

# **MASTER OF ARTS (FRENCH STUDIES)**

**COURSES FOR TWO-YEAR PG (FRENCH STUDIES) PROGRAMME (BASED ON  
NEP-2020)**

**Semester III and IV**

**Structure 2 (Level 6.5): PG Curricular Structure with Coursework + Research**



**DEPARTMENT OF GERMANIC & ROMANCE STUDIES  
FACULTY OF ARTS  
UNIVERSITY OF DELHI  
DELHI-110007**

**W.E.F FROM JULY 2025 AS PER PGCF  
BASED ON NEP-2020**

## Courses for Two-Year PG (French Studies) Programme

### 2<sup>nd</sup> Year (Semesters 3 & 4) of PG curricular structure for 2-year PG Programmes

#### Syllabus for Semester III & IV for 2-year PG Programme with Coursework + Research

### 2. Structure 2 (Level 6.5): PG Curricular Structure with Coursework + Research

**Semesters III & IV      Total: 22 Credits**

#### Programme Eligibility

B.A (Hons.) in French

B.A (Prog.) with major/ minor in French

B.A (Hons) in any discipline with Advanced Diploma in French or B2 level as certified under the CEFR

#### Semester-I

**Credit 22**

#### Discipline Specific Course (DSC): Credits 12

Course Title	Credits
DSC-1: Evolution of a Genre: Shorter Narrative Forms	4
DSC-2: Translation: Theory and Practice	4
DSC-3: Cultural History of France and French-Speaking Countries- 1	4

#### Discipline-Specific Elective (DSE) - Any 02 from pool: Credits 8

Course Title	Credits
Thematic Studies in Literature	4
Women's Writings	4
Elements of Linguistics	4
Introduction to Media Studies	4
Engaging with XIX Century Literature	4
Children's and Adolescent Literature	4

#### Skill-Based Courses (SBC) - Any 01 from the pool: Credits 2

Course Title	Credits
Media Skills	2
Academic Writing	2

#### Semester-II

**Credit 22**

#### Discipline Specific Course (DSC): Credits 12

Course Title	Credits
DSC-4: Engaging with Themes	4
DSC-5: Evolution of a Genre: Novel	4
DSC-6: Cultural History of France and French-Speaking Countries- 2	4

#### Discipline-Specific Elective (DSE) - Any 02 from pool: Credits 8

Course Title	Credits
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Advanced Study of an Author	4
Engaging with Critical Issues in French and Francophone Literature	4
Understanding the Arts	4
Critical Issues in Comparative Literature	4
Europe and the Postcolonial World	4
Engaging with XX Century Literature-1	4
Life Writing	4

### Skill-Based Courses (SBC) - Any 01 from pool: Credits 2

Course Title	Credits
Interpretation (Consecutive and Simultaneous)	2
Approaches and Methodologies of Teaching French as a Foreign Language	2
Functional Translation	2

### Semester-III

Credit 22

### Discipline Specific Course (DSC): Credits 8

Course Title	Credits
DSC-7: Perspectives in Theory and Criticism	4
DSC-8: Engaging with Themes in French & Francophone Literature-2	4

### Discipline-Specific Elective (DSE) - Any 02 from pool/Any 01 From Pool+1 GE: Credits 8

Course Title	Credits
Literature and Migration	4
New Literary Genres	4
Travel Writing	4
Exploring History and Memory through French and Francophone Literature	4
Introduction to Literary Translation	4
Research Methodology	4

### Dissertation/Academic Project/ Entrepreneurship- Credits 6

### Semester-IV

Credit 22

### Discipline Specific Course (DSC): Credits 8

Course Title	Credits
DSC-9: Evolution of a Genre: Theatre	4
DSC-10: Evolution of a Genre: Poetry	4

### Discipline-Specific Elective (DSE) - Any 02 from pool/Any 01 From Pool+1 GE: Credits 8

Course Title	Credits
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Methodology of Teaching French as a Foreign Language: Theory and Practice-2	4
Introduction to Technical and Scientific Translation	4
Engaging with 21st Century French and Francophone Literature	4
Popular genres in French and Francophone Literature	4
Advanced Thematic Studies in French & Francophone Literature	4

## **Dissertation/Academic Project/ Entrepreneurship- Credits 6**

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**Semester I/III****Credits 22****DSC-7: Perspectives in Theory & Criticism****Credit Distribution, Eligibility and Pre-requisites of the Course**

Course Title & Code	Credits	Credit Distribution of the Course			Eligibility Criteria	Prerequisite of the Course
		Lecture	Tutorial	Practical/ Practice		
<b>Perspectives in Theory &amp; Criticism</b>	<b>04</b>	<b>3</b>	<b>1</b>	<b>0</b>	<b>As per the admission criteria</b>	<b>B2 Level in French</b>

**Learning Objectives:**

- To introduce students to the major schools of literary theory and criticism from antiquity to the present.
- To develop critical skills for analyzing texts through multiple theoretical frameworks.
- To situate literary theory within broader intellectual, cultural, and historical contexts.
- To encourage comparative and interdisciplinary approaches to literature.

**Learning Outcomes:**

At the end of the semester, students:

- will be able to demonstrate knowledge of key theoretical movements and thinkers in literary criticism.
- will be able to apply theoretical frameworks (structuralist, poststructuralist, feminist, postcolonial, etc.) to literary texts.
- will be able to critically evaluate the strengths and limitations of different critical perspectives.
- Will be able to engage with primary theoretical texts and secondary scholarship in a scholarly manner.
- Will be able to produce advanced research essays that integrate theory and textual analysis.

**Syllabus:****UNIT I****9 hours**

Introduction: Definitions of literary and cultural theory

Difference between Theory and Criticism

A historical overview of literary theory: from the Greek and Roman origins to Romantic aesthetics: imagination, genius, and subjectivity, as well as Realism and the rise of historical/philological criticism.

**UNIT II****12 hours**

Emergence of Critical Theory:

-Socio-historical Criticism and commentary

-Freud, Lacan, and psychoanalytic criticism.

-Feminist interventions: gender, language, and representation.

<b>UNIT III</b>	<b>12 hours</b>
Structuralism and Poststructuralism -Saussurean linguistics and structuralist narratology. -Derrida, deconstruction, and the critique of logocentrism. -Barthes and the “death of the author.” -Foucault’s Order of Discourse	
<b>UNIT IV</b>	<b>12 hours</b>
-Postcolonial critique: hybridity, subalternity, empire. -Decoloniality -Cultural studies: popular culture, identity, and power. -Ecocriticism and new directions in theory.	
<b>1. Suggested Readings:</b> 2. Aristotle. <i>Poetics</i> . Trans. Malcolm Heath. London: Penguin Classics, 1996. 3. Barthes, Roland. <i>Image-Music-Text</i> . Trans. Stephen Heath. New York: Hill and Wang, 1977. 4. Bhabha, Homi K. <i>The Location of Culture</i> . London: Routledge, 1994. 5. Coleridge, Samuel Taylor. <i>Biographia Literaria</i> . Ed. James Engell and W. Jackson Bate. Princeton: Princeton University Press, 1983. 6. Derrida, Jacques. <i>Of Grammatology</i> . Trans. Gayatri Chakravorty Spivak. Baltimore: Johns Hopkins University Press, 1976. 7. Eagleton, Terry. <i>Literary Theory: An Introduction</i> . 2nd ed. Minneapolis: University of Minnesota Press, 1996. 8. Freud, Sigmund. <i>The Interpretation of Dreams</i> . Trans. James Strachey. New York: Basic Books, 2010 (original 1900). 9. Horace. <i>Ars Poetica</i> . In <i>Classical Literary Criticism</i> . Trans. D.A. Russell and M. Winterbottom. Oxford: Oxford University Press, 1989. 10. Lacan, Jacques. <i>Écrits: A Selection</i> . Trans. Alan Sheridan. New York: Norton, 1977. 11. Longinus. <i>On the Sublime</i> . Trans. W.H. Fyfe. Cambridge, MA: Harvard University Press (Loeb Classical Library), 1995. 12. Said, Edward. <i>Orientalism</i> . New York: Pantheon, 1978. 13. Sainte-Beuve, Charles-Augustin. <i>Causeries du lundi</i> . Paris: Garnier, 1851–62 (selections). 14. Saussure, Ferdinand de. <i>Course in General Linguistics</i> . Trans. Wade Baskin. New York: McGraw-Hill, 1966. 15. Selden, Raman, Peter Widdowson, and Peter Brooker. <i>A Reader’s Guide to Contemporary Literary Theory</i> . 5th ed. London: Routledge, 2005. 16. Showalter, Elaine. <i>A Literature of Their Own: British Women Novelists from Brontë to Lessing</i> . Princeton: Princeton University Press, 1977. 17. Spivak, Gayatri Chakravorty. <i>In Other Worlds: Essays in Cultural Politics</i> . New York: Routledge, 1987. 18. Waugh, Patricia (ed.). <i>Literary Theory and Criticism: An Oxford Guide</i> . Oxford: Oxford	

University Press, 2006.

19. Williams, Raymond. *Marxism and Literature*. Oxford: Oxford University Press, 1977.

20. Wordsworth, William. *Preface to Lyrical Ballads* (1802). In *Wordsworth's Literary Criticism*. Ed. W.J.B. Owen. London: Routledge, 1974.

Additional material will be provided by the Department.

**Evaluation:** The Internal assessment consists of marks secured in class tests, assignments/presentations and attendance. The Continuous assessment will comprise of tutorials and attendance. Some of the activities that may be done as component of tutorials are as follows:

- Assignments/Presentations.
- Literature review
- Book review
- Project activity (group)
- Research cum presentation
- Term Paper writing
- Group discussion

**Note: Examination scheme and mode shall be as prescribed by the Examination Branch, University of Delhi, from time to time.**

## DSC-8: Engaging with Themes in French & Francophone Literature-2

### Credit Distribution, Eligibility and Pre-requisites of the Course

Course Title & Code	Credits	Credit Distribution of the Course			Eligibility Criteria	Prerequisite of the Course
		Lecture	Tutorial	Practical/ Practice		
Engaging with Themes in French & Francophone Literature-2	04	3	1	0	As per the admission criteria	B2 Level in French

#### Learning Objectives:

- To study of a particular theme along with the narrative and cultural and literary strategies involved. A new theme is chosen every year.
- To develop analytical skills to study a literary theme.
- To develop the capacity to distinguish between theme and motif in Literature.
- To develop an understanding of critical issues related to the chosen theme.

