

# UNIVERSITY OF DELHI

## MASTER OF ARTS

### (M.A. in German Studies)

(Effective from Academic Year 2018-19)

## PROGRAMME BROCHURE



XXXXX Revised Syllabus as approved by Academic Council on XXXX, 2018 and

Executive Council on YYYY, 2018

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## I. About the Department

The Department of Germanic and Romance Studies has its origins in the Department of Modern European Languages which was established in 1948. The Department came into existence in 1988 when the original department was divided into two separate departments. Since the introduction of M.A. programmes in 1988 in French, German and Hispanic Studies, the focus in teaching and research is on cultural studies with an emphasis on an interdisciplinary perspective and a broader European dimension. This focus has been enhanced through the restructuring of the M.A. programmes and the introduction of an MA in Italian Studies in 1995, the restructuring of the M.Phil programmes in 1998 and the introduction of B.A. (Hons) programmes (in French, German, Italian and Spanish) in 2002.

The focus on cultural studies with an interdisciplinary perspective is reflected for example in a theme course for M.A. and M.Phil students focusing each year on a different theme. Themes chosen so far include *India and Europe, Myth and Mythology, Literature and Exile, Romanticism and Modernity, Fin-de-Siècle, Literature and Anthropology, Culture and Globalisation, Literature and Industry, Literature and War, Autobiography, Literature and Travel, Diversity and Unity in Multicultural Societies, Empire and Rebellion, Popular Fiction, The Literary and Historical Imagination, The Tragic and the Comic, Representations of the City, Crime and Literature, Borders, Experiments in Contemporary Literature, Imaginary Homelands*. The course includes a joint student seminar and an interdisciplinary international conference (held every year since 1996).

MA French Studies

German Studies

Hispanic Studies

Italian Studies

All four M.A. Programmes have been designed with a common structure and an interdisciplinary approach. The structure and approach are based on the following understanding:

- that since all the programmes involve the study of culture in general and literature in particular, they have certain common theoretical and methodological concern;
- that all the cultures and literatures to be studied have a certain, though not exclusive, focus on Europe and hence acquired their profiles through historical developments both in and sparked off from Europe;
- that an interdisciplinary approach is important to establish the links which exist between the study of literature and other fields in the humanities and social sciences such as history, linguistics and philosophy;
- that such an approach would stimulate thinking rather than a mere accumulation of knowledge in a particular field;
- that it would encourage the interaction between the study of foreign languages, literatures, cultures and the world in which this study is taking place;
- that it would lay the foundations for undertaking independent research work.

## II. Introduction to CBCS (Choice Based Credit System)

### Choice Based Credit System:

The CBCS provides an opportunity for the students to choose courses from the prescribed courses comprising core, elective/minor or skill-based courses. The courses can be evaluated following the grading system, which is considered to be better than the conventional marks system. Grading system provides uniformity in the evaluation and computation of the Cumulative Grade Point Average (CGPA) based on student's performance in examinations enables the student to move across institutions of higher learning. The uniformity in evaluation system also enable the potential employers in assessing the performance of the candidates.

### Definitions:

- (i) 'Academic Programme' means an entire course of study comprising its programme structure, course details, evaluation schemes etc. designed to be taught and evaluated in a teaching Department/Centre or jointly under more than one such Department/ Centre
- (ii) 'Course' means a segment of a subject that is part of an Academic Programme
- (iii) 'Programme Structure' means a list of courses (Core, Elective, Open Elective) that makes up an Academic Programme, specifying the syllabus, Credits, hours of teaching, evaluation and examination schemes, minimum number of credits required for successful completion of the programme etc. prepared in conformity to University Rules, eligibility criteria for admission
- (iv) 'Core Course' means a course that a student admitted to a particular programme must successfully complete to receive the degree and which cannot be substituted by any other course
- (v) 'Elective Course' means an optional course to be selected by a student out of such courses offered in the same or any other Department/Centre.
- (vi) 'Open Elective' means an elective course which is available for students of all programmes, including students of the same department. Students of other Departments may opt for these courses subject to fulfilling of eligibility of criteria as laid down by the Department offering the course.
- (vii) 'Credit' means the value assigned to a course which indicates the level of instruction; One-hour lecture per week equals 1 Credit, 2 hours practical class per week equals 1 credit. Credit for a practical could be proposed as part of a course or as a separate practical course
- (viii) 'CGPA' is the cumulative grade points calculated for all courses completed by the students at any point of time.

### III. MA German Studies Programme Details:

#### Programme Objectives (POs):

The MA German Studies Programme is a two year programme that is interdisciplinary in nature and involves the study of culture in general and of the literature of France and Francophone countries. The programme brings together courses from a range of disciplines like history, literary and cultural studies, translation studies and didactics. It prepares students for academic careers in German as well as for a wide range of other careers in the field of translation, tourism, among other things. The compulsory dissertation at the end of the programme trains students in academic writing and lays the foundation for independent research work making them eligible for pursuing research programmes.

#### Programme Structure:

The MA German Studies programme is a two-year course divided into four-semester. A student is required to complete 79 credits for the completion of course and the award of degree.

		Semester	Semester
Part – I	First Year	Semester I	Semester II
Part – II	Second Year	Semester III	Semester IV

#### Course Credit Scheme

Semester	Core Courses			Elective Course			Open Elective Course			Total Credits
	No. of papers	Credits (L+T)*	Total Credits	No. of papers	Credits (L+T)*	Total Credits	No. of papers	Credits (L+T)*	Total Credits	
I	4	5	4x5=20	-	-	-	-	-	-	20
II	2	5	2x5=10	1	5	1x5=5	1	4	1x4=4	19
III	3	5	3x5=15	1	5	1x5=5	-	-	-	20
IV	2	5	1x5=5 1x8=8	1	5	1x5=5	1	4	1x4=4	22
<b>Total Credits for the Course</b>			<b>58</b>			<b>15</b>			<b>8</b>	<b>81</b>

\* Lectures + Tutorials

1. For each Core and Elective Course there will be 4 lecture hours of teaching per week plus 1 tutorial period.
2. Open Electives to the maximum total of 8 credits.

**MA German Studies Semester-wise Details**

<b>Semester I</b>			
<b>Number of Core Courses</b>	<b>Credits in each Core Course</b>		
	Theory	Tutorial	Credits
Study of a Genre/Shorter Narrative Forms	4	1	5
Themes and Strategies in Literature [1]	4	1	5
Cultural History [1]	4	1	5
Translation: Theory and Practice [1]	4	1	5
Core Courses '4'			
Total credits in Core Courses			20
<b>Number of Elective Courses</b>	<b>Credits in each Elective course</b>		
	Theory	Tutorial	Credits
--	--	--	
Elective Courses			
Total credits in Elective Courses			
<b>Number of Open Electives</b>	<b>Credits in each Open Elective</b>		
	Theory		Credits
Open Elective 1	--		
Total credits in Open Elective			
<b>Total credits in Semester I</b>			<b>20</b>

<b>Semester II</b>			
<b>Number of Core Courses</b>	<b>Credits in each Core Course</b>		
	Theory	Tutorial	Credits
Study of a Genre/Novel	4	1	5
Cultural History [2]	4	1	5
Core courses '2'			
Total credits in Core Courses			10
<b>Number of Elective Courses</b>	<b>Credits in each Elective course</b>		
	Theory	Tutorial	Credits
Elective Course	4	1	5
Elective Courses '1'			
Total credits in Elective Courses			5
<b>Number of Open Electives</b>	<b>Credits in each Open Elective</b>		
	Theory		Credits
Open Elective (Interdisciplinary Course)	4		4
Total credits in Open Electives			4
<b>Total credits in Semester II</b>			<b>19</b>

Semester III			
Number of Core Courses	Credits in each Core Course		
	Theory	Tutorial	Credits
Study of a Genre/Theatre	4	1	5
Translation: Theory and Practice [2]	4	1	5
Perspectives in Theory & Criticism	4	1	5
Core courses '3'			
Total credits in Core Courses			15
Number of Elective Courses	Credits in each Elective Course		
	Theory	Tutorial	Credits
Elective Course	4	1	5
Elective Courses '1'			
Total credits in Elective Courses			5
Number of Open Electives	Credits in each Open Elective		
	Theory		Credits
--			
Total credits in Open Electives			
<b>Total credits in Semester III</b>			<b>20</b>

