

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

**COURSES FOR TWO-YEAR PG (GERMAN 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 (German 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 German

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

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

#### 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 German Literature-2 | 4       |

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

| Course Title  | Credits |
|---|---------|
| DSE 14 - Literature and Migration                               | 4       |
| DSE 15 - New Literary Genres                                    | 4       |
| DSE 16 - Travel Writing   | 4       |
| DSE 17 - Exploring History and Memory through German Literature | 4       |
| DSE 18 - Introduction to Literary Translation                   | 4       |
| DSE 19 - 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 |
|--|---------|
| DSE 20 - Methodology of Teaching German as a Foreign Language: Theory and Practice-2 | 4       |

|   |   |
|---|---|
| DSE 21 - Introduction to Technical and Scientific Translation | 4 |
| DSE 22 - Engaging with 21st Century German Literature         | 4 |
| DSE 23 - Popular genres in German Literature                  | 4 |
| DSE 24 - Advanced Thematic Studies in German Literature       | 4 |

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

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**Semester 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 |                               |                            |
| Perspectives in Theory & Criticism | 04      | 3                                 | 1        | 0                   | As per the admission criteria | B2 Level in German         |

**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<br>-Freud, Lacan, and psychoanalytic criticism.<br>-Feminist interventions: gender, language, and representation.  |                 |
| <b>UNIT III</b>   | <b>12 hours</b> |
| Structuralism and Poststructuralism<br>-Saussurean linguistics and structuralist narratology.<br>-Derrida, deconstruction, and the critique of logocentrism.<br>-Barthes and the “death of the author.”<br>-Foucault’s Order of Discourse   |                 |
| <b>UNIT IV</b>  | <b>12 hours</b> |
| -Postcolonial critique: hybridity, subalternity, empire.<br>-Decoloniality<br>-Cultural studies: popular culture, identity, and power.<br>-Ecocriticism and new directions in theory.   |                 |
| <b>Suggested Readings:</b> <ol style="list-style-type: none"> <li>1. Aristotle. <i>Poetics</i>. Trans. Malcolm Heath. London: Penguin Classics, 1996.</li> <li>2. Assmann, Jan. <i>Das kulturelle Gedächtnis: Schrift, Erinnerung und politische Identität in frühen Hochkulturen</i>. CH Beck, 2025.</li> <li>3. Barthes, Roland. <i>Image-Music-Text</i>. Trans. Stephen Heath. New York: Hill and Wang, 1977.</li> <li>4. Bhabha, Homi K. <i>The Location of Culture</i>. London: Routledge, 1994.</li> <li>5. Coleridge, Samuel Taylor. <i>Biographia Literaria</i>. Ed. James Engell and W. Jackson Bate. Princeton: Princeton University Press, 1983.</li> <li>6. Derrida, Jacques. <i>Of Grammatology</i>. Trans. Gayatri Chakravorty Spivak. Baltimore: Johns Hopkins University Press, 1976.</li> <li>7. Eagleton, Terry. <i>Literary Theory: An Introduction</i>. 2nd ed. Minneapolis: University of Minnesota Press, 1996.</li> <li>8. Freud, Sigmund. <i>The Interpretation of Dreams</i>. Trans. James Strachey. New York: Basic Books, 2010 (original 1900).</li> <li>9. Jung, Carl Gustav, Lilly Jung-Merker, and Elisabeth Rüd. <i>Die Archetypen und das kollektive Unbewusste</i>. Vol. 9. Olten: Walter, 1976.</li> <li>10. Horace. <i>Ars Poetica</i>. In <i>Classical Literary Criticism</i>. Trans. D.A. Russell and M. Winterbottom. Oxford: Oxford University Press, 1989.</li> <li>11. Lacan, Jacques. <i>Écrits: A Selection</i>. Trans. Alan Sheridan. New York: Norton, 1977.</li> <li>12. Longinus. <i>On the Sublime</i>. Trans. W.H. Fyfe. Cambridge, MA: Harvard University Press (Loeb Classical Library), 1995.</li> <li>13. Said, Edward. <i>Orientalism</i>. New York: Pantheon, 1978.</li> <li>14. Saussure, Ferdinand de. <i>Course in General Linguistics</i>. Trans. Wade Baskin. New York: McGraw-Hill, 1966.</li> <li>15. Selden, Raman, Peter Widdowson, and Peter Brooker. <i>A Reader’s Guide to Contemporary Literary Theory</i>. 5th ed. London: Routledge, 2005.</li> <li>16. Showalter, Elaine. <i>A Literature of Their Own: British Women Novelists from Brontë to Lessing</i>. Princeton: Princeton University Press, 1977.</li> <li>17. Spivak, Gayatri Chakravorty. <i>In Other Worlds: Essays in Cultural Politics</i>. New York: Routledge, 1987.</li> <li>18. Waugh, Patricia (ed.). <i>Literary Theory and Criticism: An Oxford Guide</i>. Oxford: Oxford University Press, 2006.</li> <li>19. Williams, Raymond. <i>Marxism and Literature</i>. Oxford: Oxford University Press, 1977.</li> <li>20. Wordsworth, William. <i>Preface to Lyrical Ballads (1802)</i>. In <i>Wordsworth’s Literary Criticism</i>. Ed. W.J.B. Owen. London: Routledge, 1974.</li> </ol> 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 German 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 German Literature-2 | 04      | 3                                 | 1        | 0                   | As per the admission criteria | B2 Level in German         |