#### Learning Outcomes:

At the end of the semester, students:

- will be able to understand the theme along with the narrative, cultural and literary strategies involved.
- will be able to critically engage with various aspects involved to analyse the theme.
- will be able to analyse a variety of narrative and generic techniques to represent the same

theme.	
<b>Syllabus:</b>	
<b>UNIT I</b>	<b>12 Hours</b>
<ul style="list-style-type: none"> <li>• Study of the theoretical questions related to the theme</li> </ul>	
<b>UNIT II</b>	<b>12 Hours</b>
<ul style="list-style-type: none"> <li>• Study and analysis of literary texts that are based on the theme</li> </ul>	
<b>UNIT III</b>	<b>12 Hours</b>
<ul style="list-style-type: none"> <li>• Study of the formal devices deployed to depict the theme</li> </ul>	
<b>UNIT IV</b>	<b>9 Hours</b>
Comparative analysis of the studied texts	
<p><b>Suggested themes:</b> Autobiography, Travel and Migration, Diversity and Unity in Multicultural Societies, Narrative Spaces, Popular Fiction, Literature and history, Urban spaces and cityscapes, India in other Literature, Experimental Literature, Imaginary Homelands, Life Writing, Places in Literature, Literary Islands, Corporeality, or other similar themes. The theme will be announced at the beginning of the academic year.</p> <p><b>Suggested Readings:</b></p> <ol style="list-style-type: none"> <li>1. Bennett, Andrew, and Nicholas Royle. <i>An Introduction to Literature, Criticism and Theory</i>. Harlow: Pearson Education Limited. 2009</li> <li>2. Barthes, R., Kayser, W., Booth, W., Hamon, P. <i>Poétique du récit</i>, Editions du Seuil, Paris, 1977.</li> <li>3. Escarpit Robert et al., <i>Le littéraire et le social</i>, Flammarion, 1970.</li> <li>4. Patillon, Michel, <i>Précis d'analyse littéraire : structures de la fiction</i>, Nathan, 1974</li> <li>5. Waugh, Patricia. <i>Literary Theory and Criticism: An Oxford Guide</i>. Oxford: OUP, 2006</li> </ol> <p>Readings would be suggested by the Department on the basis of the theme chosen. Additional material may be provided by the Department.</p>	
<p><b>Evaluation:</b> The Internal assessment consists of marks secured in class tests, assignments/presentations and attendance. The Continuous assessment will comprise of tutorials and attendance. Some of the activities that may be done as component of tutorials are as follows:</p> <ul style="list-style-type: none"> <li>• Assignments/Presentations.</li> <li>• Literature review</li> <li>• Book review</li> <li>• Project activity (group)</li> <li>• Research cum presentation</li> <li>• Term Paper writing</li> <li>• Group discussion</li> </ul> <p><b>Note: Examination scheme and mode shall be as prescribed by the Examination Branch, University of Delhi, from time to time.</b></p>	

## DSE: Literature and Migration

### Credit Distribution, Eligibility and Pre-requisites of the Course

Course Title & Code	Credits	Credit Distribution of the Course			Eligibility Criteria	Prerequisite of the Course
		Lecture	Tutorial	Practical/ Practice		

<b>Literature and Migration</b>	<b>04</b>	<b>3</b>	<b>1</b>	<b>0</b>	<b>As per the admission criteria</b>	<b>B2 Level in French</b>
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**Learning Objectives:**

- To explore the literary representations of migration, exile, and displacement in French and Francophone contexts.
- To analyse how literature reflects and critiques historical, cultural, and political experiences of migration.
- To examine the intersections of identity, memory, language, and belonging in migrant narratives.
- To engage with theoretical frameworks (postcolonialism, diaspora studies, transnationalism) in relation to literary texts.

**Learning Outcomes:**

At the end of the semester, students:

- will be able to identify and critically analyse major French and Francophone texts dealing with migration and displacement.
- will be able to apply theoretical perspectives (postcolonial, feminist, diasporic) to literary works.
- will be able to understand the historical and socio-political contexts of migration in Francophone regions (Maghreb, Sub-Saharan Africa, Caribbean, Indian Ocean, Canada).

**Syllabus:****UNIT I** **9 hours**

Theoretical Frameworks of Migration and Displacement

- Concepts: exile, diaspora, hybridity, transculturalism.
- Migration as a literary theme: memory, identity, and belonging.

**UNIT II** **10 hours**

Colonial and Postcolonial Displacements

- Migration in colonial and postcolonial contexts.
- Representations of forced displacement, exile, and cultural alienation.

**UNIT III** **14 hours**

Maghrebi and Beur Literature

- Migration from North Africa to France.
- Identity, marginalization, and cultural hybridity.

Sub-Saharan and Caribbean Francophone Voices

- Migration, exile, and displacement in African and Caribbean contexts.
- The role of memory, trauma, and cultural survival.

Writings from the Indian Ocean

Coolitude, memories of Indentured labour, Insularity

**UNIT IV** **11 Hours**

Contemporary Perspectives and Transnational Identities

- Migration in the 21st century: globalization, exile, and refugee crises.
- Literature of second-generation immigrants and transnational identities.

**Suggested Readings:**

1. Begag, Azouz. *Le Gone du Chaâba*. Paris: Éditions du Seuil, 1986.
2. Bhabha, Homi K. *The Location of Culture*. London: Routledge, 1994.
3. Brah, Avtar. *Cartographies of Diaspora: Contesting Identities*. London: Routledge, 1996.
4. Cambria, Domenico. "Exil et migration. Réflexions autour d'expériences et de vécus littéraires." *Voix plurielles* 18, no. 2 (2021): 124–126.

5. Césaire, Aimé. *Cahier d'un retour au pays natal*. Paris: Présence Africaine, 1983 (original 1939).
  6. Clifford, James. *Routes: Travel and Translation in the Late Twentieth Century*. Cambridge, MA: Harvard University Press, 1997.
  7. Condé, Maryse. *Traversée de la mangrove*. Paris: Mercure de France, 1989.
  8. Coulibaly, Adama & Konan, Yao Louis (eds.). *Les écritures migrantes: de l'exil à la migration littéraire dans le roman francophone*. Paris: L'Harmattan, 2015.
  9. Diome, Fatou. *Le Ventre de l'Atlantique*. Paris: Anne Carrière, 2003.
  10. Djébar, Assia. *L'Amour, la fantasia*. Paris: Éditions Albin Michel, 1985.
  11. Faye, Gaël. *Petit pays*. Paris: Grasset, 2016.
  12. Hall, Stuart. *Cultural Identity and Diaspora*. In *Colonial Discourse and Post-Colonial Theory: A Reader*, eds. Patrick Williams and Laura Chrisman. London: Harvester Wheatsheaf, 1994, pp. 392–403.
  13. Hargreaves, Alec G. *Voices from the North African Immigrant Community in France: Immigration and Identity in Beur Fiction*. Oxford: Berg, 1991.
  14. Lionnet, Françoise. *Postcolonial Representations: Women, Literature, Identity*. Ithaca: Cornell University Press, 1995.
  15. Memmi, Albert. *La Statue de sel*. Paris: Gallimard, 1953.
  16. Mukasonga, Scholastique. *Notre-Dame du Nil*. Paris: Gallimard, 2012.
  17. Rutherford, Jonathan (ed.). *Identity: Community, Culture, Difference*. London: Lawrence & Wishart, 1990.
  18. Said, Edward. *Reflections on Exile and Other Essays*. Cambridge, MA: Harvard University Press, 2000.
  19. Salvayre, Lydie. *Pas pleurer*. Paris: Éditions du Seuil, 2014.
  20. Sansal, Boualem. *Le Village de l'Allemand*. Paris: Gallimard, 2008.
  21. Sebbar, Leïla. *Shérazade, 17 ans, brune, frisée, les yeux verts*. Paris: Stock, 1982.
- Additional material may be provided by the Department.

**Evaluation:** The Internal assessment consists of marks secured in class tests, assignments/presentations and attendance. The Continuous assessment will comprise of tutorials and attendance. Some of the activities that may be done as component of tutorials are as follows:

- Assignments/Presentations.
- Literature review
- Book review
- Project activity (group)
- Research cum presentation
- Term Paper writing
- Group discussion

**Note: Examination scheme and mode shall be as prescribed by the Examination Branch, University of Delhi, from time to time.**

## DSE 2: New Literary Genres

### Credit Distribution, Eligibility and Pre-requisites of the Course

Course Title & Code	Credits	Credit Distribution of the Course			Eligibility Criteria	Prerequisite of the Course
		Lecture	Tutorial	Practical/ Practice		

<b>New Literary Genres</b>	<b>04</b>	<b>3</b>	<b>1</b>	<b>0</b>	<b>As per the admission criteria</b>	<b>B2 Level in French</b>
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**Learning Objectives:**

- To introduce students to emerging and hybrid literary genres in contemporary French and Francophone literature.
- To analyse how new genres reflect cultural, political, and technological transformations.
- To explore the intersections of literature with visual culture, digital media, and performance.
- To situate new genres within broader debates on postmodernism, globalization, and identity.
- To develop critical tools for analysing brevity, fragmentation, and multimodality in literature.

**Learning Outcomes:**

At the end of the semester, students:

- will be able to identify and critically analyse new and hybrid genres in French and Francophone writing, such as autofiction, flash narratives, microstories, testimonial writing, and graphic novels.
- will be able to understand the socio-cultural and historical contexts that gave rise to these genres.
- will be able to apply theoretical frameworks (postmodernism, postcolonialism, media and cultural studies) to contemporary texts.
- will be able to produce research essays and presentations that demonstrate advanced critical engagement with new literary forms.

**Syllabus:****UNIT I** **12 hours**

## Autofiction and Life-Writing

- The rise of autofiction in late 20th-century French literature.
- Blurring boundaries between autobiography, fiction, and testimony.
- Memory, subjectivity, and self-narration.

## Testimonial and Post-Genocide Writing

- Literature as witness: trauma, memory, and testimony.

**UNIT II** **12 hours**

## Graphic Novels and Visual Narratives

- The rise of the bande dessinée and graphic memoirs.
- Visual storytelling as a new literary form.

**UNIT III** **12 hours**

## Flash Narratives and Microstories

- The aesthetics of brevity: microrécits, nouvelles très courtes, minifiction.
- Fragmentation, ellipsis, and the poetics of the instant.
- Francophone microfiction as a response to digital culture and globalization.

**UNIT IV** **9 hours**

## Digital and Experimental Genres

- Literature in the digital age: blogs, hypertext, and multimedia narratives.
- Performance, slam poetry, and spoken word in Francophone contexts.

**Suggested Readings:**

1. Chevillard, Éric. *Démolir Nisard*. Paris: Minuit, 1993 (fragmentary narrative style).
2. Doubrovsky, Serge. *Fils*. Paris: Galilée, 1977.