Semester IV			
Number of Core Courses	Credits in each Core Course		
	Theory	Tutorial	Credits
Study of a Genre/Poetry	4	1	5
Dissertation	-	-	8
Core courses '2'			
Total credits in core courses			13
Number of Elective Courses	Credits in each Elective Course		
	Theory	Tutorial	Credits
1 Elective course	4	1	5
Elective courses '1'			
Total credits in Elective Courses			5
Number of Open Electives	Credits in each Open Elective		
	Theory		Credits
1 Open Elective (Interdisciplinary Course)	4		4
Total credits in Open Electives			
<b>Total credits in Semester IV</b>			<b>22</b>

## Overview of Core and Elective Courses

<b>Core Courses</b>		Page
<b>Semester I</b>		
101	Study of a Genre/Shorter Narrative Forms	11
102	Themes and Strategies in Literature [1]	11
103	Cultural History [1]	12
104	Translation: Theory and Practice [1]	12
<b>Semester II</b>		
201	Study of a Genre/Novel	13
203	Cultural History [2]	13
<b>Semester III</b>		
301	Study of a Genre/Theatre	14
303	Translation: Theory and Practice [2]	14
304	Perspectives in Theory & Criticism	15
<b>Semester IV</b>		
401	Study of a Genre/Poetry	15
404	Dissertation	16

<b>Elective Courses</b>		Page
202   302   402	Themes and Strategies in German Literature	17
202   302   402	Language of the Media	17
202   302   402	Women's writing	18
202   302   402	Study of an Author	18
202   302   402	Introduction to Foreign Language Teaching	19
202   302   402	Europe and the Colonial Encounter	19
202   302   402	Language of the Arts	20
202   302   402	Critical Issues in German Studies	20
202   302   402	From Manuscripts to Print Editions	21
202   302   402	Introduction to Linguistics	21
202   302   402	Understanding Contemporary Europe	22

<b>Open Electives</b> ( <i>Interdisciplinary courses offered by the Department for students of other subjects</i> )		Page
GRS 204   403	European Literature and Society	23
GRS 204   403	Readings in Colonial/Postcolonial Encounters	24



**Selection of Elective Courses:**

The list of Elective Courses would be announced at the beginning of each semester. Students are to make choices in Semesters II, III and IV.

**Teaching**

The faculty of the Department is primarily responsible for organizing lecture work for the M.A. in German Studies Programme. The instructions related to tutorials will be provided by the Department. There shall be 90 instructional days excluding examination in a semester.

All students are expected to write a Dissertation in Semester IV. Students are expected to decide their area of research in Semester III after which the Supervisor will be assigned to them. The role of the Supervisor will be to guide the student through Semester IV in formulating the research question/ hypothesis and in completing the Dissertation in accordance with the guidelines issued by the Department. All students are to make a presentation in a students' seminar before the submission of the Dissertation.

**Eligibility for Admissions**

Minimum Qualifications for admission to M.A in German Studies

Bachelor's Degree in German / Bachelor's Degree in any subject with Advanced Diploma in German or at least B2 level according to the Common European Framework.

Admissions are done in two modes – Merit and Entrance. 50% of the seats are to be filled through Merit and 50% through Entrance Test Mode. Merit mode is for students who have completed their BA Honours in German from Delhi University. Vacant seats, if any, will be transferred to the Entrance Mode of Admission. 50% of the seats will be filled up on the basis of Entrance Exam and Interview.

Students appearing for the Entrance Exam will be tested on language skills and basic knowledge of the literature, history and culture of France and Francophone countries. Model question papers are available on the website.

**Assessment of Students' Performance and Scheme of Examinations**

German shall be the medium of instruction and examination in all core and elective papers except Paper 303 (Core Course) which will be taught in English to all the students of the Department. The medium of instruction and examination of the Open Electives will be English.

- Assessment of students' performance shall consist of:

Examinations shall be conducted at the end of each Semester as per the Academic Calendar notified by the University of Delhi

The system of evaluation shall be as follows:

- 70% weightage will be given to a written examination at the end of each semester. The duration of the written examination for each paper shall be of 3 hours.
- Examinations for courses shall be conducted only in the respective odd and even Semesters as per the Scheme of Examinations. Regular as well as Ex-Students shall be permitted to appear/re-appear/improve in courses of Odd Semesters only at the end of Odd Semesters and

courses of Even Semesters only at the end of Even Semesters.

### Pass Percentage & Promotion Criteria

Minimum marks for passing the examination in each semester shall be 40% in each paper and 45% in aggregate of a semester. However, a candidate who has secured the minimum marks to pass in each paper but has not secured the minimum marks to pass in aggregate may reappear in any of the paper/s of his choice in the concerned semester in order to be able to secure the minimum marks prescribed to pass the semester in aggregate.

### Semester to Semester Progression

Admission to Part-II (i.e. Semester III) of the Programme shall be open to only those students who have successfully passed at least 50% papers out of papers offered for the Part-I courses comprising of Semester I and Semester II taken together. However, he/she will have to clear the remaining papers while studying in Part-II of the Programme.

No student would be allowed to avail of more than 3 chances to pass any paper inclusive of the first attempt.

Degree will be granted only on successful completion of all papers.

<b>Conversion of Marks into Grades</b> As per University Examination rules	<b>CGPA Calculation</b> As per University Examination rules
<b>Grade Points</b> Grade point table as per University Examination rules	<b>Division of Degree into Classes</b> As per University Examination rules

### Attendance Requirement:

Students are expected to attend classes, tutorials, seminars and other special lectures organised from time to time.

### Span Period

No student shall be admitted as a candidate for the examination for any of the Parts/Semesters after the lapse of **four** years from the date of admission to the Part-I/Semester-I of the M.A in German Studies Programme.

### Guidelines for the Award of Internal Assessment Marks (Semester Wise)

Internal Assessment in each course will carry a weightage of 30% which will be based on continuous evaluation (through classroom participation, assignments, seminars, term papers, tests, etc.).

- Term papers/ class tests/ assignments adding up to a total of 30% weightage will be apportioned to Internal Assessment. Assessment will be based on the Learning Outcomes of the course.
- The Dissertation in Semester IV will be evaluated internally by the Supervisor and an External Examiner from the Department. 30% weightage will be assigned to the pre-submission presentation and 70% weightage to the final submission.

## IV Course Details: MA German Studies

### Core Courses

Semester I	101 Study of a Genre (Shorter Narrative Forms)	5 credits
<b>Course Objectives:</b> Study of various shorter narrative forms such as Novelle, Erzählung, Kurzgeschichte, Märchen, Fabel, Sage, etc.		
<b>Course Learning Outcomes</b> <ol style="list-style-type: none"> <li>1. Provides knowledge about the various shorter narrative forms.</li> <li>2. Develops knowledge about the leading writers of these forms and their specificity.</li> <li>3. Gives an overview of the evolution of these genres across various centuries upto the contemporary period</li> </ol>		
Suggested authors: Goethe, the Grimm Brothers, Heinrich von Kleist, Gottfried Keller, Theodor Storm, Franz Kafka, postwar and contemporary writers.		
<b>Suggested Readings:</b> <ol style="list-style-type: none"> <li>1. Leonie Marx: Die Deutsche Kurzgeschichte. Stuttgart: Metzler, 2005</li> <li>2. Hugo Aust: Novelle. Stuttgart/Weimar: Metzler, 2012</li> <li>3. Hans Christoph Graf von Nayhauss (Hg.): Theorie der Kurzgeschichte. Stuttgart: Reclam, 2004.</li> <li>4. Sonja Hilzinger (Hg.): Kleine literarische Formen: In Einzeldarstellungen. Stuttgart: Reclam, 2002</li> <li>5. Max Lüthi: Märchen. Stuttgart: Metzler, 2004.</li> <li>6. Manfred Durzak: Die deutsche Kurzgeschichte der Gegenwart. Autorenportraits, Werkstattgespräche, Interpretationen. Würzburg: Verlag Königshausen &amp; Neumann 2002.</li> <li>7. Werner Bellmann (Hg.): Klassische deutsche Kurzgeschichten. Stuttgart: Reclam, 2005.</li> <li>8. Rolf Füllmann: Einführung in die Novelle. Darmstadt: WBG (Wissenschaftliche Buchgesellschaft), 2010</li> <li>9. Tilmann Köppe, Tom Kindt: Erzähltheorie. Eine Einführung. Stuttgart: Reclam, 2014</li> </ol>		
<b>Teaching and Learning Activity</b>	<b>Assessment Tasks</b>	
Lectures, tutorials, seminars, class presentations	Internal Assessment (30): written assignments / class presentations / written tests   End semester written exam (70) Total marks: 100	