#### 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.

#### Syllabus:

##### UNIT I

**12 Hours**

- Study of the theoretical questions related to the theme

##### UNIT II

**12 Hours**

- Study and analysis of literary texts that are based on the theme

|  |                 |
|--|-----------------|
| <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><br/>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. Albrecht, Wolfgang. <i>Literaturkritik</i>. Stuttgart: Weimar: Verlag J.B. Metzler, 2001.</li> <li>2. Ansgar Nünning / Vera Nünning (Hgg.). <i>Neue Ansätze in der Erzähltheorie</i>. (WVT-Handbücher zum literaturwissenschaftlichen Studium 4) Wissenschaftlicher Verlag Trier, Trier 2002.</li> <li>3. Bennett, Andrew, and Nicholas Royle. <i>An Introduction to Literature, Criticism and Theory</i>. Harlow: Pearson Education Limited. 2009</li> <li>4. Eagleton, Terry. <i>Literatur lesen. Eine Einladung</i>. übersetzt von Holger Hanowell. Stuttgart: Reclam, 2013</li> <li>5. Huber, Martin, and Wolf Schmid, eds. <i>Grundthemen der Literaturwissenschaft: Erzählen</i>. Walter de Gruyter GmbH &amp; Co KG, 2017.</li> <li>6. Nünning, Ansgar, ed. <i>Metzler Lexikon Literatur-und Kulturtheorie: Ansätze–Personen–Grundbegriffe</i>. Springer-Verlag, 2013.</li> <li>7. 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 14: 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/<br>Practice |                               |                    |
|--------------------------|----|---------|----------|------------------------|-------------------------------|--------------------|
| Literature and Migration | 04 | 3       | 1        | 0                      | As per the admission criteria | B2 Level in German |

**Learning Objectives:**

- To explore the literary representations of migration, exile, and displacement in German context.
- 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 German 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 German speaking countries, (Germany, Switzerland and Austria).

**Syllabus:**

|   |                 |
|---|-----------------|
| <b>UNIT I</b>   | <b>10 hours</b> |
| Theoretical Frameworks of Migration and Displacement<br>- Concepts: exile, diaspora, hybridity, transculturalism.<br>- Migration as a literary theme: memory, identity, and belonging.  |                 |
| <b>UNIT II</b>  | <b>10 hours</b> |
| Colonial and Postcolonial Displacements<br>- Migration in colonial and postcolonial contexts.<br>- Representations of forced displacement, exile, and cultural alienation.  |                 |
| <b>UNIT III</b>   | <b>14 hours</b> |
| Turkish-German Literature<br>- Identity, marginalization, and cultural hybridity.<br>Black German Literature<br>- Migration, exile, and displacement in African context.<br>- The role of memory, marginalization, and cultural survival.<br>Literature from other marginalised ethnicities |                 |
| <b>UNIT IV</b>  | <b>11 Hours</b> |
| Contemporary Perspectives and Transnational Identities<br>- Migration in the 21st century: globalization, exile, and refugee crises.<br>- Literature of second-generation immigrants and transnational identities.  |                 |
| <b>Suggested Readings:</b>  |                 |
| 1. Appadurai, Arjun. <i>Modernity at Large: Cultural Dimensions of Globalization</i> . University of Minnesota P, 1996.   |                 |
| 2. Assmann, Jan. <i>Das kulturelle Gedächtnis: Schrift, Erinnerung und politische Identität in frühen Hochkulturen</i> . C. H. Beck, 1992.  |                 |

