently from *Three Comrades*: rather than identifying with a trio against the world, *The Visit* offers a town that gradually sells its public conscience in small installments while congratulating itself on its prudence. Students noticed the plot's famous bargain and the slow visual arc from shabby grays to polished surfaces. One response interpreted the color of shoes, coats, and props as a gauge of creeping consent. Another wrestled with the question students eventually ask, and that the play refuses to simplify: who is more of a scoundrel—Claire, who purchases revenge as justice, or Alfred, whose past crime is everyone's excuse? I would argue that such questions are precisely the terrain where intercultural learning happens—they join what is on stage to what is

in a student's personal experience, they force comparison with one's own public ethics, and—especially in wartime—they acquire meaning that is both tangible and urgent.

To enrich our discussion, we could draw on a thoughtful review of the production. Iuliia Bentia's review praises the Ivan Franko National Academic Drama Theater's production of *The Visit* by Friedrich Dürrenmatt, a major contender for the 2025 Ukrainian "GRA" (Great Real Art) theater award. Comparing it with the theater's celebrated 1980s staging by Serhii Danchenko, Bentia notes that director David Petrosian, scenographer Danyila Kolot, and costume designer Nataliia Rudiuk present a new vision. The production foregrounds the theme of revenge, paralleled with scenes from Mozart's *Don Giovanni*, showing Claire Zachanassian's quest for personal satisfaction despite Alfred's life already having punished him. The staging resonates with Ukrainian realities, depicting a poor provincial town mired in its past and moral compromises. Claire's offer of wealth for Alfred's life triggers latent corruption, reflected in visual transformations from shabby grays to ostentatious brightness. Nataliia Sumska's performance evolves from vulnerability to commanding presence, while Oleksii Bohdanovych's Alfred regains life only to relinquish it. Supporting roles, such as the Teacher, Mayor, Policeman, and blind false witnesses, balance poverty with blasphemous behavior, while Claire's servants resemble mannequins. Bentia commends Petrosian's ability to craft a polyphonic theatrical score, layering multiple parallel directorial narratives, making this *Visit* a notable event in Ukraine's theatrical scene [1]. This review helped students contextualize the play and learn how to approach theater criticism.

The Third Encounter: Hoffmann's The Nutcracker and the Mouse King. On 26 December 2024, five students from the Faculty of Foreign Philology at Mykhailo Drahomanov State University of Ukraine—Volodymyr Klapa, Iryna Teslenko, Anastasiia Demianenko, Artem Pavlenko, and Tetiana Vorona—as well as Tim Bohse and Kathrin Franke, attended the performance of *Nussknacker und Mausekönig* (*The Nutcracker and the Mouse King*) based on the work by Ernst Theodor Amadeus Hoffmann, directed by Oleh

Nikitin, at the Training Theater of the Kyiv National Karpenko-Karyi University of Theater, Cinema and Television [4]. Before the performance, students took a quiz [8] about the life and work of Ernst Theodor Amadeus Hoffmann.

After the student production of Hoffmann's *The Nutcracker and the Mouse King* at the Kyiv National Karpenko-Karyi University of Theater, Cinema and Television, audience feedback emphasized both the freshness of interpretation and the promise of the young performers. Master's student Artem Pavlenko described it as "a creative, modern interpretation of a world classic," with performances that "were engaging and refreshed the atmosphere in the hall," adding his gratitude both to the university and to the organizer "for this opportunity." Fourth-year student Tetiana Vorona, who "joined [the] company of art lovers for the first time," called it "a very pleasant experience," praising how "the students interpreted Hoffmann's German classic and performed the characters." She noted that "the quiz also motivated me to learn more about the writer's life and work, which helped me understand the performance better." Master's student Volodymyr Klapa said he "liked the performance," finding it "delightful to see who will soon be joining the formation of our country's dramaturgy" and "precious" to view "interpretations of canonical works through modern lenses," concluding, "Overall, I am absolutely satisfied." Master's student Iryna Teslenko found it "an interesting performance, even if short," and, noting that "this is a student production," insisted it "deserves only applause," expressing confidence that "in the future Ukrainian actors will conquer the world's theater."