Semester I	102 Themes & Strategies in German Literature [1]	5 credits
<b>Course Objectives:</b> Study of particular themes along with the narrative, cultural, ideological strategies involved. A new theme is chosen every year.		
<b>Course Learning Outcomes</b> <ol style="list-style-type: none"> <li>1. Orients students towards the study of particular themes along with the narrative, cultural &amp; ideological strategies involved.</li> <li>2. Develop an understanding of the critical issues involved to analyse the theme</li> <li>3. Enable students to analyse a variety of narrative and generic techniques to represent the theme.</li> </ol>		
<b>Suggested Readings:</b> Readings would be suggested on the basis of the theme chosen.		
<b>Teaching and Learning Activity</b>	<b>Assessment Tasks</b>	
Lectures, tutorials, seminars, class presentations	Internal Assessment (30): written assignments / class presentations / written tests   End semester written exam (70) Total marks: 100	

Semester I	103 Cultural History [1]	5 credits
<b>Course Objectives:</b> Study of the major social and cultural movements and their reflection in literature and the arts.		
<b>Course Learning Outcomes</b> <ol style="list-style-type: none"> <li>The student will develop an understanding of German cultural history.</li> <li>The student will acquire knowledge about the major literary and cultural movements.</li> </ol>		
<b>Suggested Readings:</b>		
<ol style="list-style-type: none"> <li>Wolfgang Beutin: Deutsche Literaturgeschichte. Von den Anfängen bis zur Gegenwart. Stuttgart/Weimar: Metzler, 2013</li> <li>Heinz Schlaffer: Die kurze Geschichte der deutschen Literatur. München: Hanser Verlag, 2002</li> <li>Wolf Wuchterpfennig: Deutsche Literaturgeschichte. Von den Anfängen bis zur Gegenwart. Stuttgart: Klett Verlag, 2010</li> <li>Benedikt Jeßing: Neuere deutsche Literaturgeschichte: Eine Einführung. Tübingen: Narr Verlag, 2015</li> <li>Ulrich Herbert: Geschichte Deutschlands im 20. Jahrhundert München: C.H. Beck Verlag, 2014</li> <li>Dieter Hein: Deutsche Geschichte im 19. Jahrhundert. München: C. H. Beck Verlag, 2016</li> <li>Axel Schildt und Detlef Siegfried: „Deutsche Kulturgeschichte“. Die Bundesrepublik von 1945 bis zur Gegenwart. München: Hanser Verlag, 2009</li> <li>Silvia Serena Tschopp, Wolfgang E. Weber: Grundfragen der Kulturgeschichte. Darmstadt: WBG (Wissenschaftliche Buchgesellschaft), 2007</li> </ol>		
<b>Teaching and Learning Activity</b>		<b>Assessment Tasks</b>
Lectures, tutorials, seminars, class presentations		Internal Assessment (30): written assignments / class presentations / written tests   End semester written exam (70) Total marks: 100

Semester I	104 Translation: Theory and Practice [1]	5 credits
<b>Course Objectives:</b> Study of the principles of translation, contrastive syntactical structures (German/English), translation of specific text types (German/English, English/German) and some theoretical approaches.		
<b>Course Learning Outcomes</b> <ol style="list-style-type: none"> <li>The student will be familiar with the different theoretical approaches to Translation Studies</li> <li>The student will be trained in the practical aspects of translation of different types of texts.</li> </ol>		
<b>Suggested Readings:</b>		
<ol style="list-style-type: none"> <li>Jeremy Munday: Introducing Translation Studies, Theories and Applications. New York: Routledge, 2012</li> <li>Kirsten Malmkjær, Kevin Windle: The Oxford Handbook of Translation Studies Oxford: OUP, 2011</li> <li>Susan Bassnett-Meguire: Translation Studies. London: Routledge, 2014</li> <li>Mona Baker, Gabriela Saldanha, eds: Routledge Encyclopedia of Translation Studies. Abingdon/New York: Routledge, 2011</li> <li>Mary Snell-Hornby: Handbuch Translation. Tübingen: Stauffenburg Verlag, 2006</li> <li>Jörn Albrecht: Literarische Übersetzung: Geschichte - Theorie - Kulturelle Wirkung. Darmstadt: WBG (Wissenschaftliche Buchgesellschaft), 2009</li> <li>Christiane Nord: Einführung in das funktionale Übersetzen: am Beispiel von Titeln und Überschriften. Tübingen: Francke, 1993.</li> </ol>		
<b>Teaching and Learning Activity</b>		<b>Assessment Tasks</b>
Lectures, tutorials, seminars, class		Internal Assessment (30): written assignments / class presentations

presentations	/ written tests   End semester written exam (70) Total marks: 100	
<b>Semester II</b>	<b>201 Study of a Genre (Novel)</b>	<b>5 credits</b>
<b>Course Objectives:</b> Study of the novel and its development through a selection of representative authors from the 19 <sup>th</sup> century till the present day.		
<b>Course Learning Outcomes</b> <ol style="list-style-type: none"> <li>1. The student will develop an understanding of the specificities of the genre.</li> <li>2. The student will become familiar with the historical evolution of the genre.</li> <li>3. The student will read the major authors of German literature.</li> </ol>		
Suggested authors: Goethe, the Romantics, Theodor Fontane, Thomas Mann, Alfred Döblin, Hermann, Hesse, Anna Seghers, Heinrich Böll, Günter Grass, Christa Wolf, contemporary authors		
<b>Suggested Readings:</b> <ol style="list-style-type: none"> <li>1. Matthias Bauer: Romantheorie und Erzählforschung. Eine Einführung. Stuttgart/Weimar: Metzler, 2005</li> <li>2. Jürgen H. Petersen: Der deutsche Roman der Moderne: Grundlegung - Typologie – Entwicklung. Stuttgart/Weimar: Metzler, 1991</li> <li>3. Georg Lukács: Theory of the Novel, trans, by Anna Bostock. Merlin Press: London 1978.</li> <li>4. Mikhail Bakhtin: The Dialogic Imagination: Four essays, trans, by Caryl Emerson and Michael Holquist, University of Texas Press 1981.</li> <li>5. Michael McKeon: Theory of the Novel: A Historical Approach. Baltimore: Johns Hopkins University Press, 2000</li> <li>6. Matías Martínez (Hg.): Handbuch Erzählliteratur: Theorie, Analyse, Geschichte. Stuttgart/Weimar: Metzler, 2011</li> </ol>		
<b>Teaching and Learning Activity</b>	<b>Assessment Tasks</b>	
Lectures, tutorials, seminars, class presentations	Internal Assessment (30): written assignments / class presentations / written tests   End semester written exam (70) Total marks: 100	

<b>Semester II</b>	<b>203 Cultural History [2]</b>	<b>5 credits</b>
<b>Course Objectives:</b> Study of the major social and cultural movements and their reflection in literature and the arts (in continuation of Course 103)		
<b>Course Learning Outcomes</b> <ol style="list-style-type: none"> <li>1. The student will develop an understanding of German cultural history.</li> <li>2. The student will acquire knowledge about the major literary and cultural movements.</li> </ol>		
Suggested authors:		
<b>Suggested Readings:</b> <ol style="list-style-type: none"> <li>1. Wolfgang Beutin: Deutsche Literaturgeschichte. Von den Anfängen bis zur Gegenwart. Stuttgart/Weimar: Metzler, 2013</li> <li>2. Benedikt Jeßing: Neuere deutsche Literaturgeschichte: Eine Einführung. Tübingen: Narr, 2015</li> <li>3. Ulrich Herbert: Geschichte Deutschlands im 20. Jahrhundert München: C.H. Beck Verlag, 2014</li> <li>4. Dieter Hein: Deutsche Geschichte im 19. Jahrhundert. München: C. H. Beck Verlag, 2016</li> <li>5. Axel Schildt und Detlef Siegfried: „Deutsche Kulturgeschichte“. Die Bundesrepublik von 1945 bis zur Gegenwart. München: Hanser Verlag, 2009</li> <li>6. Silvia Serena Tschopp, Wolfgang E. Weber: Grundfragen der Kulturgeschichte. Darmstadt: WBG (Wissenschaftliche Buchgesellschaft), 2007</li> </ol>		
<b>Teaching and Learning Activity</b>	<b>Assessment Tasks</b>	