3. Bachmann-Medick, Doris. *Cultural Turns: Neuorientierungen in den Kulturwissenschaften*. Rowohlt, 2006
4. Bhabha, Homi K. *The Location of Culture*. London: Routledge, 1994.
5. Brah, Avtar. *Cartographies of Diaspora: Contesting Identities*. London: Routledge, 1996.
6. Clifford, James. *Routes: Travel and Translation in the Late Twentieth Century*. Cambridge, MA: Harvard University Press, 1997.
7. Foroutan, Naika. *Die postmigrantische Gesellschaft: Ein Versprechen der pluralen Demokratie*. transcript, 2019.
8. 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.
9. Lionnet, Françoise. *Postcolonial Representations: Women, Literature, Identity*. Ithaca: Cornell University Press, 1995.
10. Rutherford, Jonathan (ed.). *Identity: Community, Culture, Difference*. London: Lawrence & Wishart, 1990.
11. Said, Edward. *Reflections on Exile and Other Essays*. Cambridge, MA: Harvard University Press, 2000.
12. Stewart, Lizzie. *Performing New German Realities: Turkish-German Scripts of Postmigration*. Palgrave Macmillan, 2021.
13. Yıldız, Erol, and Michael Weissenbacher, editors. *Handbuch Postmigrantische Perspektiven*. transcript, 2020.
14. Yıldız, Yasemin, and Michael Rothberg. *Memory Citizenship: Migrant Archives of Holocaust Remembrance in Contemporary Germany*. *Germanic Review*, vol. 90, no. 3, 2015, pp. 259–84.

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 15: 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 German</b> |
|----------------------------|-----------|----------|----------|----------|--------------------------------------|---------------------------|

**Learning Objectives:**

- To introduce students to emerging and hybrid literary genres in contemporary German 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 German 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:**

|   |                 |
|---|-----------------|
| <b>UNIT I</b>   | <b>12 hours</b> |
| Autofiction and Life-Writing<br>- The rise of autofiction in late 20th-century German literature.<br>- Blurring boundaries between autobiography, fiction, and testimony.<br>-Memory, subjectivity, and self-narration.<br>Testimonial and Post-Genocide Writing<br>- Literature as witness: trauma, memory, and testimony. |                 |
| <b>UNIT II</b>  | <b>12 hours</b> |
| Graphic Novels and Visual Narratives<br>- The rise of the comic strips and graphic memoirs.<br>- Visual storytelling as a new literary form.  |                 |
| <b>UNIT III</b>   | <b>12 hours</b> |
| Flash Narratives and Microstories<br>-The aesthetics of brevity: Kürzestgeschichten, Mikroerzählungen, minifiction.<br>-Fragmentation, ellipsis, and the poetics of the instant.<br>-German microfiction as a response to digital culture and globalization.  |                 |
| <b>UNIT IV</b>  | <b>9 hours</b>  |
| Digital and Experimental Genres<br>- Literature in the digital age: blogs, hypertext, and multimedia narratives.<br>- Performance, slam poetry, and spoken word in German contexts.   |                 |
| <b>Suggested Readings:</b><br>1. Bajohr, Hannes. "Das Reskilling der Literatur." <i>Code und Konzept: Literatur und das Digitale</i> (2016): 7-21.  |                 |

2. Bidmon, Agnes. *Dokufiktionales Erzählen: Narrative Liminalität in der Gegenwartsliteratur*. Vol. 30. transcript Verlag, 2025.
3. Catani, Stephanie, Sonja Schmalenberger, and David Selzer, eds. *Literatur und Podcast: Inszenierungsformen–Rezeptionsmodelle–Wissenskommunikation*. Springer-Verlag, 2025.
4. Ernst, Thomas. "# Netzliteraturwissenschaft: ein Überblick." *Zeitschrift für Germanistik.- Leipzig, 1980, currens* 32.3 (2022): 620-630.
5. Gibbons, Alison. "Multimodal literature and experimentation." *The Routledge companion to experimental literature*. Routledge, 2012. 420-434.
6. Hummel, Christine (Hrsg.): *Kürzestgeschichten*. (Texte und Materialien für den Unterricht, RUB 15064). Reclam, Stuttgart 2010
7. Krause, Till, and Klaus Uhrig. "Journalismus zum Bingen: Potenziale und Funktionen serieller Podcasts für das digitale Storytelling." *Podcasts: Perspektiven und Potenziale eines digitalen Mediums*. Wiesbaden: Springer Fachmedien Wiesbaden, 2022. 445-460.
8. Krumrey, Birgitta. *Der Autor in seinem Text: Autofiktion in der deutschsprachigen Gegenwartsliteratur als (post-) postmodernes Phänomen*. Vol. 17. V&R Unipress, 2015.
9. Naimou, Angela. "Short fiction, flash fiction, microfiction." *The Cambridge Companion to Twenty-First Century American Fiction* (2021): 163-178.
10. Nayhauss, Hans-Christoph Graf von (Hrsg.): *Kürzestgeschichten*. (Arbeitstexte für den Unterricht, RUB 9569). Reclam, Stuttgart 2007.
11. Schaefer, Christina. "Die Autofiktion zwischen Fakt und Fiktion." *IO Rajewski I. et U. Schneider (éds.), Im Zeichen der Fiktion* (2008): 299-326.
12. Zimmermann, Heiko. "Autorschaft und digitale Literatur." *Geschichte, Medienpraxis und Theoriebildung*. Trier: WVT (2015).