3. Ernaux, Annie. *Les Années*. Paris: Gallimard, 2008.
4. Forsdick, Charles, and Murphy, Feroza Basu (eds.). *Francophone Postcolonial Studies: A Critical Introduction*. London: Arnold, 2003.
5. Glissant, Édouard. *Poétique de la Relation*. Paris: Gallimard, 1990.
6. Groensteen, Thierry. *Système de la bande dessinée*. Paris: PUF, 1999.
7. Hatzfeld, Jean. *Dans le nu de la vie: Récits des marais rwandais*. Paris: Seuil, 2000.
8. Hutcheon, Linda. *A Poetics of Postmodernism: History, Theory, Fiction*. New York: Routledge, 1988.
9. Jauffret, Régis. *Microfictions*. Paris: Gallimard, 2007.
10. Kassabian, Anahid. *Ubiquitous Listening: Affect, Attention, and Distributed Subjectivity*. Berkeley: University of California Press, 2013 (for performance and media theory).
11. Lauro, Sarah. *The Transatlantic Zombie: Slavery, Rebellion, and Living Death*. New Brunswick: Rutgers University Press, 2015
12. Lecarme, Jacques, and Lecarme-Tabone, Éliane. *L'Autofiction: Un genre littéraire émergent*. Paris: Armand Colin, 1997.
13. Miller, Christopher. *Nationalists and Nomads: Essays on Francophone African Literature and Culture*. Chicago: University of Chicago Press, 1998.
14. Mukasonga, Scholastique. *Inyenzi ou les cafards*. Paris: Gallimard, 2006.
15. Ollivier, Michèle, and Côté, Jean-François. *La Littérature numérique*. Paris: Hermès Science, 2011.
16. Ricœur, Paul. *La Mémoire, l'histoire, l'oubli*. Paris: Seuil, 2000 (selections).
17. Satrapi, Marjane. *Persepolis*. Paris: L'Association, 2000–2003.
18. Sfar, Joann. *Le Chat du rabbin*. Paris: Dargaud, 2002.

Additional readings would be suggested by the Department on the basis of the authors selected.

**Evaluation:** The Internal assessment consists of marks secured in class tests, assignments/presentations and attendance. The Continuous assessment will comprise of tutorials and attendance. Some of the activities that may be done as component of tutorials are as follows:

- Assignments/Presentations.
- Literature review
- Book review
- Project activity (group)
- Research cum presentation
- Term Paper writing
- Group discussion

**Note: Examination scheme and mode shall be as prescribed by the Examination Branch, University of Delhi, from time to time.**

## DSE: Travel Writing

### Credit Distribution, Eligibility and Pre-requisites of the Course

Course Title & Code	Credits	Credit Distribution of the Course			Eligibility Criteria	Prerequisite of the Course
		Lecture	Tutorial	Practical/ Practice		
Travel Writing	04	3	1	0	As per the admission	B2 Level in French

					<b>criteria</b>	
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<p><b>Learning Objectives:</b></p> <ul style="list-style-type: none"> <li>• To understand the historical development of travel writing in French and Francophone contexts.</li> <li>• To analyze how travel narratives construct representations of self, otherness, and cultural encounters.</li> <li>• To explore the intersections of colonialism, postcolonialism, and identity in French and Francophone travel literature.</li> <li>• To critically engage with stylistic, thematic, and ideological aspects of travel writing.</li> <li>• To develop comparative perspectives between canonical French travel texts and Francophone reappropriations.</li> </ul>
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<p><b>Learning Outcomes:</b> At the end of the semester, students:</p> <ul style="list-style-type: none"> <li>• will be able to identify key authors, texts, and traditions in French and Francophone travel writing.</li> <li>• will be able to critically interpret travel narratives using literary and cultural theory.</li> <li>• will be able to evaluate the role of travel writing in shaping perceptions of geography, culture, and identity.</li> <li>• will be able to produce analytical essays and presentations that demonstrate nuanced understanding of travel literature.</li> <li>• will be able to reflect on the ethical and political dimensions of travel writing, especially in colonial and postcolonial contexts.</li> </ul>
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<b>Syllabus:</b>	
<b>UNIT I</b>	<b>10 hours</b>
<p>Introduction to Travel Writing</p> <ul style="list-style-type: none"> <li>- Defining travel writing: genre, hybridity, and narrative strategies.</li> <li>- Historical overview: from medieval pilgrimage accounts to Enlightenment exploration.</li> <li>- The role of travel writing in shaping European knowledge of the world.</li> <li>- Key concepts: exoticism, alterity, ethnography, and narrative authority.</li> </ul>	
<b>UNIT II</b>	<b>12 hours</b>
<p><b>Colonial Encounters and Representations</b></p> <ul style="list-style-type: none"> <li>-Travel writing as a tool of empire: mapping, cataloguing, and “othering.”</li> <li>-Representations of Africa, Asia, and the Caribbean in French colonial travelogues.</li> <li>-The tension between discovery and domination.</li> </ul>	
<b>UNIT III</b>	<b>11 hours</b>
<p>Francophone Rewritings and Postcolonial Perspectives</p> <ul style="list-style-type: none"> <li>- Francophone authors reclaiming the travel narrative.</li> <li>- Subverting colonial discourse: irony, resistance, and re-appropriation.</li> <li>- Travel as exile, migration, and return.</li> </ul>	
<b>UNIT IV</b>	<b>12 hours</b>
<p>Travel, Identity, and Self-Discovery</p> <ul style="list-style-type: none"> <li>- Travel as a metaphor for identity formation.</li> <li>- Gendered perspectives in travel writing.</li> <li>- The blurred line between autobiography, memoir, and travelogue.</li> </ul> <p>Travel writing in the age of tourism and mobility.</p> <ul style="list-style-type: none"> <li>-Ecocriticism and travel: landscapes, environment, and sustainability.</li> <li>-Digital travel narratives and blogs in Francophone contexts.</li> </ul>	

**Suggested Readings:**

1. Bougainville, Louis-Antoine de. Voyage autour du monde par la frégate La Boudeuse et la flûte L'Étoile (1766–1769). Paris: Saillant & Nyon, 1771. Modern edition: Paris: Gallimard, coll. "Folio," 1982.
2. Bouvier, Nicolas. L'Usage du monde. Paris: Payot, 1963. Rééd. Paris: La Découverte/Poche, 2014.
3. Cartier, Jacques. The Voyages of Jacques Cartier. Translated and edited by Henry Percival Biggar. Toronto: University of Toronto Press, 1993.
4. Césaire, Aimé. Cahier d'un retour au pays natal. Paris: Bordas, 1947. Édition critique: Paris: Présence Africaine, 1983.
5. Condé, Maryse. Traversée de la mangrove. Paris: Mercure de France, 1989.
6. Ernaux, Annie. Journal du dehors. Paris: Gallimard, 1993.
7. Forsdick, Charles. Travel in Twentieth-Century French and Francophone Cultures: The Persistence of Diversity. Oxford: Oxford University Press, 2005.
8. Pratt, Mary Louise. Imperial Eyes: Travel Writing and Transculturation. London: Routledge, 1992 (2nd ed. 2008).
9. Youngs, Tim (ed.). The Cambridge Companion to Travel Writing. Cambridge: Cambridge University Press, 2002.
10. Forsdick, Charles & Murphy, Feroza Basu (eds.). Francophone Postcolonial Studies: A Critical Introduction. London: Arnold, 2003.
11. Hargreaves, Alec G. Post-Colonial Cultures in France. London: Routledge, 1997.
12. Lionnet, Françoise. Postcolonial Representations: Women, Literature, Identity. Ithaca: Cornell University Press, 1995.
13. Bongie, Chris. Islands and Exiles: The Creole Identities of Post/Colonial Literature. Stanford: Stanford University Press, 1998.
14. Clifford, James. Routes: Travel and Translation in the Late Twentieth Century. Cambridge, MA: Harvard University Press, 1997.
15. Burton, Richard D. E. Afro-Creole: Power, Opposition, and Play in the Caribbean. Ithaca: Cornell University Press, 1997.
16. Loti, Pierre. Voyages: 1872–1913. Édition établie et présentée par Claude Martin. Paris: Robert Laffont, coll. "Bouquins," 1991.
17. Montaigne, Michel de. Essais. Édition de Pierre Villey et V.-L. Saulnier. Paris: Presses Universitaires de France, coll. "Quadrige," 1965 (nombreuses réimpressions).
18. Montesquieu, Charles-Louis de Secondat. Lettres persanes. Édition de Jean Ehrard et Catherine Volpilhac-Augier. Oxford: Voltaire Foundation, 2004.
19. Mukasonga, Scholastique. Ce que murmurent les collines. Paris: Gallimard, coll. "Continents Noirs," 2014. (For her diasporic/travel reflections, also Notre-Dame du Nil, Gallimard, 2012).
20. Sebbar, Leïla. Voyage en Algérie autour de ma chambre. Paris: Bleu autour, 2008. (Representative of her travel/memory narratives). Additional material will be provided by the Department.

**Evaluation:** The Internal assessment consists of marks secured in class tests, assignments/presentations and attendance. The Continuous assessment will comprise of tutorials and attendance. Some of the activities that may be done as component of tutorials are as follows:

- Assignments/Presentations.
- Literature review
- Book review
- Project activity (group)
- Research cum presentation
- Term Paper writing
- Group discussion

**Note: Examination scheme and mode shall be as prescribed by the Examination Branch,**

University of Delhi, from time to time.

## DSE: Exploring History and Memory through French and Francophone Literature

### Credit Distribution, Eligibility and Pre-requisites of the Course

Course Title & Code	Credits	Credit Distribution of the Course			Eligibility Criteria	Prerequisite of the Course
		Lecture	Tutorial	Practical/ Practice		
Exploring History and Memory through French and Francophone Literature	04	3	1	0	As per the admission criteria	B2 Level in French

#### Learning Objectives:

- To examine how French and Francophone writers engage with history, memory, and trauma.
- To analyze literary strategies of remembrance, testimony, and rewriting of the past.
- To explore the intersections of personal memory, collective memory, and national history.
- To situate literary texts within broader debates on historiography, postcolonialism, New-historicism and cultural memory.

#### Learning Outcomes:

At the end of the semester, students:

- will be able to identify and critically analyse major French and Francophone texts that address history and memory.
- will be able to apply theoretical frameworks (memory studies, postcolonial theory, trauma studies) to literary works.
- will be able to understand the role of literature in shaping cultural and collective memory.
- will be able to produce advanced research essays linking literary analysis with historical and theoretical perspectives.

#### Syllabus:

##### UNIT I

**12 hours**

##### Theoretical Frameworks of History and Memory

- Concepts: lieux de mémoire, collective memory, trauma, testimony.
- Literature as a site of remembrance.