Lectures, tutorials, seminars, class presentations	Internal Assessment (30): written assignments / class presentations / written tests   End semester written exam (70) Total marks: 100	
<b>Semester III</b>	<b>301 Study of a Genre (Theatre)</b>	<b>5 credits</b>
<b>Course Objectives:</b> Study of theatre as a genre and its development through a selection of representative authors from the Enlightenment till the present day.		
<b>Course Learning Outcomes</b> <ol style="list-style-type: none"> <li>1. The student will develop an understanding of the specificities of the genre.</li> <li>2. The student will become familiar with the historical evolution of the genre.</li> <li>3. The student will read the major authors of German literature.</li> </ol>		
Suggested authors: Lessing, Goethe, Schiller, Georg Büchner, Friedrich Hebbel, Arthur Schnitzler, Gerhart Hauptmann, Georg Kaiser, Bertolt Brecht, Max Frisch, Friedrich Dürrenmatt, Peter Weiss, Heiner Müller, postdramatisches Theater		
<b>Suggested Readings:</b>		
<ol style="list-style-type: none"> <li>1. Bernhard Asmuth: Einführung in die Dramenanalyse. 8., aktualisierte und erweiterte Auflage. Stuttgart: Metzler, 2016</li> <li>2. Erika Fischer-Lichte, Doris Kolesch, Matthias Warstat: Metzler Lexikon Theatertheorie. 2., aktualisierte und erweiterte Auflage. Stuttgart: Metzler, 2014</li> <li>3. Peter W. Marx (Hg.) Handbuch Drama. Theorie, Geschichte, Analyse. Stuttgart/Weimar: Metzler, 2012</li> <li>4. Peter Langemeyer (Hg.): Dramentheorie: Texte vom Barock bis zur Gegenwart. Stuttgart: Reclam, 2011</li> <li>5. Hans-Thies Lehmann: Postdramatisches Theater. Frankfurt/M: Verlag der Autoren, 2005</li> </ol>		
<b>Teaching and Learning Activity</b>	<b>Assessment Tasks</b>	
Lectures, tutorials, seminars, class presentations	Internal Assessment (30): written assignments / class presentations / written tests   End semester written exam (70) Total marks: 100	

<b>Semester III</b>	<b>303 Translation: Theory and Practice [2]</b>	<b>5 credits</b>
<b>Course Objectives:</b> Study of the principles of translation, contrastive syntactical structures (German/English), translation of specific text types (German/English, English/German) and some theoretical approaches in continuation with Course 104.		
<b>Course Learning Outcomes</b> <ol style="list-style-type: none"> <li>1. The student will become familiar with the different theoretical approaches to Translation Studies</li> <li>2. The student will be trained in the practical aspects of translation of different types of texts.</li> </ol>		
<b>Suggested Readings:</b>		
<ol style="list-style-type: none"> <li>1. Jeremy Munday: Introducing Translation Studies, Theories and Applications, Routledge, New York, 2012</li> <li>2. Walter Benjamin: „Die Aufgabe des Übersetzers“ (1921/23)</li> <li>3. Radegundis Stolze: Übersetzungstheorien: Eine Einführung. Tübingen: Narr, 2011</li> <li>4. Mary Snell-Hornby u. a.: Handbuch Translation. Tübingen: Stauffenburg, 2006</li> <li>5. Jörn Albrecht: Literarische Übersetzung: Geschichte - Theorie - Kulturelle Wirkung. Darmstadt: WBG (Wissenschaftliche Buchgesellschaft), 2009</li> <li>6. Mona Baker, Gabriela Saldanha, eds: Routledge Encyclopedia of Translation Studies. London &amp; New York: Routledge, 2009.</li> </ol>		
<b>Teaching and Learning Activity</b>	<b>Assessment Tasks</b>	



Lectures, tutorials, seminars, class presentations	Internal Assessment (30): written assignments / class presentations / written tests   End semester written exam (70) Total marks: 100	
<b>Semester III</b>	<b>304 Perspectives in Theory and Criticism</b>	<b>5 credits</b>
<b>Course Objectives:</b> Study of the major theoretical and critical approaches to literature and culture.		
<b>Course Learning Outcomes</b>		
<ol style="list-style-type: none"> <li>1. The student will become familiar with the different literary and cultural theoretical approaches.</li> <li>2. The student will be trained in the theoretical tools of analysis.</li> </ol>		
<b>Suggested Readings:</b>		
<ol style="list-style-type: none"> <li>1. Aristotle, Poetics. Trans. and ed. by Anthony Kenny. Oxford: Oxford University Press, 2013.</li> <li>2. Barthes, Roland. 'The Death of the Author', in Image-Music-Text. Trans. Stephen Heath. New York: Noonday Press, 1977.</li> <li>3. Bennett, Andrew, and Nicholas Royle. An Introduction to Literature, Criticism and Theory. Harlow: Pearson Education Limited. 2009.</li> <li>4. Culler, Jonathan. Literary Theory: A Very Short Introduction. Oxford: OUP, 2011.</li> <li>5. Eagleton, Terry. Literary Theory: An Introduction. Oxford: Blackwell, 2008.</li> <li>6. Preminger, Alex, Leon Golden et al, eds. Classical Literary Criticism: Translations and Interpretations. New York: Frederick Ungar Publishing, 1974.</li> <li>7. Waugh, Patricia. Literary Theory and Criticism: An Oxford Guide. Oxford: OUP, 2006</li> </ol>		
<b>Teaching and Learning Activity</b>	<b>Assessment Tasks</b>	
Lectures, tutorials, seminars, class presentations	Internal Assessment (30): written assignments / class presentations / written tests   End semester written exam (70) Total marks: 100	

<b>Semester IV</b>	<b>401 Study of a Genre (Poetry)</b>	<b>5 credits</b>
<b>Course Objectives:</b> Study of poetry as a genre and its development through a selection of representative authors from the Middle Ages till the present day.		
<b>Course Learning Outcomes</b>		
<ol style="list-style-type: none"> <li>1. The student will develop an understanding of the specificities of the genre.</li> <li>2. The student will become familiar with the historical evolution of the genre.</li> <li>3. The student will read the major authors of German literature.</li> </ol>		
Suggested authors: Walther von der Vogelweide, Andreas Gryphius, Goethe, Friedrich Hölderlin, Novalis, Joseph von Eichendorff, Heinrich Heine, Rainer Maria Rilke, Gottfried Benn, Bertolt Brecht, postwar and contemporary poets.		
<b>Suggested Readings:</b>		
<ol style="list-style-type: none"> <li>1. Dieter Lamping (Hg): Handbuch Lyrik: Theorie - Analyse - Geschichte. 2., erweiterte Auflage. Stuttgart: Metzler, 2016.</li> <li>2. Dieter Burdorf: Geschichte der deutschen Lyrik. Einführung und Interpretationen, Stuttgart: Metzler, 2015</li> <li>3. Hans-Dieter Gelfert: Wie interpretiert man ein Gedicht? Reclam: Stuttgart 1990.</li> <li>4. Heinrich Detering (Hg.): Reclams großes Buch der deutschen Gedichte. Vom Mittelalter bis ins 21. Jahrhundert. Reclam, Stuttgart 2007</li> <li>5. Wulf Segebrecht, Christian Rößner (Hg.): Das Deutsche Gedicht. Vom Mittelalter bis zur Gegenwart. S. Fischer, Frankfurt am Main 2005</li> <li>6. Hans-Joachim Willberg: Deutsche Gegenwartslyrik. Eine poetologische Einführung. Reclam, Stuttgart 2012</li> </ol>		

Teaching and Learning Activity	Assessment Tasks
Lectures, tutorials, seminars, class presentations	Internal Assessment (30): written assignments / class presentations / written tests   End semester written exam (70) Total marks: 100

Semester IV	404 Dissertation	8 credits
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**Course Objectives:**

A research project in the form of a dissertation of not more than 10,000 words on a topic of choice.