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 16: 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 |                      |                            |
|                     |         |                                   |          |                     |                      |                            |

|                       |           |          |          |          |                                      |                           |
|-----------------------|-----------|----------|----------|----------|--------------------------------------|---------------------------|
| <b>Travel Writing</b> | <b>04</b> | <b>3</b> | <b>1</b> | <b>0</b> | <b>As per the admission criteria</b> | <b>B2 Level in German</b> |
|-----------------------|-----------|----------|----------|----------|--------------------------------------|---------------------------|

**Learning Objectives:**

- To understand the historical development of travel writing in the German context.
- To analyze how travel narratives construct representations of self, otherness, and cultural encounters.
- To explore the intersections of colonialism, postcolonialism, and identity in German travel literature.
- To critically engage with stylistic, thematic, and ideological aspects of travel writing.
- To develop comparative perspectives between canonical German travel texts and reappropriations from German-speaking regions.

**Learning Outcomes:**

At the end of the semester, students:

- will be able to identify key authors, texts, and traditions in German travel writing.
- will be able to critically interpret travel narratives using literary and cultural theory.
- will be able to evaluate the role of travel writing in shaping perceptions of geography, culture, and identity.
- will be able to produce analytical essays and presentations that demonstrate nuanced understanding of travel literature.
- will be able to reflect on the ethical and political dimensions of travel writing, especially in colonial and postcolonial contexts.

**Syllabus:**

|  |                 |
|--|-----------------|
| <b>UNIT I</b>  | <b>10 hours</b> |
| Introduction to Travel Writing<br>- Defining travel writing: genre, hybridity, and narrative strategies.<br>- Historical overview: from medieval pilgrimage accounts to Enlightenment exploration.<br>- The role of travel writing in shaping European knowledge of the world.<br>- Key concepts: exoticism, alterity, ethnography, and narrative authority. |                 |
| <b>UNIT II</b>   | <b>12 hours</b> |
| <b>Colonial Encounters and Representations</b><br>-Travel writing as a tool of empire: mapping, cataloguing, and “othering.”<br>-Representations of Africa, China, and the Pacific in German colonial travelogues.<br>-The tension between discovery and domination.   |                 |
| <b>UNIT III</b>  | <b>11 hours</b> |
| German Rewritings and Postcolonial Perspectives<br>- German speaking authors reclaiming the travel narrative.<br>- Subverting colonial discourse: irony, resistance, and re-appropriation.<br>- Travel as exile, migration, and return.  |                 |
| <b>UNIT IV</b>   | <b>12 hours</b> |
| Travel, Identity, and Self-Discovery<br>- Travel as a metaphor for identity formation.<br>- Gendered perspectives in travel writing.<br>- The blurred line between autobiography, memoir, and travelogue.<br>Travel writing in the age of tourism and mobility.<br>-Ecocriticism and travel: landscapes, environment, and sustainability.                    |                 |

-Digital travel narratives and blogs in the German context.

**Suggested Readings:**

1. Goethe, Johann Wolfgang. *Italienische Reise*. Reclam Taschenbuch. Stuttgart: Reclam. 2020.
2. Humboldt, Alexander. *Reise in die Äquinoktial-Gegenden des Neuen Kontinents*. Berlin: Insel Verlag, 1999.
3. Forster, Georg. *Reise um die Welt*. Insel Taschenbuch. Berlin: Insel Verlag, 1983.
4. Hesse, Hermann. *Aus Indien: Aufzeichnungen, Tagebücher, Gedichte, Betrachtungen und Erzählungen*. Suhrkamp Verlag, 2013.
5. Heine, Heinrich. *Reisebilder*. Reclams Universal-Bibliothek. Stuttgart: Reclam, 2010.
6. Tawada, Yoko. *Überseetzungen*. Tübingen: Konkursbuch Verlag, 2016.
7. Timm, Uwe. *Morenga*. Kiepenheuer & Witsch eBook, 2015.
8. Trojanow, Ilija. *Der Weltensammler*. München: Hanser Verlag, 2006.
9. Siebers, Winfried and Andreas Keller. *Reiseliteratur*. Darmstadt: WBG, 2017.
10. Stamm, Ulrike. *Der Orient der Frauen: Reiseberichte deutschsprachiger Autorinnen im frühen 19. Jahrhundert*. Vol. 57. Böhlau Verlag Köln Weimar, 2010.
11. Pratt, Mary Louise. *Imperial Eyes: Travel Writing and Transculturation*. London: Routledge, 1992 (2nd ed. 2008).
12. Youngs, Tim (ed.). *The Cambridge Companion to Travel Writing*. Cambridge: Cambridge University Press, 2002.
13. Clifford, James. *Routes: Travel and Translation in the Late Twentieth Century*. Cambridge, MA: Harvard University Press, 1997.
14. Erb, Andreas, Christof Hamann and Julian Osthus. *Kindler Kompakt : Reiseliteratur*. Stuttgart: J.B. Metzler, 2017.