##### UNIT II

**12 hours**

##### French Literature and Historical Memory

- Representations of war, revolution, and national trauma.
- Literature as witness to historical upheavals.

##### Postcolonial Memory in Francophone Literature

- Colonialism, decolonization, and rewriting history.
- Memory of slavery, empire, and cultural displacement.

<b>UNIT III</b>	<b>12 hours</b>
Memory, Trauma, and Testimony in Francophone Africa - Literature of genocide, exile, and survival. - Testimonial writing and the ethics of memory.	
<b>UNIT IV</b>	<b>9 hours</b>
Contemporary Perspectives on History and Memory -Memory in the age of globalization and migration. -Transgenerational trauma and the politics of remembrance.	
<p><b>Suggested Readings:</b></p> <ol style="list-style-type: none"> <li>1. Assmann, Aleida. <i>Cultural Memory and Western Civilization: Functions, Media, Archives</i>. Cambridge: Cambridge University Press, 2011.</li> <li>2. Camus, Albert. <i>La Peste</i>. Paris: Gallimard, 1947.</li> <li>3. Césaire, Aimé. <i>Discours sur le colonialisme</i>. Paris: Présence Africaine, 1955.</li> <li>4. Chamoiseau, Patrick. <i>Texaco</i>. Paris: Gallimard, 1992.</li> <li>5. Condé, Maryse. <i>Moi, Tituba sorcière... Noire de Salem</i>. Paris: Mercure de France, 1986.</li> <li>6. Diop, Boubacar Boris. <i>Murambi, le livre des ossements</i>. Paris: Stock, 2000.</li> <li>7. Djebar, Assia. <i>La femme sans sépulture</i>. Paris: Albin Michel, 2002.</li> <li>8. Faye, Gaël. <i>Petit pays</i>. Paris: Grasset, 2016.</li> <li>9. Halbwachs, Maurice. <i>La Mémoire collective</i>. Paris: PUF, 1950.</li> <li>10. Hatzfeld, Jean. <i>Dans le nu de la vie: Récits des marais rwandais</i>. Paris: Seuil, 2000.</li> <li>11. Hirsch, Marianne. <i>The Generation of Postmemory: Writing and Visual Culture After the Holocaust</i>. New York: Columbia University Press, 2012.</li> <li>12. Hugo, Victor. <i>Les Misérables</i>. Paris: Gallimard, “Bibliothèque de la Pléiade,” 1951 (original 1862).</li> <li>13. Modiano, Patrick. <i>Dora Bruder</i>. Paris: Gallimard, 1997.</li> <li>14. Mukasonga, Scholastique. <i>Ce que murmurent les collines</i>. Paris: Gallimard, 2014.</li> <li>15. Mukasonga, Scholastique. <i>Iguifu</i>. Paris: Gallimard, 2010.</li> <li>16. Nora, Pierre. <i>Les Lieux de mémoire</i>. Paris: Gallimard, 1984–1992 (selections).</li> <li>17. Ricœur, Paul. <i>La Mémoire, l’histoire, l’oubli</i>. Paris: Seuil, 2000.</li> <li>18. Rothberg, Michael. <i>Multidirectional Memory: Remembering the Holocaust in the Age of Decolonization</i>. Stanford: Stanford University Press, 2009.</li> <li>19. Sebbar, Leïla. <i>La Seine était rouge</i>. Paris: Acte Sud, 1999.</li> </ol> <p>Additional readings would be suggested by the Department on the basis of the author chosen.</p>	
<p><b>Evaluation:</b> The Internal assessment consists of marks secured in class tests, assignments/presentations and attendance. The Continuous assessment will comprise of tutorials and attendance. Some of the activities that may be done as component of tutorials are as follows:</p> <ul style="list-style-type: none"> <li>• Assignments/Presentations.</li> <li>• Literature review</li> <li>• Book review</li> <li>• Project activity (group)</li> <li>• Research cum presentation</li> <li>• Term Paper writing</li> <li>• Group discussion</li> </ul> <p><b>Note: Examination scheme and mode shall be as prescribed by the Examination Branch, University of Delhi, from time to time.</b></p>	

## Credit Distribution, Eligibility and Pre-requisites of the Course

Course Title & Code	Credits	Credit Distribution of the Course			Eligibility Criteria	Prerequisite of the Course
		Lecture	Tutorial	Practical/ Practice		
<b>Introduction to Literary Translation</b>	<b>04</b>	<b>3</b>	<b>1</b>	<b>0</b>	<b>As per the admission criteria</b>	<b>B2 Level in French</b>

### Learning Objectives:

- To introduce students to the history, theory, and practice of literary translation.
- To explore key debates in translation studies: fidelity vs. creativity, domestication vs. foreignization, visibility of the translator.
- To analyse case studies of translated works across genres (poetry, prose, drama).
- To develop practical translation skills alongside critical reflection..

### Learning Outcomes:

At the end of the semester, students:

- will be able to demonstrate knowledge of major theories and approaches in literary translation.
- will be able to critically evaluate translations in relation to cultural, historical, and linguistic contexts.
- will be able to apply theoretical frameworks to practical translation exercises.
- will be able to produce annotated translations that reflect awareness of stylistic, cultural, and ethical issues.
- will be able to engage with debates on the politics of translation, including gender, postcolonialism, and globalization.

### Syllabus:

<b>UNIT I</b>	<b>9 hours</b>
<b>Foundations of Translation Studies</b>	
-History of translation in Western and non-Western traditions.	
-Key concepts: equivalence, fidelity, adaptation.	
<b>UNIT II</b>	<b>12 hours</b>
Theories of Literary Translation	
-Structuralist and poststructuralist approaches.	
-Domestication vs. foreignization.	
-The translator's visibility.	
<b>UNIT III</b>	<b>14 hours</b>
<b>Translation of Genres</b>	
-Poetry: rhythm, sound, and untranslatability.	
-Prose: style, register, and cultural context.	
-Drama: performance, orality, and adaptation.	
<b>Translation, Culture, and Power</b>	
-Postcolonial translation studies.	
-Feminist translation practices.	
-Translation and world literature.	
<b>UNIT IV</b>	<b>10 hours</b>

### Contemporary Perspectives and Practice

-Digital tools and translation.

-Globalization and translation flows.

-Practical workshops: annotated translations, preparing glossaries

### Suggested Readings:

1. Bassnett, Susan, and Harish Trivedi (eds.). *Post-Colonial Translation: Theory and Practice*. London: Routledge, 1999.
2. Bassnett, Susan. *Translation Studies*. 4th ed. London: Routledge, 2014.
3. Benjamin, Walter. "The Task of the Translator." In *Illuminations*, trans. Harry Zohn. New York: Schocken, 1968.
4. Berman, Antoine. *La traduction et la lettre ou l'auberge du lointain*. Paris: Seuil, 1999.
5. Boase-Beier, Jean, Lina Fisher, and Hiroko Furukawa (eds.). *The Palgrave Handbook of Literary Translation*. London: Palgrave Macmillan, 2018.
6. Cronin, Michael. *Translation and Globalization*. London: Routledge, 2003.
7. Eco, Umberto. *Experiences in Translation*. Toronto: University of Toronto Press, 2001.
8. Guidère, Mathieu. *Introduction à la traductologie: Penser la traduction, hier, aujourd'hui, demain*. Bruxelles: De Boeck, 2008.
9. Hermans, Theo (ed.). *The Manipulation of Literature: Studies in Literary Translation*. London: Croom Helm, 1985.
10. Holmes, James S. *Translated! Papers on Literary Translation and Translation Studies*. Amsterdam: Rodopi, 1988.
11. Ladmiral, Jean-René. *Traduire: Théorèmes pour la traduction*. Paris: Gallimard, 1979.
12. Lefevere, André. *Translating Literature: Practice and Theory in a Comparative Literature Context*. New York: Modern Language Association, 1992.
13. Meschonnic, Henri. *Poétique du traduire*. Lagrasse: Verdier, 1999.
14. Munday, Jeremy. *Introducing Translation Studies: Theories and Applications*. 5th ed. London: Routledge, 2022.
15. Spivak, Gayatri Chakravorty. "The Politics of Translation." In *Outside in the Teaching Machine*. New York: Routledge, 1993.
16. Venuti, Lawrence (ed.). *The Translation Studies Reader*. 4th ed. London: Routledge, 2021.
17. Venuti, Lawrence. *The Translator's Invisibility: A History of Translation*. 2nd ed. London: Routledge, 2008.
18. Williams, Jenny, and Andrew Chesterman. *The Map: A Beginner's Guide to Doing Research in Translation Studies*. Manchester: St. Jerome, 2002.

Additional readings would be suggested by the Department.

**Evaluation:** The Internal assessment consists of marks secured in class tests, assignments/presentations and attendance. The Continuous assessment will comprise of tutorials and attendance. Some of the activities that may be done as component of tutorials are as follows:

- Assignments/Presentations.
- Literature review
- Book review
- Project activity (group)
- Research cum presentation
- Term Paper writing
- Group discussion

**Note: Examination scheme and mode shall be as prescribed by the Examination Branch, University of Delhi, from time to time.**

## DSE: Advanced Research Methodology

### Credit Distribution, Eligibility and Pre-requisites of the Course

Course Title & Code	Credits	Credit Distribution of the Course			Eligibility Criteria	Prerequisite of the Course
		Lecture	Tutorial	Practical/ Practice		
Advanced Research Methodology	04	03	01		As per the admission criteria	B2 Level in French

#### Learning Objectives

- To understand and apply diverse research paradigms in literary and cultural analysis.
- To design ethically sound, theoretically informed research projects.
- To critically evaluate sources, archives, and digital tools.
- To engage with interdisciplinary methods, including comparative and intermedial approaches.

#### Learning Outcomes

At the end of the semester, students will:

- be able to demonstrate mastery of advanced research tools and methodologies in French and Francophone studies.
- be able to critically engage with theoretical frameworks (postcolonialism, memory studies, cultural studies, critical discourse analysis, gender theory, narratology, translation theory, digital humanities, didactic studies).
- be able to design and execute a research project with appropriate methodology and documentation.
- Be able to produce a research proposal with clear objectives, methodology, and theoretical framework.
- be able to produce scholarly writing that meets academic standards of rigor, citation, and originality.
- be able to present research findings effectively in both oral and written formats.