**Course Learning Outcomes**

1. The student will develop a basic understanding of the process of independent research.
2. The student will become familiar with various aspects of academic writing including formulation of a research question, hypothesis

Reading list will be provided by the Supervisor depending on the choice of topic

Teaching and Learning Activity	Assessment Tasks
Workshop on the Process of Dissertation Writing. Regular scheduled meetings with the supervisor.	An oral presentation to be made in English at a dissertation seminar held towards the end of the semester. Final submission to be evaluated by the supervisor and an External Examiner from the Department



<b>Elective Courses</b>
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<b>Semester II   III   IV</b>	<b>202   302   402 Themes &amp; Strategies in German Literature [2][3][4]</b>	<b>5 credits</b>
<b>Course Objectives:</b> Study of particular themes along with the narrative, cultural, ideological strategies involved. A new theme is chosen every year.		
<b>Course Learning Outcomes</b>		
<ol style="list-style-type: none"> <li>1. Orients students towards the study of particular themes along with the narrative, cultural &amp; ideological strategies involved.</li> <li>2. Develop a better understanding of the critical issues involved to analyse the theme</li> <li>3. Enable students to analyse a variety of narrative and generic techniques to represent the theme.</li> </ol>		
<b>Suggested Readings:</b>		
Readings would be suggested on the basis of the theme chosen.		
<b>Teaching and Learning Activity</b>	<b>Assessment Tasks</b>	
Lectures, tutorials, seminars, class presentations	Internal Assessment (30): written assignments / class presentations / written tests   End semester written exam (70) Total marks: 100	

<b>Semester II   III   IV</b>	<b>202   302   402 Language of the Media</b>	<b>5 credits</b>
<b>Course Objectives:</b> The course will introduce the representational and communicative practices developed in different forms of the media, i.e. cinema / electronic and print media.		
<b>Course Learning Outcomes</b>		
<ol style="list-style-type: none"> <li>1. The student will develop an understanding of the evolution of the various forms of the media</li> <li>2. The student will become familiar with the print media practices.</li> <li>3. The student will become familiar with the electronic media and cinema.</li> </ol>		
<b>Suggested Readings:</b>		
<ol style="list-style-type: none"> <li>1. Kolker, Robert: Media Studies: An Introduction. Malden, MA : Wiley-Blackwell, 2009</li> <li>2. Nelmes, Jill (ed.): An Introduction to Film Studies. 4th edition, London, New York: Routledge, 2007</li> <li>3. Stam, Robert; Miller, Toby (eds.): Film and Theory: An Anthology, Oxford: Blackwell Publishers, 2000</li> <li>4. Badley, Linda; Palmer, R. Barton; Schneider, Steven Jay: (eds.): Traditions in World Cinema. Edinburgh: Edinburgh University Press, 2006</li> <li>5. Long, Paul; Wall, Tim: Media Studies: Texts, Production and Context. Harlow, Essex, New York: Pearson Longman, 2009</li> </ol>		
<b>Teaching and Learning Activity</b>	<b>Assessment Tasks</b>	
Lectures, tutorials, seminars, class presentations	Internal Assessment (30): written assignments / class presentations / written tests   End semester written exam (70) Total marks: 100	

Semester II   III   IV	202   302   402 Women's writing	5 credits
<b>Course Objectives:</b> The course will focus on a selection of texts by women writers, locating and analyzing major trends, issues, themes and debates in the light of various critical perspectives formulated by the gender studies.		
<b>Course Learning Outcomes</b> <ol style="list-style-type: none"> <li>1. The student will develop an understanding of women writers and major trends</li> <li>2. The student will become familiar with the works of major women writers</li> <li>3. The student will be able to analyze the literary texts in the light of various perspectives of gender theory.</li> </ol>		
<b>Suggested Readings:</b> <ol style="list-style-type: none"> <li>1. Butler, Judith: Das Unbehagen der Geschlechter. Frankfurt a. M.: Suhrkamp 1991 [Gender Trouble. New York [u.a.] 1990].</li> <li>2. Gnüg, Hiltrud; Möhrmann, Renate (Hg.): Frauen-Literatur-Geschichte. Schreiben- de Frauen vom Mittelalter bis zur Gegenwart. Stuttgart, Weimar: Metzler 1999.</li> <li>3. Hof, Renate: Die Grammatik der Geschlechter. ›Gender‹ als Analysekategorie der Literaturwissenschaft. Frankfurt a. M., New York: Campus Verlag 1995.</li> <li>4. Vinken, Barbara (Hg.): Dekonstruktiver Feminismus. Literaturwissenschaft in Amerika. Frankfurt/M.: Suhrkamp 1992.</li> <li>5. Weigel, Sigrid: Topographien der Geschlechter. Kulturgeschichtliche Studien zur Literatur. Reinbek bei Hamburg: Rowohlt 1990.</li> </ol>		
<b>Teaching and Learning Activity</b>	<b>Assessment Tasks</b>	
Lectures, tutorials, seminars, class presentations	Internal Assessment (30): written assignments / class presentations / written tests   End semester written exam (70) Total marks: 100	

Semester II   III   IV	202   302   402 Study of an Author	5 credits
<b>Course Objectives:</b> The course will focus on a selection of writings of a specific author with a view to examine the questions raised in her/his writings.		
<b>Course Learning Outcomes</b> <ol style="list-style-type: none"> <li>1. The student will develop an understanding of the author in question through her/his works.</li> <li>2. The student will become familiar with the questions and issues raised in the works studied.</li> </ol>		
<b>Suggested Readings:</b> <ol style="list-style-type: none"> <li>1. Barthes, Roland: Der Tod des Autors (La mort de l'auteur). In: Jannidis, Fotis / Lauer, Gerhard / Martinez, Matias / Winko, Simone (Hg.): Texte zur Theorie der Autorschaft. Stuttgart: Reclam 2000.</li> <li>2. Bosse, Heinrich: Autorschaft ist Werkherrschaft. Über die Entstehung des Urheberrechts aus dem Geist der Goethezeit. Paderborn 1981.</li> <li>3. Foucault, Michel: Was ist ein Autor? (zuerst frz. 1969) In: Ders: Schriften zur Literatur. Frankfurt a. M.: Suhrkamp 1988, S. 7-31.</li> <li>4. Jannidis, Fotis / Lauer, Gerhard / Martinez, Matias / Winko, Simone (Hg.): Texte zur Theorie der Autorschaft. Stuttgart: Reclam 2000.</li> <li>5. Schwarz, Hans Peter (Hrsg.): Autorschaft in den Künsten. Konzepte – Praktiken – Medien. (= Zürcher Jahrbuch der Künste, Bd. 3), Zürich 2007.</li> </ol>		
<b>Teaching and Learning Activity</b>	<b>Assessment Tasks</b>	
Lectures, tutorials, seminars, class presentations	Internal Assessment (30): written assignments / class presentations / written tests   End semester written exam (70) Total marks: 100	

Semester II   III   IV	202   302   402 Introduction to Foreign Language Teaching-	5 credits
<b>Course Objectives:</b> The course focuses on establishing a theoretical basis and introducing students to the practical aspects of Foreign Language Education.		
<b>Course Learning Outcomes</b> <ol style="list-style-type: none"> <li>The student will develop an understanding of the theoretical framework behind the various methodologies of foreign language teaching/ learning.</li> <li>The student will become familiar with the practical aspects of foreign language teaching/ learning.</li> </ol>		
<b>Suggested Readings:</b> <ol style="list-style-type: none"> <li>Roche, Jörg: Fremdsprachenerwerb und Fremdsprachendidaktik. 2. Auflage. Tübingen: Francke, 2008.</li> <li>Chlosta, Christoph; Leder, Gabriela; Kirscher, Barbara (Hg.): Auf neuen Wegen. Deutsch als Fremdsprache in Forschung und Praxis. 35. Jahrestagung des Fachverbands Deutsch als Fremdsprache an der Freien Universität Berlin, 2007.</li> <li>Büttner, Christian: Lernen im Spiegel des Fremden. Konzepte, Methoden und Erfahrungen zur Vermittlung interkultureller Kompetenz. Frankfurt: IKO-Verlag, 2005.</li> <li>Belke, Gerlind: Mehrsprachigkeit im Deutschunterricht. Sprachspiele, Spracherwerb und Sprachvermittlung. 4 Auflage. Baltmannsweiler: Schneider Hohengehren, 2008.</li> <li>Kiel, Ewald (Hg.): Unterricht sehen, analysieren, gestalten. Bad Heilbrunn: Klinkhardt, 2008.</li> </ol>		
<b>Teaching and Learning Activity</b>	<b>Assessment Tasks</b>	
Lectures, tutorials, seminars, class presentations	Internal Assessment (30): written assignments / class presentations / written tests   End semester written exam (70) Total marks: 100	