The Fourth Encounter: Krausser's Haltestelle. Geister. On 16 May 2025, ten female students from the Faculty of Foreign Philology at Mykhailo Drahomanov State University of Ukraine—Anhelina Samoiliuk, Daria Hryshchuk, Sofia Chepur, Anna Senko, Yana Sinitsyna, Ivanna Turkevych, Kamila Chaika, Anzhelika Blazhko, Sofia Hridasova, and Sofia Medvid, as well as Tim Bohse and the writer and philosopher Yuliia Yemets-Dobronosova, attended the performance of *Haltestelle. Geister* (*Stop. Ghosts*), based on the play by Helmut Krausser, directed by Oleh Nikitin and Dmytro Savchenko, at the Training Theater

of the Kyiv National Karpenko-Karyi University of Theater, Cinema and Television [5].

Before the performance, students took a quiz [7] about the life and work of Helmut Krausser. The highest scores were achieved by Ivanna Turkevych, Yuliia Yemets-Dobronosova, and Kamila Chaika, who gave correct answers to nine out of ten questions.

After the performance of Helmut Krausser's *Stop. Ghosts*, audience reactions reflected both thoughtful engagement and fresh enthusiasm about the performance. The invited guest, writer and philosopher Yuliia Yemets-Dobronosova, remarked that "the performance once again made me think that theater is truly a distinct art form, autonomous from literature, though still connected to it in a complicated way. I'm glad I hadn't read the play beforehand, as that gave me the chance to experience the theatrical spectacle itself. Of course, I'm not suggesting that one shouldn't read dramatic works, but it's especially delightful when, from the very first minute of the performance, you seem to be getting to know all the characters, their relationships, and this whole other world on stage—without any explanation. I think the playwright, too, would not object to this kind of acquaintance. The team that created *Haltestelle. Geister* managed to present a coherent world with its own space and time. It was fascinating to watch how, during the first 15–20 minutes, a form began to take shape out of separate fragments, while you still didn't know what it would become. Special thanks go to the actors and to those responsible for the scenography, because the performance was not just dynamic—it was grounded in interaction. And, of course, the division of the stage into separate worlds (those who saw it will know what I mean) was also a thoughtful move, since the idea of communication with other realities brings us back to what theater was at the dawn of its development."

First-year Bachelor's student Anhelina Samoiliuk said she "liked the performance very much," immediately noticing that "these, though young, actors definitely have talent and acting potential," and that "they conveyed the plot very well and played their roles wonderfully." Fellow first-year student Daria Hryshchuk called it "youthful and well staged," with actors who "played sincerely" and a plot that "held my attention to the very end." Another first-year, Sofia

Medvid, simply said she “liked the performance very much,” found that “the actors performed wonderfully,” and concluded, “I will be waiting for the next performance :) Thank you!”

Haltestelle. Geister returned us to a more conceptually demanding mode. Announced as a ninety-minute, interval-free piece, the production worked as a compact lesson in world-building. A writer-philosopher who joined us as a guest offered the most helpful post-show remark: that the staging had constructed a coherent world with its own time and its own rules for communication between visible and invisible interlocutors, and that this coherence is what convinces an audience to accept the reality of the fictional world. What mattered most to me was the tone of the group after the show. I heard enthusiasm about the theatrical experience and the appetite for more in the future. That appetite is fragile; it depends on cost, travel time, and mood aligning. This is where a student stage, with its short formats and low prices, is both a budget choice and a means of equity. It makes going to the theater affordable and reasonable, which is precisely what it should be.

What Students Learned and How It Became Possible. Across the four visits, a pattern of learning emerged that aligns closely with what intercultural education claims to value. The first dimension was historical orientation. Students began to place the Remarque adaptation within the late-Weimar climate; they linked the town’s bargain in *The Visit* with mid-century European debates on guilt and responsibility; they saw Hoffmann’s fairy tale as a portal into Romanticism; and they met Krausser as a maker of contemporary theatrical thinking that defies established conventions. This historicization was a by-product of hearing the works in Ukrainian in a city that constantly presses the question of how narratives survive in times of crisis. The second dimension was ethical literacy. Dürrenmatt’s plot forces, and helps, a group to ask how prosperity narratives rationalize violence, how the comfort of the many may rest on the silence of a few, and how revenge dresses itself up as justice. Remarque’s trio, by contrast, tutors us in loyalty that is not naïve, in friendship that knows the price of despair and continues paying it regardless, and in a hope that does not confuse itself with optimism. When students

discuss these matters immediately after a performance, they instinctively draw lines to their own institutional and civic lives. The third dimension was genre awareness. The students could observe how a rhythm holds attention, how a short piece earns its transitions, and how an ensemble distributes agency so that a fairy tale becomes theater. Once students realize they can “read” staging, they become braver readers of texts. The fourth dimension was community. After years of blank screens and muted microphones, the communal parts of a theater visit were highly educational. They made the “class” visible to itself as a group sharing a purpose of intercultural learning.