#### Syllabus:

<b>UNIT I</b>	<b>12 hours</b>
<ul style="list-style-type: none"> <li>• Theoretical Foundations of Research in French and Francophone Studies</li> <li>• Research paradigms: qualitative, comparative, interdisciplinary.</li> <li>• Theoretical frameworks: postcolonial theory, memory studies, narratology, gender studies, translation studies, media studies and didactic studies.</li> <li>• Ethics of research in literary and cultural studies.</li> </ul>	
<b>UNIT II</b>	<b>12 hours</b>
<b>Methodologies in Practice</b> <ul style="list-style-type: none"> <li>• Textual analysis: close reading, intertextuality, narratology</li> <li>• Cultural analysis: semiotics, ethnography, visual culture</li> <li>• Comparative frameworks: transnational, diasporic, multilingual</li> <li>• Fieldwork and interviews in cultural studies</li> <li>• Material Culture and Affect Theory</li> </ul>	
<b>UNIT III</b>	<b>10 hours</b>
Research Tools, Methods, and Documentation	

<ul style="list-style-type: none"> <li>• Bibliographical research: catalogues, databases, archives.</li> <li>• Citation styles (MLA, Chicago, APA) and bibliographic management tools (Zotero, EndNote).</li> <li>• Corpus building and textual analysis (close reading, discourse analysis, digital tools).</li> </ul> <p>Comparative and interdisciplinary approaches (linking literature with history, sociology, linguistics).</p>	
<b>UNIT IV</b>	<b>11 hours</b>
<p>Practical Research Workshop</p> <ul style="list-style-type: none"> <li>• Formulating research questions and hypotheses.</li> <li>• Tools for Literature survey</li> <li>• Identifying research gap</li> <li>• Designing a research proposal (objectives, methodology, bibliography).</li> <li>• Annotated bibliography and literature review writing.</li> </ul>	
<p><b>Suggested Readings:</b></p> <ol style="list-style-type: none"> <li>1. Assmann, Aleida. <i>Cultural Memory and Western Civilization: Functions, Media, Archives</i>. Cambridge: Cambridge University Press, 2011.</li> <li>2. Bhabha, Homi K. <i>The Location of Culture</i>. London: Routledge, 1994.</li> <li>3. Booth, Wayne C., Gregory G. Colomb, and Joseph M. Williams. <i>The Craft of Research</i>. 4th ed. Chicago: University of Chicago Press, 2016.</li> <li>4. Caillé, Patricia. “Francophone Studies and the Challenges of Research Methodology.” <i>French Cultural Studies</i> 22, no. 2 (2011): 95–107.</li> <li>5. Eagleton, Terry. <i>Literary Theory: An Introduction</i>. 2nd ed. Oxford: Blackwell, 1996.</li> <li>6. Eco, Umberto. <i>How to Write a Thesis</i>. Cambridge, MA: MIT Press, 2015 (orig. 1977).</li> <li>7. Forsdick, Charles, and David Murphy (eds.). <i>Francophone Postcolonial Studies: A Critical Introduction</i>. London: Arnold, 2003.</li> <li>8. Gibaldi, Joseph. <i>MLA Handbook for Writers of Research Papers</i>. 9th ed. New York: MLA, 2021.</li> <li>9. Hutcheon, Linda. <i>A Poetics of Postmodernism: History, Theory, Fiction</i>. New York: Routledge, 1988.</li> <li>10. Machi, Lawrence A., and Brenda T. McEvoy. <i>The Literature Review: Six Steps to Success</i>. 3rd ed. Thousand Oaks: Corwin, 2016.</li> <li>11. Moura, Jean-Marc. <i>Littératures francophones et théorie postcoloniale</i>. Paris: PUF, 1999.</li> <li>12. Rockwell, Geoffrey, and Stéfán Sinclair. <i>Hermeneutica: Computer-Assisted Interpretation in the Humanities</i>. Cambridge, MA: MIT Press, 2016.</li> <li>13. Said, Edward. <i>Orientalism</i>. New York: Vintage, 1979.</li> <li>14. Turabian, Kate L. <i>A Manual for Writers of Research Papers, Theses, and Dissertations</i>. 9th ed. Chicago: University of Chicago Press, 2018.</li> <li>15. Viart, Dominique, and Bruno Vercier. <i>La Littérature française au présent: Héritage, modernité, mutations</i>. Paris: Bordas, 2005.</li> </ol> <p>Additional material may be provided by the Department.</p>	
<p><b>Note: Examination scheme and mode shall be as prescribed by the Examination Branch, University of Delhi, from time to time.</b></p>	

**NOTE:** *The Dissertation/Academic Project/Entrepreneurship chosen should be an original work and not a repetition of work done in the 4<sup>th</sup> Year of the UG programme. It may be an extension though of the work done in the 4<sup>th</sup> Year of UG programme.*

#### **A. Outcomes expected of Dissertation writing track in the 2<sup>nd</sup> Year of PG Programmes**

### **Semester III**

The following **four** outcomes must be achieved by the end of III Semester:

- i. Research Problem identification
- ii. Review of literature
- iii. Research design formulation
- iv. Commencement of experimentation, fieldwork, or similar tasks

**B. Expected outcomes of Academic Projects in the 2<sup>nd</sup> Year of PG Programmes** (all academic projects should be application-based research and not an exploratory or descriptive research, except book translation or projects without research component such as those of Master of Fine Arts)

### **Semester III**

The following **four** outcomes must be achieved by the end of III Semester:

- i. Research Problem identification
- ii. Review of literature
- iii. Research design formulation
- iv. Commencement of experimentation, fieldwork, or similar tasks

**C. Learning outcomes of Entrepreneurship track in the 2nd Year of PG Programmes are as follows:**

<b>Milestones for III Semester:</b>				
<b>Week (Tentative)</b>	<b>Topic</b>	<b>Deliverable</b>	<b>Activities</b>	<b>Mentor Checkpoint</b>
1-2	<b>Idea Generation and Validation</b>	Submission of at least three potential startup ideas.	Conduct market research to validate the viability of each idea.	Review and feedback on the initial ideas.
3-4	<b>Finalizing the Business Idea</b>	Selection of the final business idea based on research and mentor feedback.	Develop a preliminary business model canvas.	Approval of the final business idea.
5-6	<b>Market Research and Customer Discovery</b>	Detailed market research report and customer discovery	Identify target market, customer segments, and key competitors.	Presentation of market research findings.

		interviews.		
7-14	<b>Prototype Development/Minimum Viable Product (MVP) and Business Model Refinement</b>	Development of a prototype or MVP. Refined business model canvas including value proposition, customer segments, and revenue streams.	Design and build a basic version of the product or service. Test and iterate the business model based on prototype/MVP feedback.	Prototype/MVP review and feedback.
11-12	<b>Financial and Legal Planning</b>	Initial financial plan including cost structure, pricing	Prepare a basic financial plan, including a budget and	Financial plan and IPR review.

		strategy, and funding requirements.	revenue forecast; review IPR potential	
13-14	<b>Pitch Preparation</b>	Development of a pitch deck summarizing the business idea, market opportunity, prototype, and financials.	Create and refine a presentation for potential investors or stakeholders.	Practice pitch session with feedback.
15-16	<b>Final Presentation and Review</b>	Final pitch presentation to a panel of mentors, faculty, and possibly industry experts.	Deliver a polished pitch, receive feedback, and make final adjustments.	Final assessment and grading based on the pitch and overall progress throughout the semester.

## Semester II/IV

### DSC- 9: Evolution of a Genre: Theatre

#### Credit Distribution, Eligibility and Pre-requisites of the Course

Course Title & Code	Credits	Credit Distribution of the Course			Eligibility Criteria	Prerequisite of the Course
		Lecture	Tutorial	Practical/ Practice		
Evolution of a Genre: Theatre	04	3	1	0	As per the admission criteria	B2 Level in French

#### Learning Objectives:

- To trace the historical development of French and Francophone theatre from the classical period to the present.
- To analyse key dramatic texts in their cultural, political, and aesthetic contexts.
- To explore the role of theatre as a medium of social critique, identity formation, and cultural memory.
- To engage with theoretical approaches to drama and performance.

#### Learning Outcomes:

At the end of the semester, students:

- will be able to demonstrate knowledge of major playwrights and movements in French and Francophone theatre.
- will be able to critically analyse dramatic texts using literary and performance theory.
- will be able to understand the intersections of theatre with history, politics, and postcolonial identity.
- will be able to compare French canonical theatre with Francophone reappropriations and innovations.

#### Syllabus:

**UNIT I**

**12 hours**

Theatrical genres of the medieval period Classical French Theatre - The rise of French classical drama in the 17th century. - Rules of tragedy and comedy: unity, decorum, and catharsis.	
<b>UNIT II</b>	<b>9 hours</b>
Enlightenment and Romantic Theatre - Theatre as a space of critique and reform. - The role of theatre in shaping public opinion.	
<b>UNIT III</b>	<b>12 hours</b>
Modern French Theatre - Symbolism, avant-garde, and the Theatre of the Absurd. - Existentialism and postwar theatre.	
<b>UNIT IV</b>	<b>12 hours</b>
Francophone Theatre – Africa and the Caribbean - Theatre as a tool of resistance, memory, and cultural affirmation. - Oral traditions and performance in African and Caribbean contexts. Contemporary Francophone Theatre and Performance -Migration, exile, and identity on stage. -Hybrid forms: slam, performance poetry, and experimental theatre.	
<p><b>Suggested Readings:</b></p> <ol style="list-style-type: none"> <li><b>Suggested Authors:</b> Racine, Corneille, Molière, Marivaux, Beaumarchais, Musset, Hugo, Feydeau, Maeterlink, Claudel, Cocteau, Genet, Giraudoux, Beckett, Ionesco, Sartre, Jarry, Artaud, Pagnol, Marie N'Diaye, Kossi Efoui, Hélène Cixous, Yasmina Réza, Maryse Condé, Wajdi Mouawad, Suzanne Lebeau etc.</li> <li><b>Suggested Readings:</b></li> <li>Michel Corvin, <i>Dictionnaire encyclopédique du théâtre</i>, première édition en 1991 chez Bordas, dernière réédition Larousse 2008</li> <li>Michel Vinaver, <i>Écritures dramatiques, essai d'analyse de textes de théâtre</i>, Actes Sud collection Babel, 1993</li> <li>Monique Borie, Martine de Rougemont, Jacques Scherer, <i>Esthétique théâtrale textes de Platon à Brecht</i>, SEDES, 1982</li> <li>Romain Fohr, <i>Du décor à la scénographie, anthologie commentée de textes sur l'espace scénique</i>, Éditions l'Entretemps, 2014</li> <li>Patrice, Pavis, <i>Dictionnaire du théâtre</i>, première édition en 1987 chez Messidor/Éditions sociales, dernière réédition Armand Colin 2002</li> <li>Patrice, Pavis, <i>L'Analyse des spectacles</i>, Armand Colin, dernière édition 2016</li> <li>Etienne Souriau, (sous la direction de), <i>Vocabulaire d'esthétique</i>, PUF, 1990</li> <li><i>Scénographes en France 1975 - 2015</i>, Actes Sud, 2013</li> </ol> <p>Additional material may be provided by the Department.</p>	
<p><b>Evaluation:</b> The Internal assessment consists of marks secured in class tests, assignments/presentations and attendance. The Continuous assessment will comprise of tutorials and attendance. Some of the activities that may be done as component of tutorials are as follows:</p> <ul style="list-style-type: none"> <li>• Assignments/Presentations.</li> </ul>	

- Literature review
- Book review
- Project activity (group)
- Research cum presentation
- Term Paper writing
- Group discussion

**Note: Examination scheme and mode shall be as prescribed by the Examination Branch, University of Delhi, from time to time.**

## DSC-10: Evolution of a Genre – Poetry

### Credit Distribution, Eligibility and Pre-requisites of the Course

Course Title & Code	Credits	Credit Distribution of the Course			Eligibility Criteria	Prerequisite of the Course
		Lecture	Tutorial	Practical/ Practice		
Evolution of a Genre – Poetry	04	3	1	0	As per the admission criteria	B2 Level in French

#### Learning Objectives:

- To trace the evolution of French and Francophone poetry from the Renaissance to the contemporary period.
- To analyse poetic forms, themes, and innovations across different historical and cultural contexts.
- To explore the intersections of poetry with politics, identity, memory, and postcolonial discourse.
- To engage with theoretical approaches to poetics and literary analysis.