Semester II   III   IV	202   302   402 Europe and the Colonial Encounter	5 credits
<b>Course Objectives:</b> The course will focus on issues and debates in writings arising out of the colonial encounter between Europe and other parts of the world.		
<b>Course Learning Outcomes</b> <ol style="list-style-type: none"> <li>The student will develop an understanding of the colonial encounters and representations of other cultures through a study of selected texts</li> <li>The student will be able to develop a critical perspective of issues in post-colonial theories</li> </ol>		
<b>Suggested Readings:</b> <ol style="list-style-type: none"> <li>Dunker, Axel (Hg.): (Post-) Kolonialismus und. Deutsche Literatur. Impulse der angloamerikanischen Literatur- und Kulturtheorie. Bielefeld: Aisthesis, 2004</li> <li>Albrecht, Monika: "Europa ist nicht die Welt": (Post)Kolonialismus in Literatur und Geschichte der westdeutschen Nachkriegszeit, Bielefeld: Aisthesis, 2008</li> <li>Bhatti, Anil / Turk, Horst (Hg.): Reisen, Entdecken, Utopien. Untersuchungen zum Alteritätsdiskurs im Kontext von Kolonialismus und Kulturkritik. Bern: Peter Lang 1998</li> <li>Bogdal, Klaus-Michael (Hg.): Orientdiskurse in der deutschen Literatur. Bielefeld: Aisthesis 2007</li> <li>Jakob, Dieter (Hg.): Orient &amp; Okzident. Austausch oder Kampf der Kulturen? München: Iudicium 2008.</li> </ol>		
<b>Teaching and Learning Activity</b>	<b>Assessment Tasks</b>	
Lectures, tutorials, seminars, class presentations	Internal Assessment (30): written assignments / class presentations / written tests   End semester written exam (70) Total marks: 100	

Semester II   III   IV	202   302   402 Language of the Arts	5 credits
<b>Course Objectives:</b> The course will introduce the specific artistic practices of various art forms such as visual, performing and other arts. Within the framework of this course, various art forms such as, visual art, performing art etc. will be studied.		
<b>Course Learning Outcomes</b>		
<ol style="list-style-type: none"> <li>1. Provides knowledge of various art movements developed in France, representative artists and their art works, analysis of major themes, techniques, forms, styles and medium of artistic expressions prevalent in different centuries</li> <li>2. Equips students with relevant terminologies related to art and art forms, developing critical perspectives to study artworks.</li> </ol>		
<b>Suggested Readings:</b>		
<ol style="list-style-type: none"> <li>1. Adams, Laurie Schneider: The Methodologies of Art: An Introduction, NY: Westview Press, 1996.</li> <li>2. Arnason, H. H.: History of Modern Art: Painting, Sculpture, Architecture, Photography, New York: Prentice Hall, 2003.</li> <li>3. Boime, Albert: A Social History of Modern Art, Volumes 5, Chicago: University of Chicago Press, 1990.</li> <li>4. Hopkins, David: After Modern Art 1945-2000 (Oxford History of Art), NY: OUP, 2000.</li> <li>5. Read, Herbert: Meaning of Art, London: Faber &amp; Faber, 1984.</li> </ol>		
<b>Teaching and Learning Activity</b>	<b>Assessment Tasks</b>	
Lectures, tutorials, seminars, class presentations	Internal Assessment (30): written assignments / class presentations / written tests   End semester written exam (70) Total marks: 100	

Semester II   III   IV	202   302   402 Critical Issues in German Studies	5 credits
<b>Course Objectives:</b> The course will engage with specific issues in the study of literature that have emerged in discussions in cultural studies (Eg. e.g. alterity, memory, emotions, utopia, popular culture, technology, hyperreality, etc.). Specific readings would be suggested on the basis of the issues / areas selected.		
<b>Course Learning Outcomes</b>		
<ol style="list-style-type: none"> <li>1. The student will develop an understanding of the specific issues and their representations.</li> <li>2. The student will be familiar with some literary and theoretical texts around the issues.</li> <li>3. Since the issues taken up could change from time to time, the specific outcome may be different, but students would become familiar with one issue and its theoretical and literary underpinnings.</li> </ol>		
<b>Suggested Readings:</b>		
<ol style="list-style-type: none"> <li>1. Bachmann-Medick, Doris (Hg.): Cultural Turns. Neuorientierungen in den Kulturwissenschaften. 3. neu bearb. Aufl. Reinbek: Rowohlt, 2009</li> <li>2. Nünning, Ansgar (Hg.): Metzler Lexikon Literatur- und Kulturtheorie. Ansätze – Personen – Grundbegriffe. Stuttgart/Weimar: Metzler, 2013</li> <li>3. Assmann, Aleida: Einführung in die Kulturwissenschaft. Grundbegriffe, Themen, Fragestellungen. Berlin: Erich Schmidt Verlag 2017</li> <li>4. Williams, Raymond: Keywords: A Vocabulary of Culture and Society. NY: OUP 1983</li> <li>5. Bennett, Tony; Grossberg, Lawrence; Morris, Meaghan: New Keywords: A Revised Vocabulary of Culture and Society, Malden, MA: Blackwell Publishing, 2005</li> </ol>		
<b>Teaching and Learning Activity</b>	<b>Assessment Tasks</b>	
Lectures, tutorials, seminars, class presentations	Internal Assessment (30): written assignments / class presentations / written tests   End semester written exam (70) Total marks: 100	

Semester II   III   IV	202   302   402 From Manuscripts to Print Editions	5 credits
<b>Course Objectives:</b> The course will provide an introduction to publishing, providing a brief history of books and publishing, looking at the editorial, production, sales and marketing aspects, going through contracts, copyright, royalties and provides hands on exercises for preparation of publishing proposals, marketing strategies and rights sales.		
<b>Course Learning Outcomes</b> 1. The student will develop an understanding of the Publishing industries 2. It will equip the students with various processes involved in editing, publishing, marketing		
<b>Suggested Readings:</b> 1. Unwin, Stanley: The Truth About Publishing, Guilford, Connecticut: The Lyons Press, 1995 2. Darnton, Robert: The Case for Books: Past, Present, and Future. New York: PublicAffairs, 2010 3. Israel, Samuel: Indian Book Publishing 1947-1980: Contemporary Reviews and Appraisals. Delhi: Mosaic Books, 2000 4. Israel, Samuel: A Career in Book Publishing, New Delhi: National Book Trust, 1996, 2nd edition 5. Malhotra, D.N.: 50 Years of Book Publishing in India Since Independence, New Delhi: Federation of Indian Publishers, 1998		
<b>Teaching and Learning Activity</b>	<b>Assessment Tasks</b>	
Lectures, tutorials, seminars, class presentations	Internal Assessment (30): written assignments / class presentations / written tests   End semester written exam (70) Total marks: 100	

Semester II   III   IV	202   302   402 Introduction to Linguistics	5 credits
<b>Course Objectives:</b> The focus of this paper is not only on general linguistics but applied linguistics as well. The topics being dealt with will include: General Linguistics: What is linguistics? What are the different branches of linguistics? What is a sign? Synchrony, diachronic linguistics, Difference between “langue and parole,” Phonetics (Vowels, semi-vowels, consonants, syllables), and Phonology (elision, liaison, intonation), Morphology (Flexion, derivation), Syntax (basic structures of the French language, introduction to generative grammar), Sociolinguistics, Concepts: Speech Acts, performance, competence, enunciation, Jakobson’s model of communication and Learner Corpora.		
<b>Course Learning Outcomes</b> 1. The student have an understanding of the structure and components of language and the fundamental concepts of linguistic inquiry. 2. Students will be able to transfer theory to practice in their own language acquisition process.		
<b>Suggested Readings:</b> 1. Jörg Meibauer u.a.: Einführung in die germanistische Linguistik. Stuttgart/Weimar: Metzler, 2015 2. Karin Pittner: Einführung in die germanistische Linguistik. Darmstadt: Wissenschaftliche Buchgesellschaft, 2016 3. Ludger Hoffmann (Hg.) Sprachwissenschaft. Ein Reader. Berlin/New York: de Gruyter, 2010 4. Gerhard Schönrich: Semiotik zur Einführung. 2., ergänzte Auflage. Hamburg: Junius. 2010 5. Winfried Nöth: Handbuch der Semiotik. Stuttgart/Weimar: Metzler, 2000 6. Hans Ulrich Schmid: Einführung in die deutsche Sprachgeschichte. Stuttgart/Weimar: Metzler, 2013 7. Ronald Wardhaugh, Janet M. Fuller: An Introduction to Sociolinguistics. Malden, MA: Wiley-Blackwell, 2015 8. Karlfried Knapp: Angewandte Linguistik: Ein Lehrbuch. Stuttgart: UTB, 2011 9. Lothar Lemnitzer, Heike Zinsmeister: Korpuslinguistik: eine Einführung. Tübingen: Narr, 2010		

10. Helmut Glück (Hg.): Metzler Lexikon Sprache. Stuttgart/Weimar: Metzler, 2010	
<b>Teaching and Learning Activity</b>	<b>Assessment Tasks</b>
Lectures, tutorials, seminars, class presentations	Internal Assessment (30): written assignments / class presentations / written tests   End semester written exam (70) Total marks: 100