Why Ukrainian-Language Staging Helps, Not Hinders. It is tempting to assume that only exposure to German-language productions qualifies as cultural learning for students of German. My experience suggests otherwise. When the language of performance is Ukrainian, the anxiety of “not understanding everything” disappears, and students’ attention is freed for the cultural work theater does best: presenting and engaging with the drama of being human on stage. Because there is no simultaneous effort to decipher German, there is also no fear of not keeping up. In other words, the Ukrainian stage served as a bridge into German-speaking culture precisely because it freed the performance from the frame of a language lesson and allowed it to be theater first.

Conclusion. In wartime Kyiv, the idea of taking students to the theater bears more weight than usual. Its specific configuration—Ukrainian-language staging, four carefully paired works, one professional stage and one student stage, micro-warm-ups, student-led briefings, brief reflections, and guests who engage in group activities and join the discussion—creates conditions in which cultural understanding can grow quickly and extend back into the German-language classroom.

Future research could test longitudinally whether occasional theater-goers keep attending and whether Ukrainian-language stagings foster confidence to read German originals. Comparative studies could replicate the format in other cities and repertoires, and methodological research could examine whether warm-ups, briefings, and reflections transfer to more effective academic learning.



Ivan Franko Theater, 13 October 2024



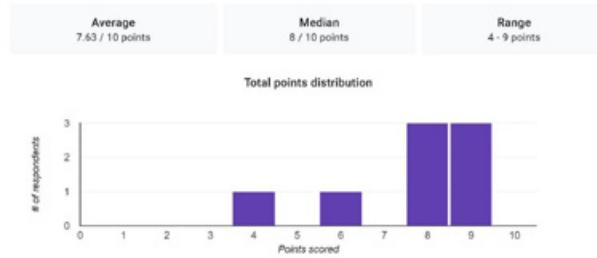
From left to right: Kathrin Franke, Tim Bohse, Pavlo Shopin



Ivan Franko Theater, 29 November 2024



The results of the quiz on the life and work of Friedrich Dürrenmatt



The results of the quiz on the life and work of Helmut Krausser



Kyiv National Karpenko-Karyi University of Theater, Cinema and Television, 26 December 2024



Kyiv National Karpenko-Karyi University of Theater, Cinema and Television, 16 May 2025

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ПАВЛО ШОПІН

УКРАЇНСЬКІ ТЕАТРАЛЬНІ ВИСТАВИ ЗА НІМЕЦЬКОМОВНИМИ ТВОРАМИ ЯК ІНСТРУМЕНТ
МІЖКУЛЬТУРНОГО НАВЧАННЯ У ВОЄННОМУ КІЄВІ

Анотація. У статті описано й проаналізовано відвідування чотирьох українських театральних вистав, створених за мотивами німецькомовних творів Ериха Марії Ремарка, Фридриха Дюрренмата, Е. Т. А. Гофмана та Гельмута Краусера, що його організував автор статті для студентів-германістів у воєнному Києві впродовж 2024–2025 навчального року. На тлі багаторічного дистанційного навчання ці відвідини повернули студентів до живого спілкування та колективного культурного навчання за умов повітряних тривог і транспортних обмежень. Перед переглядом вистави студенти долучалися до короткого обговорення життя і творчості німецькомовних письменників, яке завершувалося невеликою вікториною. Після вистави відбувалося неформальне обговорення вистави. Такий формат був спрямований на розвиток усвідомлення історичного контексту, обізнаності у театральних жанрах та відновлення відчуття академічної спільноти поза навчальною авдиторією. Головний висновок цього дослідження, заснованого на практиках позаавдиторного навчання, полягає в тому, що україномовні вистави полегшують залучення студентів до німецькомовної культури, знижуючи тривожність через труднощі у спілкуванні німецькою, що, своєю чергою, наближує до читання оригінальних німецькомовних текстів.

Ключові слова: міжкультурна комунікація, навчання через відвідування театру, германістика, український театр, воєнний Київ, німецькомовний театр і література, залучення студентів.

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