#### Learning Outcomes:

At the end of the semester, students:

- will develop an understanding of the specificities of the genre.
- will be able to apply various tools to analyse poetic texts
- will become familiar with the historical evolution of the genre.
- will be able to identify characteristics of specific poetic forms.
- will read the major poets of French and Francophone literature.

#### Syllabus:

##### UNIT I

**9 hours**

Introduction to Poetics

Characteristics of poetic forms of the Medieval period.

Suggested authors: Charles d'Orleans, François Villon

##### UNIT II

**12 hours**

Study and analysis of poetic texts from the Renaissance period

Suggested authors: The poets of Pléiade, such as Pierre de Ronsard, Louise Labé, Marguerite de Navarre, J. du Bellay etc.

Study and analysis of poetic texts from the XVII Century

Suggested authors: Agrippa D'Aubigny, Nicholas Boileau, Jean de la Fontaine etc.	
<b>UNIT III</b>	<b>12 hours</b>
<p>Study and analysis of poetic texts from the XVIII Century Suggested authors: Voltaire, André Chenier etc.</p> <p>Study and analysis of poetic texts from the XIX Century Suggested authors: Victor Hugo, Alfred de Musset, Alfred de Vigny, Alphonse de Lamartine, Gérard de Nerval, Théophile Gautier, Charles Baudelaire, Stéphane Mallarmé, Paul Verlaine, Arthur Rimbaud.</p>	
<b>UNIT IV</b>	<b>12 hours</b>
<p>Study and analysis of poetic texts from the XX and XXI Centuries Suggested authors: Guillaume Apollinaire, Paul Valéry, André Breton, Paul Eluard, Louis Aragon, Francis Ponge, Jacques Prévert, Michel Deguy, Blaise Cendrars, Aimé Césaire, Leopold Sédar Senghor, Edouard Glissant, Khâl Thorabully, Natacha Kanapé Fontaine, Jacques Rabemananjara, etc.</p> <p><b>Suggested Readings:</b></p> <ol style="list-style-type: none"> <li>1. André Breton, <i>Position politique du Surréalisme</i>, (1935), Reed. Gonthier, Paris, 1972.</li> <li>2. Clause Abastado, <i>Mythes et rituels de l'écriture</i>, Editions Complexe, Paris, 1979.</li> <li>3. C. Zilberberg, <i>Raison et poétique du sens</i>, Presses Universitaires de France, 1988.</li> <li>4. Daniel Delas, <i>Guide méthodique poésie</i>, Nathan, Paris, 1990.</li> <li>5. G. Genette, <i>Figures II "Langage poétique, poétique du langage"</i>, Seuil, Paris, 1972.</li> <li>6. G. POULET, <i>Etudes sur le temps humain</i> [en particulier, Baudelaire dans le tome I, Hugo et Mallarmé dans le II, Char, Supervielle, Eluard, Saint-John Perse, Reverdy dans le III], 10/18.</li> <li>7. Henri Mechonnic, <i>Les états de la poétique</i>, Presses Universitaires de France, Paris 1985.</li> <li>8. Jean Rousset, <i>Anthologie de la poésie baroque française</i>, Tome I et II, Armand Colin, Paris, 1968.</li> <li>9. J.M. Adam, <i>Pour lire le poème</i>, De Boeck-Duculot, Paris, 1985.</li> <li>10. J.L. Joubert, <i>La poésie</i>, Armand Colin, Paris, 1988.</li> <li>11. J.-P Richard, <i>Poésie et Profondeur</i> [Baudelaire, Rimbaud, Verlaine], Seuil, Paris, 1965.</li> <li>12. J Mazaleyrat, <i>Eléments de métrique française</i>, A. Colin, Paris, 1974.</li> </ol> <p>Additional material may be provided by the Department.</p> <p><b>Evaluation:</b> The Internal assessment consists of marks secured in class tests, assignments/presentations and attendance. The Continuous assessment will comprise of tutorials and attendance. Some of the activities that may be done as component of tutorials are as follows:</p> <ul style="list-style-type: none"> <li>• Assignments/Presentations.</li> <li>• Literature review</li> <li>• Book review</li> <li>• Project activity (group)</li> <li>• Research cum presentation</li> <li>• Term Paper writing</li> <li>• Group discussion</li> </ul> <p><b>Note: Examination scheme and mode shall be as prescribed by the Examination Branch, University of Delhi, from time to time.</b></p>	

## DSE : Methodology of Teaching French as a Foreign Language: Theory and Practice-2

Credit Distribution, Eligibility and Pre-requisites of the Course

Course Title & Code	Credits	Credit Distribution of the Course			Eligibility Criteria	Prerequisite of the Course
		Lecture	Tutorial	Practical/ Practice		
<b>Methodology of Teaching French as a Foreign Language: Theory and Practice-2</b>	<b>04</b>	<b>3</b>	<b>1</b>	<b>0</b>	<b>As per the admission criteria</b>	<b>B2 Level in French</b>

**Learning Objectives:**

- To introduce students to the theoretical foundations of teaching French as a foreign language (FLE).
- To familiarize students with major methodological approaches (grammar-translation, direct method, communicative, task-based, Flipped Classroom).
- To develop skills in designing curricula, lesson plans, and assessment tools for FLE.
- To integrate intercultural, plurilingual, and digital perspectives into teaching practice.
- To critically evaluate classroom practices through observation, reflection, and research.

**Learning Outcomes:**

At the end of the semester, students:

- will be able to demonstrate knowledge of the history and evolution of FLE methodologies.
- will be able to apply communicative and task-based approaches in classroom contexts.
- will be able to design and implement effective teaching sequences adapted to learner needs.
- will be able to critically assess teaching materials and adapt them for diverse contexts.
- will be able to incorporate intercultural competence and digital tools into FLE pedagogy.

**Syllabus:**

<b>UNIT I</b>	<b>9 hours</b>
Foundations of FLE Didactics - History of FLE teaching methodologies. - Key concepts: langue étrangère vs. langue seconde, acquisition vs. learning. - The role of CEFR (Cadre européen commun de référence pour les langues).	
<b>UNIT II</b>	<b>12 hours</b>
Methodological Approaches - Grammar-translation, direct method, audio-oral, communicative approach. - The action-oriented approach and task-based learning.	
<b>UNIT III</b>	<b>12 hours</b>
Classroom Practice and Pedagogical Tools - Lesson planning, sequencing, and scaffolding. - Teaching grammar, vocabulary, oral and written skills. - Use of authentic documents and multimodal resources.	
<b>UNIT IV</b>	<b>12 hours</b>
Intercultural and Plurilingual Perspectives - Intercultural competence in FLE. - Plurilingualism and mediation. - Teaching French in multicultural classrooms. Assessment: formative, summative, self-assessment.	

- ICT and digital tools in FLE teaching.
- Current trends: blended learning, online platforms, multimodal literacy.

### Suggested Readings:

1. Alderson, J. Charles, and Lyle F. Bachman (eds.). *Assessing Foreign Language Proficiency: Theories and Practice*. Reading: Addison-Wesley, 2000.
2. Beacco, Jean-Claude. *Les dimensions culturelles des enseignements de langue*. Paris: Hachette, 2000.
3. Bérard, Évelyne. *L'approche communicative: Théorie et pratiques*. Paris: CLE International, 1991.
4. Chapelle, Carol A., and Sauro, Shannon (eds.). *The Handbook of Technology and Second Language Teaching and Learning*. Hoboken: Wiley-Blackwell, 2017.
5. Conseil de l'Europe. *Cadre européen commun de référence pour les langues: Apprendre, enseigner, évaluer*. Paris: Didier, 2001.
6. Coste, Daniel. *Vingt ans de didactique des langues en France*. Paris: Didier, 2001.
7. Cuq, Jean-Pierre (dir.). *Dictionnaire de didactique du français langue étrangère et seconde*. Paris: CLE International, 2003.
8. Germain, Claude, and Netten, Joan. *Pédagogie et apprentissage des langues secondes: Le français intensif*. Paris: CLE International, 2005.
9. Germain, Claude. *Évolution de l'enseignement des langues: 5000 ans d'histoire*. Paris: CLE International, 1993.
10. Littlewood, William. *Communicative Language Teaching: An Introduction*. Cambridge: Cambridge University Press, 1981.
11. Nunan, David. *Task-Based Language Teaching*. Cambridge: Cambridge University Press, 2004.
12. Ollivier, Christian, and Daniel Springer. *Le français langue étrangère et le numérique: Enseigner et apprendre dans un monde connecté*. Paris: Didier, 2019.
13. Puren, Christian. *Histoire des méthodologies de l'enseignement des langues*. Paris: Nathan, 1988.
14. Richards, Jack C., and Rodgers, Theodore S. *Approaches and Methods in Language Teaching*. 3rd ed. Cambridge: Cambridge University Press, 2014.
15. Zarate, Geneviève. *Représentations de l'étranger et didactique des langues*. Paris: Didier, 1993.

Additional readings would be suggested by the Department on the basis of the author chosen.