Semester II   III   IV	202   302   402 Understanding Contemporary Europe	5 credits
<b>Course Objectives:</b>		
<p>The course aims to provide insights into contemporary Europe. It is conceived in three sections. The first, Introduction to Europe through its Films, will deal with a selection of recent films that draw attention to a range of current issues, both social and political. The second, Fascist Challenge in Europe and Post World War II Reconstruction, will entail a study of European history and politics during the post-war years from the perspective of their role in the formation of a common European identity (the founders of Europe, Europe as an idea and an ideal). The third, Europe Today, will engage with the implications of the construction of the European Union (shift from nationalism to transnationalism) and its institutions; its policy on immigration, industry and the arts and culture.</p>		
<b>Course Learning Outcomes</b>		
<ol style="list-style-type: none"> <li>1. The student will develop an understanding of contemporary Europe.</li> <li>2. The student will become familiar with the major issues and debates in the area.</li> </ol>		
<b>Suggested Readings:</b>		
<ol style="list-style-type: none"> <li>1. Gaddis, John Lewis The Cold War, A New History. Penguin Books, 2006</li> <li>2. Jenkins, Brian. Sofos, Spyros. Nation and Identity in Contemporary Europe. Routledge, 1996</li> <li>3. Galt, Rosalind. The New European Cinema. NY: Columbia University Press, 2006</li> <li>4. Holmes, Diana. Smith, Alison. 100 Years of European Cinema. Manchester University Press, 2000</li> <li>5. Paul Cooke Contemporary German Cinema. Manchester University Press, 2012</li> <li>6. Sassoon, Donald. The Culture of the Europeans. HarperCollins UK, 2006</li> <li>7. Lloyd, John. Marconi, Cristina. Reporting the EU, News Media and the European Institutions. I.B.Tauris, 2014</li> <li>8. Catanzaro, Raimundo. The Red Brigades and Left Wing Terrorism in Italy. Palgrave Macmillan, 1991</li> <li>9. Aust, Stefan. The Baader Meinhof Group: The Inside Story of a Phenomenon. The Bodley Head, 1987</li> <li>10. Kepel, Gilles. The War for Muslim Minds. Belknap Press, 2006</li> <li>11. Mazierska, Ewa. Rascaroli, Laura. From Moscow to Madrid: Postmodern Cities, European Cinema. I.B.Tauris, 2002</li> <li>12. Kingsley, Patrick. The New Odyssey. The Story of Europe's Refugee Crisis. Guardian Faber Publishing, 2016</li> <li>13. Carr, Matthew. Fortress Europe. The New Press, 2016</li> </ol>		
<b>Teaching and Learning Activity</b>	<b>Assessment Tasks</b>	
Lectures, tutorials, seminars, class presentations	Internal Assessment (30): written assignments / class presentations / written tests   End semester written exam (70) Total marks: 100	



<b>Open Elective Courses</b>
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Semester II   IV	GRS-204   403: European Literature and Society	4 credits
<p><b>Course Objectives:</b> The course will deal with English translations of a range of literary works originally written in French, German, Italian and Spanish. The course will involve the study of a selection of four texts - one from each language - drawn from the reading list provided below, and will focus on a relevant theme or issue. The course thus aims to read these works from the perspective of their historical and social moorings and their literary innovations.</p>		
<p><b>Course Learning Outcomes</b></p> <ol style="list-style-type: none"> <li>1. Students will discover a series of well-known writers from the medieval till contemporary period from France, Germany, Spain and Italy.</li> <li>2. The student will develop an understanding of the historical context in which these works were written.</li> <li>3. The student will become familiar with some literary and theoretical debates around the texts studied.</li> </ol>		
<p><b>Suggested Readings:</b></p>		
<p><b>Reading List in French</b></p> <ol style="list-style-type: none"> <li>1. Voltaire, <i>Candide</i> (1759), <i>Zadig</i> (1748) and <i>Selected Stories</i>, trans. <a href="#">Donald M. Frame</a>, Afterword by <a href="#">Thaisa Frank</a>, UK: Signet Classics, 2009.</li> <li>2. Victor Hugo, <i>Hunch Back of Notre-Dame</i> (1831), trans. Catherine Liu, Modern Library, 2007.</li> <li>3. Charles Baudelaire, <i>Flowers of Evil</i> (1857), trans. Johnathan Culler and James McGowen, USA: OUP, 2008.</li> <li>4. Jules Vernes, <i>Around the World in 80 days</i> (1873), UK: Penguin Books Ltd., 2008.</li> <li>5. Emile Zola, <i>L'Assommoir</i> (1877), trans. by Margaret Mauldon, OUP, 2009).</li> <li>6. Gustave Flaubert, <i>Three Tales</i> (1877), trans. A. J. Krailsheimer, USA: Oxford World's Classics, 2009.</li> <li>7. Eugène Ionesco, <i>The Lesson</i> (1951), USA: Penguin Books Limited, 2007.</li> <li>8. Simone de Beauvoir, <i>Memoires of a Dutiful Daughter</i> (1958), UK: Penguin Modern Classics, 2001.</li> <li>9. Albert Camus, <i>First Man</i> (1995), trans. David Hapgood, NY: Penguin Classics, 2001.</li> <li>10. Guy de Maupassant, <i>Best of Guy de Maupassant</i>, Rupa Classics, 2003.</li> </ol>		
<p><b>Reading List in German</b></p> <ol style="list-style-type: none"> <li>1. Johann Wolfgang Von Goethe. <i>West-East Divan: The Poems with "Notes and Essays": Goethe's Intercultural Dialogues</i>. Trans. Martin Bidney. Binghamton, N.Y. : Global Academic Pub., 2010.</li> <li>2. Heinrich Heine: <i>The complete poems of Heinrich Heine</i>. trans. Hal Draper. Cambridge, MA: Suhrkamp/Insel, and Oxford: Oxford University Press, 1982 [selected poems].</li> <li>3. Georg Büchner: <i>Woyzeck</i>, trans. John MacKendrick. London: Eyre Methuen, 1979.</li> <li>4. Franz Kafka: <i>The Complete Stories</i>. Ed. Nahum N. Glatzer, trans. Willa and Edwin Muir. New York: Schocken Books, 1995 [selected stories].</li> <li>5. Alfred Doeblin. <i>Berlin Alexanderplatz. The Story of Franz Biberkopf</i>, trans. Eugene Jolas. In: <i>Early 20th Century German Fiction</i>, ed. Alexander Stephan. New York: Continuum, 2003, pp. 68-113 [novel excerpt].</li> <li>6. Thomas Mann: <i>Felix Krull</i>. In: <i>Thomas Mann: Death in Venice and Seven Other Stories</i>, trans. H.T. Lowe-Porter. New York: Vintage Books, 1989.</li> <li>7. Irmgard Keun: <i>The Artificial Silk Girl</i>, trans. Kathie von Ankum. New York: Other Press, 2002.</li> <li>8. Bertolt Brecht: <i>Short Stories, 1921–1946</i>. Ed. John Willett and Ralph Manheim. Trans. Yvonne Kapp, Hugh Rorrison and Antony Tatlow. London and New York: Methuen, 1983 [selected stories].</li> </ol>		

9. Heinrich Böll: The Lost Honor of Katharina Blum. trans. Leila Vennewitz. Harmondsworth: Penguin, 1978.
10. Christa Wolf: Cassandra: A Novel and Four Essays. Trans. Jan van Heurck. London: Virago, 1984 OR Medea. A Modern Retelling. Trans. John Cullen. London: Virago Press, 1998.

### Reading List in Spanish

1. Anonymous, The Life of Lazarillo de Tormes and his Fortunes and Adversities (1554), Digireads.com, 2009.
2. Cervantes, Miguel de, Exemplary Novels (1613), Echo Books, 2007.
3. Zayas y Sotomayor, Maria de, Exemplary Tales of Love and Disillusion (1637 and 1647), University of Chicago Press, 2009.
4. Zorilla, Jose de, Don Juan Tenorio: A Religious Fantasy Drama in two parts (1844), Juan de la Cuesta - Hispanic Monographs, 2012.
5. Unamuno, Miguel de, Saint Emmanuel, the Good Martyr (1930), Gateway Editions, 1996.
6. Unamuno, Miguel de, Mist (1914), University of Illinois Press, 2000.
7. Garcia Lorca, Federico, The House of Bernarda Alba (1936), Nick Hern Books, 2000.
8. Cela, Camilo Jose, The family of Pascual Duarte (1942), Dalkey Archive Press, 2004.
9. Martin Gaité, Carmen, The Back Room (1978), City Lights Edition, 2001.
10. Cercas, Javier, Soldiers of Salamis (2001), Bloomsbury Publishing, 2004.