**Evaluation:** The Internal assessment consists of marks secured in class tests, assignments/presentations and attendance. The Continuous assessment will comprise of tutorials and attendance. Some of the activities that may be done as component of tutorials are as follows:

- Assignments/Presentations.
- Literature review
- Book review
- Project activity (group)
- Research cum presentation
- Term Paper writing
- Group discussion

**Note: Examination scheme and mode shall be as prescribed by the Examination Branch, University of Delhi, from time to time.**

## DSE: Introduction to Technical and Scientific Translation

Credit Distribution, Eligibility and Pre-requisites of the Course

Course Title & Code	Credits	Credit Distribution of the Course			Eligibility Criteria	Prerequisite of the Course
		Lecture	Tutorial	Practical/ Practice		
<b>Introduction to Technical and Scientific Translation</b>	<b>04</b>	<b>3</b>	<b>1</b>	<b>0</b>	<b>As per the admission criteria</b>	<b>B2 Level in French</b>

**Learning Objectives:**

- To introduce students to the principles and practices of technical and scientific translation (French ↔ other languages).
- To familiarize students with specialized terminology, style, and discourse conventions in scientific and technical texts.
- To develop skills in using translation tools (terminology databases, CAT tools, corpora).
- To raise awareness of ethical, cultural, and communicative issues in technical and scientific translation.
- To prepare students for professional practice in specialized translation domains.

**Learning Outcomes:**

At the end of the semester, students:

- will be able to demonstrate knowledge of the main features of technical and scientific discourse.
- will be able to translate specialized texts with accuracy, clarity, and terminological consistency.
- will be able to use translation technologies and resources effectively.
- will be able to critically evaluate translations in terms of readability, precision, and audience adaptation.
- will be able to apply professional standards and ethical considerations in technical and scientific translation.

**Syllabus:**

<b>UNIT I</b>	<b>9 hours</b>
Foundations of Technical and Scientific Translation - Definition, scope, and challenges of specialized translation. - Characteristics of scientific and technical discourse (clarity, conciseness, objectivity). - Introduction to terminology management.	
<b>UNIT II</b>	<b>12 hours</b>
Scientific Discourse and Terminology -Structure of scientific articles, reports, and patents. -Terminology extraction and management. -Standardization and international scientific communication.	
<b>UNIT III</b>	<b>12 hours</b>
Technical Texts and Genres - Manuals, technical specifications, product documentation. - Translation of instructions, safety notices, and standards. - Style and register in technical writing.	
<b>UNIT IV</b>	<b>12 hours</b>
Tools and Technologies - Computer-Assisted Translation (CAT) tools.	

- Corpora, terminology databases, and machine translation.
- Quality assurance and revision strategies.

#### Professional Practice and Ethics

- The translator's role in scientific communication.
- Ethical issues: confidentiality, accuracy, responsibility.
- Case studies in medical, legal-technical, and environmental translation.

#### Suggested Readings:

1. Bowker, Lynne. *Computer-Aided Translation Technology: A Practical Introduction*. Ottawa: University of Ottawa Press, 2002.
2. Byrne, Jody. *Scientific and Technical Translation Explained: A Nuts and Bolts Guide for Beginners*. Manchester: St. Jerome, 2012.
3. Byrne, Jody. *Technical Translation: Usability Strategies for Translating Technical Documentation*. Dordrecht: Springer, 2006.
4. Cabré, Maria Teresa. *Terminology: Theory, Methods and Applications*. Amsterdam: John Benjamins, 1999.
5. Chesterman, Andrew. *Memes of Translation: The Spread of Ideas in Translation Theory*. Amsterdam: John Benjamins, 1997.
6. Delisle, Jean, Hannelore Lee-Jahnke, and Monique C. Cormier (eds.). *Terminologie de la traduction*. Amsterdam: John Benjamins, 1999.
7. Gouadec, Daniel. *Profession: Traducteur*. Paris: La Maison du Dictionnaire, 2002.
8. Hurtado Albir, Amparo. *Traduction et traductologie: Introduction à la traductologie*. Paris: Armand Colin, 2017.
9. Kenny, Dorothy. *Lexis and Creativity in Translation: A Corpus-Based Study*. Manchester: St. Jerome, 2001.
10. Montalt, Vicent, and Maria González Davies. *Medical Translation Step by Step: Learning by Drafting*. Manchester: St. Jerome, 2007.
11. Sager, Juan C. *Language Engineering and Translation: Consequences of Automation*. Amsterdam: John Benjamins, 1994.
12. Temmerman, Rita. *Towards New Ways of Terminology Description: The Sociocognitive Approach*. Amsterdam: John Benjamins, 2000.
13. Wright, Sue Ellen, and Gerhard Budin (eds.). *Handbook of Terminology Management*. Vol. 1. Amsterdam: John Benjamins, 1997.

Additional material may be provided by the Department

**Evaluation:** The Internal assessment consists of marks secured in class tests, assignments/presentations and attendance. The Continuous assessment will comprise of tutorials and attendance. Some of the activities that may be done as component of tutorials are as follows:

- Assignments/Presentations.
- Literature review
- Book review
- Project activity (group)
- Research cum presentation
- Term Paper writing
- Group discussion

**Note: Examination scheme and mode shall be as prescribed by the Examination Branch, University of Delhi, from time to time.**

**DSE : Engaging with 21<sup>st</sup> Century French and Francophone Literature**

**Credit Distribution, Eligibility and Pre-requisites of the Course**

Course Title & Code	Credits	Credit Distribution of the Course			Eligibility Criteria	Prerequisite of the Course
		Lecture	Tutorial	Practical/ Practice		
<b>Engaging with 21<sup>st</sup> Century French and Francophone Literature</b>	<b>04</b>	<b>3</b>	<b>1</b>	<b>0</b>	<b>As per the admission criteria</b>	<b>B2 Level in French</b>

### Learning Objectives

- To introduce students to major trends, themes, and innovations in French and Francophone literature since 2000.
- To analyse how contemporary literature engages with globalization, migration, memory, identity, and new media.
- To explore emerging genres (autofiction, micro-fiction, graphic novels, digital literature).
- To situate contemporary works within broader cultural, political, and theoretical frameworks.

### Learning Outcomes

At the end of the semester, students:

- will be able to identify key authors, movements, and genres of 21st-century French and Francophone literature.
- will be able to critically analyse texts in relation to themes of memory, migration, gender, and globalization.
- will be able to apply contemporary literary and cultural theory to the study of recent works.
- will be able to engage with interdisciplinary approaches (visual culture, digital humanities, postcolonial studies).
- will be able to produce research essays and presentations demonstrating advanced critical engagement with contemporary literature.

### Syllabus:

#### UNIT I

**9 hours**

Autofiction and Life-Writing

- The rise of autofiction and hybrid forms of self-narration.
- Memory, subjectivity, and collective history.

#### UNIT II

**12 hours**

Migration, Exile, and Transnational Identities

- Literature of displacement, diaspora, and transcultural encounters.
- Francophone voices from Africa, the Caribbean, the Indian Ocean, Canada.

#### UNIT III

**12 hours**

Memory, Trauma, and Postcolonial Rewriting

- Literature as testimony and rewriting of history.
- Postcolonial memory and intergenerational trauma.

#### UNIT IV

**12 hours**

New Genres and Media

- Graphic novels, microfiction, and digital literature.

- Literature in dialogue with visual and digital culture.
- Globalization, Ecology, and the Future of Literature
- Literature and ecological crisis.
- Global French literature and the concept of littérature-monde.

**Suggested Readings:**

1. Condé, Maryse. *Victoire, les saveurs et les mots*. Paris: Mercure de France, 2006.
2. Diome, Fatou. *Le Ventre de l'Atlantique*. Paris: Anne Carrière, 2003.
3. Djébar, Assia. *Nulle part dans la maison de mon père*. Paris: Fayard, 2007.
4. Doubrovsky, Serge. *Le Livre brisé*. Paris: Gallimard, 1989 (precursor to 21st-century autofiction).
5. Ernaux, Annie. *Les Années*. Paris: Gallimard, 2008.
6. Faye, Gaël. *Petit pays*. Paris: Grasset, 2016.
7. Forsdick, Charles, and David Murphy (eds.). *Francophone Postcolonial Studies: A Critical Introduction*. London: Arnold, 2003.
8. Garrard, Greg. *Ecocriticism*. 2nd ed. London: Routledge, 2012 (theoretical framework).
9. Houellebecq, Michel. *La Carte et le territoire*. Paris: Flammarion, 2010.
10. Jauffret, Régis. *Microfictions*. Paris: Gallimard, 2007.
11. Le Bris, Michel, and Jean Rouaud (eds.). *Pour une littérature-monde*. Paris: Gallimard, 2007.
12. Lecarme, Jacques, and Lecarme-Tabone, Éliane. *L'Autofiction: Un genre littéraire émergent*. Paris: Armand Colin, 1997.
13. Moura, Jean-Marc. *Littératures francophones et théorie postcoloniale*. Paris: PUF, 1999.
14. Mukasonga, Scholastique. *Notre-Dame du Nil*. Paris: Gallimard, 2012.
15. Ollivier, Michèle, and Côté, Jean-François. *La Littérature numérique*. Paris: Hermès Science, 2011.
16. Rosenthal, Olivia, and Lionel Ruffel (eds.). *Littérature contemporaine: état des lieux*. Paris: Éditions Cécile Defaut, 2010.
17. Sansal, Boualem. *Le Village de l'Allemand*. Paris: Gallimard, 2008.
18. Satrapi, Marjane. *Persepolis*. Paris: L'Association, 2000–2003.
19. Viart, Dominique, and Bruno Vercier. *La Littérature française au présent: Héritage, modernité, mutations*. Paris: Bordas, 2005.

Additional readings would be suggested by the Department on the basis of the issue chosen.

**Evaluation:** The Internal assessment consists of marks secured in class tests, assignments/presentations and attendance. The Continuous assessment will comprise of tutorials and attendance. Some of the activities that may be done as component of tutorials are as follows:

- Assignments/Presentations.
- Literature review
- Book review
- Project activity (group)
- Research cum presentation
- Term Paper writing
- Group discussion

**Note: Examination scheme and mode shall be as prescribed by the Examination Branch, University of Delhi, from time to time.**

## DSE: Popular genres in French and Francophone Literature

### Credit Distribution, Eligibility and Pre-requisites of the Course

Course Title & Code	Credits	Credit Distribution of the Course			Eligibility Criteria	Prerequisite of the Course
		Lecture	Tutorial	Practical/ Practice		
Popular genres in French and Francophone Literature	04	3	1	0	As per the admission criteria	B2 Level in French

**Learning Objectives:**

- To introduce students to the study of popular genres in French and Francophone contexts (detective fiction, science fiction, chanson, comics, popular theatre).
- To analyze how popular literature reflects cultural, social, and political realities.
- To explore the intersections between “high” literature and mass culture.
- To examine Francophone popular forms as sites of resistance, identity, and creativity.