### Reading List in Italian

1. Dante Alighieri, The Divine Comedy, trans. John Ciardi, Penguin, 2003
2. Giovanni Boccaccio, The Decameron: Selected Tales/Decameron Novelle Scelte, trans. Robert Blaisdell, Dover publications, 2011
3. Ludovico Ariosto, Orlando Enraged (1591), trans. David R. Slavitt, Belknap Press of Harvard University Press, 2009
4. Giacomo Leopardi, The Moral Essays: Operette Morali (1827), trans. by Patrick Creagh, Columbia University Press, 1983 OR The Canti - With a selection of His Prose (1831), trans. JG Nicholas, Routledge, 2003
5. Alessandro Manzoni, The Betrothed (1827), trans. Bruce Penman, Nabu press, 2010.
6. Giovanni Verga, Sicilian Stories. A Dual Language Book (1883), trans. by Stanley Appelbaun, Dover publications, 2002.
7. Luigi Pirandello, Six Characters in Search of an Author (1921), trans. Edward Storer, E P Dutton, 1922 OR The Late Mattia Pascal (1904), trans. by William Weaver, Marsilio publishers, 1995
8. Italo Svevo, Zeno's Conscience (1923), trans by William Weaver, Penguin Classics, 2002
9. Italo Calvino, Our Ancestors (1960), trans. Archibald Colquhoun, Vintage Classics, 1992.
10. Eugenio Montale, Collected Poems 1920-1954, trans Jonathan Gallassi; Farrar, Straus and Giroux, 2000.

Teaching and Learning Activity	Assessment Tasks
Lectures as per requirement	2 written assignments on topics decided by the teacher

Semester II   IV	GRS-204   403:: Readings in Colonial/ Postcolonial Encounters	4 credits
<p><b>Course Objectives:</b> The course will deal with English translations of literary works from Latin America, Africa, the Indian Ocean, the Caribbean and Europe originally written in French, German, Italian and Spanish. Students will discover a series of responses to colonial/postcolonial encounters from the 16th century till the contemporary context of immigration and Diaspora. The course will involve the study of a selection of four texts - one from each language - drawn from the reading list provided below, and will focus on a relevant theme or issue. The course thus aims to read these works from the perspective of their historical and social moorings and their literary innovations.</p>		



**Course Learning Outcomes**

1. Students will discover a series of well-known writers from the postcolonial world and texts originally written in French, Spanish, German and Italian.
2. Develop an understanding of the historical context in which these works were written.
3. Become familiar with some literary and theoretical debates around the texts studied.

**Suggested Readings:****Reading List in French**

1. Mongo Beti, *Mission to Kala* (1957), trans. version, MN: Mallory International Limited, 2008.
2. Assia Djebar, *Children of the new world* (1962), trans. Marjolijn de Jager, Cuny: The Feminist Press, 2005.
3. Edouard Glissant, *The Fourth Century*, trans. Betsy Wing, Lincoln, NE: University of Nebraska Press, 2001.
4. Azouz Begag, *Shanty Town Kid* (1986), trans. Alec G. Hargreaves and Naima Wolf, NE: University of Nebraska Press, 2007.
5. Patrick Chamoiseau, *Texaco*, trans. Rose Myriam Réjouis and Val Vinokurov, NY: Vintage, 1998.
6. [Abdourahman A. Waberi](#), [The Land without Shadows](#) (1994), trans. Jeanne M. Garane and Nuruddin Farah, VA: University of Virginia Press, 2005.
7. Aime Cesaire, [Notebook of a Return to the Native Land \(Wesleyan Poetry Series\)](#) edited by Annette Smith, trans. Clayton Eshleman, US: Wesleyan University Press, 2001.
8. Amadou Kourouma, *Allah is not obliged* (2002), trans. Frank Wynne, NY: Anchor Books, 2007.
9. Nathacha Appanah, *The Last Brother* (2007), trans. Geoffrey Strachan, Minneapolis: Graywolf Press, 2011.
10. Dany Laferriere, [The Return](#) (2009), trans. David Homel, Vancouver BC: Douglas & McIntyre, 2011.

**Reading List in German**

1. Heinrich von Kleist: *Betrothal in St. Domingo. In: Heinrich von Kleist: The Marquise of O- and Other Stories*. Ed. and Trans. by David Luke and Nigel Reeves. New York: Penguin Books, 1978.
2. Heinrich Heine: *The Slave Ship. In: The Complete Poems of Heinrich Heine: A Modern English Version* by Hal Draper, Boston: Suhrkamp/Insel Publishers, 1982.
3. Franz Kafka: *A Report to an Academy*. In: Franz Kafka: *The Complete Stories*. Ed. Nahum N. Glatzer. New York: Schocken Books, 1995.
4. Peter Weiss: *Two Plays: Song of the Lusitanian Bogey and Discourse on Viet Nam*. New York: Atheneum, 1970.
5. Uwe Timm: *Morenga*. Trans. Breon Mitchell. New York: New Directions, 2003.
6. Heiner Müller: *The Mission: Memory of a Revolution*. In: Marc von Henning (Ed.): Heiner Müller: *Theatremachine*. Faber and Faber Limited. London, 1995.
7. Jakob Arjouni: *Happy Birthday, Turk!* Trans. Anselm Hollo. Brooklyn, N.Y.: Melville House, 2011.
8. Günter Grass: *1900*. In: Günter Grass: *My Century*. Trans. Michael Henry Heim. New York: Harcourt Brace, 1999.
9. Emine Sevgi Özdamar: *The Bridge of the Golden Horn*. Transl. Martin Chalmers. London: Serpent's Tail, 2007.
10. Rafik Schami: *Damascus Nights*. Trans. Philip Boehm. New York: Simon & Schuster, 1995.

**Reading List in Spanish**

1. Carpentier, Alejo, *The Kingdom of this world* (1949), Farrar Straus and Giroux, 2006.
2. Neruda, Pablo, *Heights of Macchu Picchu* (1950), Farrar Straus and Giroux, 1967.
3. Ortega, Julio and Fuentes, Carlos, *The Vintage Book of Latin American Stories*, Knopf Doubleday Publishing Group, 2000.
4. Julio Cortazar, *Blow-up and other stories*, Doubleday Publishing Group, 1985.
5. Allende, Isabel, *Stories of Eva Luna* (1990), Penguin Books, 2011.
6. Valenzuela, Luisa, Clara (1966), Latin American Literary Review Press, 1999.
7. Giaconda Belli, *The Inhabited Woman* (1988), University of Wisconsin Press, 2004.
8. Stavans, Ilan, *The FSG Book of Twentieth Century Latin American Poetry*, Farrar, Straus and

Giroux, 2011.

9. Correas Zapata, Celia, Short Stories by Latin American Women, Random House Publishing Group, 2003.
10. Rey Rosa, Rodrigo, The Good Cripple, New Directions Publishing Corporation, 2004.
11. Castellanos Moya, The She-Devil in the Mirror, New Directions Publishing Corporation, 2009.
12. Skarmeta, Antonio, The Postman (1985), W. W Norton and Co., 2008.

#### **Reading List in Italian**

1. Ennio Flaiano, A Time to Kill(1947), trans. Stuart Hood, The Marlboro Press, 1994.
2. Safiya Hussayini Tungar Tudu, I Safiya, trans. Raffaele Mastro, Sperling & Kupfer, Macmillan, 2003.
3. Laila Wadia, Curry al pollo (2005), trans. in [www.smith.edu/metamorphoses/issues/links/wadi-achicken.html](http://www.smith.edu/metamorphoses/issues/links/wadi-achicken.html)
4. Pap Khouma, I was an Elephant Salesman: Adventures Between Dakar, Paris, and Milan(1990), trans. Graziella Parati, Rebecca Hopkins, Indiana University Press, 2010
5. Amara Lakhous, Divorce Islamic Style (2005), trans. Ann Goldstein, Europa Editions, 2012.
6. Amara Lakhou, Clash of Civilizations Over an Elevator in Piazza Vittorio (2006), trans Ann Goldstein, Europa Editions, 2008.
7. Pier Paolo Pasolini, The Scent of India (1962), trans. David Clive Price, Olive Hill House, 1984.
8. Antonio Tabucchi, Indian Nocturne (1984), trans. by Tim Parks, New Directions, 1989.

<b>Teaching and Learning Activity</b>	<b>Assessment Tasks</b>
Lectures as per requirement	2 written assignments on topics decided by the teacher