**Learning Outcomes:**

At the end of the semester, students:

- will be able to identify and critically analyze major genres and authors of popular French and Francophone literature.
- will be able to understand the historical development of popular forms from the 19th century to the present.
- will be able to apply cultural and literary theory to the study of mass and popular texts.
- will be able to compare French and Francophone popular genres with global popular culture.

**Syllabus:****UNIT I****9 hours****Introduction to Popular Literature**

- Defining “popular” vs. “canonical” literature.
- The rise of mass publishing in 19th-century France.

**UNIT II****12 hours**

## Detective Fiction and Serial Narratives

**UNIT III****12 hours**

## Speculative Fiction and Fantasy

**UNIT IV****12 hours**

## Oral traditions, chanson, Comics, Slam, and Contemporary Popular Culture

**Suggested Readings:**

1. Alexis, Jacques-Stephen. *Compère Général Soleil*. Paris: Gallimard, 1955 (Haitian novel blending realism and the fantastic).
2. Barthes, Roland. *Mythologies*. Paris: Seuil, 1957.
3. Caribbean and African popular forms: tales, proverbs, and urban narratives.
4. Chamoiseau, Patrick. *Solibo Magnifique*. Paris: Gallimard, 1988.
5. Chartier, Roger. *Culture écrite et société: L'ordre des livres (XIVe–XVIIIe siècle)*. Paris: Albin Michel, 1996.
6. Damasio, Alain. *La Horde du Contrevent*. Paris: La Volte, 2004.
7. Eco, Umberto. *Apocalittici e integrati*. Milan: Bompiani, 1964 (French trans. *Apocaliptiques et intégrés*. Paris: Grasset, 1968).
8. Hampâté Bâ, Amadou. *L'Étrange destin de Wangrin*. Paris: Union Générale d'Éditions, 1973.

9. Leblanc, Maurice. *Arsène Lupin, gentleman-cambrioleur*. Paris: Lafitte, 1907.
  10. Miller, Christopher. *Nationalists and Nomads: Essays on Francophone African Literature and Culture*. Chicago: University of Chicago Press, 1998.
  11. Prévos, André J.M. *Sociologie du rap français*. Paris: L'Harmattan, 1996.
  12. Satrapi, Marjane. *Persepolis*. Paris: L'Association, 2000–2003.
  13. Scaggs, John. *Crime Fiction*. London: Routledge, 2005 (theoretical overview).
  14. Sfar, Joann. *Le Chat du rabbin*. Paris: Dargaud, 2002.
  15. Sue, Eugène. *Les Mystères de Paris*. Paris: Garnier-Flammarion, 1989 (orig. 1842–43).
  16. Thiesse, Anne-Marie. *Le Roman du quotidien: Lecteurs et lectures populaires à la Belle Époque*. Paris: Seuil, 1984.
  17. Verne, Jules. *Voyage au centre de la Terre*. Paris: Hetzel, 1864.
- Additional material will be provided by the Department.

**Evaluation:** The Internal assessment consists of marks secured in class tests, assignments/presentations and attendance. The Continuous assessment will comprise of tutorials and attendance. Some of the activities that may be done as component of tutorials are as follows:

- Assignments/Presentations.
- Literature review
- Book review
- Project activity (group)
- Research cum presentation
- Term Paper writing
- Group discussion

**Note: Examination scheme and mode shall be as prescribed by the Examination Branch, University of Delhi, from time to time.**

## DSE: Advanced Thematic Studies in French & Francophone Literature

### Credit Distribution, Eligibility and Pre-requisites of the Course

Course Title & Code	Credits	Credit Distribution of the Course			Eligibility Criteria	Prerequisite of the Course
		Lecture	Tutorial	Practical/ Practice		
Advanced Thematic Studies in French & Francophone Literature	<b>04</b>	<b>3</b>	<b>1</b>	<b>0</b>	<b>As per the admission criteria</b>	<b>B2 Level in French</b>

#### Learning Objectives:

- To study of a particular theme along with the narrative and cultural and literary strategies involved. A new theme is chosen every year.
- To develop analytical skills to study a literary theme.
- To develop the capacity to distinguish between theme and motif in Literature.
- To develop an understanding of critical issues related to the chosen theme.

#### Learning Outcomes:

At the end of the semester, students:	
<ul style="list-style-type: none"> <li>• will be able to understand the theme along with the narrative, cultural and literary strategies involved.</li> <li>• will be able to critically engage with various aspects involved to analyse the theme.</li> <li>• will be able to analyse a variety of narrative and generic techniques to represent the same theme.</li> </ul>	
<b>Syllabus:</b>	
<b>UNIT I</b>	<b>12 hours</b>
Study of the theoretical questions related to the theme	
<b>UNIT II</b>	<b>12 hours</b>
Study and analysis of literary texts that are based on the theme	
<b>UNIT III</b>	<b>12 hours</b>
Study of the formal devices deployed to depict the theme	
<b>UNIT IV</b>	<b>9 Hours</b>
Comparative analysis of the studied texts	
<p><b>Suggested themes:</b> Autobiography, Travel and Migration, Diversity and Unity in Multicultural Societies, Narrative Spaces, Popular Fiction, Literature and history, Urban spaces and cityscapes, India in other Literature, Experimental Literature, Imaginary Homelands, Life Writing, Places in Literature, Literary Islands, Corporeality, or other similar themes. The theme will be announced at the beginning of the academic year.</p> <p><b>Suggested Readings:</b></p> <ol style="list-style-type: none"> <li>6. Bennett, Andrew, and Nicholas Royle. <i>An Introduction to Literature, Criticism and Theory</i>. Harlow: Pearson Education Limited. 2009</li> <li>7. Barthes, R., Kayser, W., Booth, W., Hamon, P. <i>Poétique du récit</i>, Editions du Seuil, Paris, 1977.</li> <li>8. Escarpit Robert et al., <i>Le littéraire et le social</i>, Flammarion, 1970.</li> <li>9. Patillon, Michel, <i>Précis d'analyse littéraire : structures de la fiction</i>, Nathan, 1974</li> <li>10. Waugh, Patricia. <i>Literary Theory and Criticism: An Oxford Guide</i>. Oxford: OUP, 2006</li> </ol> <p>Readings would be suggested by the Department on the basis of the theme chosen. Additional material may be provided by the Department.</p>	
<p><b>Evaluation:</b> The Internal assessment consists of marks secured in class tests, assignments/presentations and attendance. The Continuous assessment will comprise of tutorials and attendance. Some of the activities that may be done as component of tutorials are as follows:</p> <ul style="list-style-type: none"> <li>• Assignments/Presentations.</li> <li>• Literature review</li> <li>• Book review</li> <li>• Project activity (group)</li> <li>• Research cum presentation</li> <li>• Term Paper writing</li> <li>• Group discussion</li> </ul> <p><b>Note: Examination scheme and mode shall be as prescribed by the Examination Branch, University of Delhi, from time to time.</b></p>	

### A. Outcomes expected of Dissertation writing track in the 2<sup>nd</sup> Year of PG Programmes

#### Semester IV

The following **three** outcomes must be achieved by the end of IV Semester:

- i. Completion of experimentation/ fieldwork

**ii.** Submission of dissertation

**iii.** Research output in the form of **any one** of the following –

- Prototype or product development/ patent
- Any other scholastic work as recommended by the BRS and approved by the Research Council
- Publication in a reputed Journals such as Scopus indexed journals or other similar quality journals
- Book or Book Chapter in a publication by a reputed publisher

**B. Expected outcomes of Academic Projects in the 2<sup>nd</sup> Year of PG Programmes**

(all academic projects should be application based research and not an exploratory or descriptive research except book translation or projects without research component such as those of Master of Fine Arts)

**Semester IV**

The following three outcomes must be achieved by the end of IV Semester:

**i.** Completion of the experimentation, fieldwork or similar task.

**ii.** Submission of project report

**iii.** Research output in the form of **any one** of the following –

- Prototype or product development or patent
- Any other scholastic work as recommended by the BRS and approved by the Research Council
- Publication in a reputed Journals such as Scopus indexed journals or other similar quality journals
- Draft policy formulation and submission to the concerned Ministry
- Book or Book Chapter in a publication by a reputed publisher
- Book translation (for Language departments)

- Learning outcomes of Entrepreneurship track in the 2nd Year of PG Programmes are as follows:

<b>Milestones for IV Semester:</b>				
<b>Week (Tentative)</b>	<b>Topic</b>	<b>Deliverable</b>	<b>Activities</b>	<b>Mentor Checkpoint</b>
1-2	<b>Review and Refinement of Prototype/ MVP</b>	Review of the progress made in the 7th semester, including feedback from the final pitch.	Refine the business model, prototype, and financial plan based on mentor feedback and learnings from the 7th semester.	Review and approval of the refined business plan and prototype/MVP
3-1	<b>Legal and Regulatory Compliance</b>	Documentation of all legal requirements, including business registration,	Complete the legal registration of the business and ensure all necessary licenses and permits are obtained	Legal compliance review and feedback.
		intellectual property rights, and compliance with industry-specific regulations.		
5-8	<b>Operational Planning</b>	Detailed operational plan, including supply chain management, production schedules, and quality assurance processes.	Finalize partnerships with suppliers, set up production or service delivery processes, and establish quality control measures.	Review and approval of the operational plan.

5-10	<b>Marketing and Sales Strategy</b>	Comprehensive marketing and sales plan, including market entry strategy, branding, and pricing.	Develop and test marketing campaigns, refine branding and messaging, and establish sales channels.	Marketing and sales strategy review and feedback.
9-14	<b>Financial Planning and Fundraising</b>	Finalized financial plan, including cash flow projections, break-even analysis, and funding requirements.	Prepare for fundraising by identifying potential investors, preparing financial documents, and practicing pitches.	Financial plan review and practice pitch sessions.
9-14	<b>Risk Management and Contingency Planning</b>	Risk management plan detailing potential risks and corresponding mitigation strategies.	Identify key risks (e.g., market, operational, financial) and develop contingency plans.	Risk management plan review and feedback.
13-14	<b>Final Preparations for Launch</b>	Final preparations for market launch, including any final adjustments to the product/service, operational processes, and marketing efforts.	Conduct a soft launch or beta testing phase to gather final feedback, finalize logistics, and ensure readiness for full market entry.	Review and approval of launch readiness.

15-16	<b>Final Presentation and Review</b>	Comprehensive final presentation summarizing the entire project, including business model, operations, financials, marketing, and launch plan.	Deliver the final pitch to a panel of mentors, faculty, and industry experts, followed by the official market launch.	Final evaluation and feedback, with an emphasis on the feasibility of the launch and overall project success.
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Please note that few outcomes of Entrepreneurship shall be added/revised by the concerned Committee to suit the Master's level Programme.