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 17: Exploring History and Memory through German 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>Exploring History and Memory through German 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 German</b> |
|---|-----------|----------|----------|----------|--------------------------------------|---------------------------|

**Learning Objectives:**

- To examine how writers from German speaking countries 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 German 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: Vergangenheitsbewältigung, collective memory, trauma, testimony.
- Literature as a site of remembrance.

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

## German Literature and Historical Memory

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

## Postcolonial Memory in German Literature

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

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

## Memory, Trauma, and Testimony in German Literature

- Literature of genocide, exile, and survival.
- Testimonial writing and the ethics of memory.

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

## Contemporary Perspectives on History and Memory

- Memory in the age of globalization and migration.
- Transgenerational trauma and the politics of remembrance.

**Suggested Readings:**

1. Assmann, Aleida. *Cultural Memory and Western Civilization: Functions, Media, Archives*. Cambridge: Cambridge University Press, 2011.
2. Assmann, Aleida. *Erinnerungsräume: Formen und Wandlungen des kulturellen Gedächtnisses*. C. H. Beck, 1999.
3. Barner, Wilfried, et al., editors. *Geschichte der deutschen Literatur von 1945 bis zur Gegenwart*. C. H. Beck, 1994.

4. Erll, Astrid. *Memory in Culture*. Palgrave Macmillan, 2011
  5. Fuchs, Anne, Mary Cosgrove, and Georg Grote, editors. *German Memory Contests: The Quest for Identity in Literature, Film, and Discourse since 1990*. Camden House, 2006.
  6. Hirsch, Marianne. *The Generation of Postmemory: Writing and Visual Culture After the Holocaust*. New York: Columbia University Press, 2012.
  7. Koselleck, Reinhart. *Vergangene Zukunft: Zur Semantik geschichtlicher Zeiten*. Suhrkamp, 1979.
  8. Nünning, Ansgar, and Vera Nünning, editors. *Erzähltheorie: Eine Einführung in die Grundlagen narrativer Analysen*. W. Fink, 2003.
  9. Rothberg, Michael. *Multidirectional Memory: Remembering the Holocaust in the Age of Decolonization*. Stanford: Stanford University Press, 2009.
  10. Weigel, Sigrid. *Topographien der Erinnerung: Orte und Räume der Kultur*. Suhrkamp, 2002
- 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 18: Introduction to Literary 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 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 German</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..

|   |                 |
|---|-----------------|
| <b>Learning Outcomes:</b>   |                 |
| At the end of the semester, students:   |                 |
| <ul style="list-style-type: none"> <li>• will be able to demonstrate knowledge of major theories and approaches in literary translation.</li> <li>• will be able to critically evaluate translations in relation to cultural, historical, and linguistic contexts.</li> <li>• will be able to apply theoretical frameworks to practical translation exercises.</li> <li>• will be able to produce annotated translations that reflect awareness of stylistic, cultural, and ethical issues.</li> <li>• will be able to engage with debates on the politics of translation, including gender, postcolonialism, and globalization.</li> </ul> |                 |
| <b>Syllabus:</b>  |                 |
| <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> |
| <b>Contemporary Perspectives and Practice</b>   |                 |
| -Digital tools and translation.   |                 |
| -Globalization and translation flows.   |                 |
| -Practical workshops: annotated translations, preparing glossaries  |                 |
| <b>Suggested Readings:</b>  |                 |
| 1. Bassnett, Susan, and Harish Trivedi (eds.). <i>Post-Colonial Translation: Theory and Practice</i> . London: Routledge, 1999.   |                 |
| 2. Bassnett, Susan. <i>Translation Studies</i> . 4th ed. London: Routledge, 2014.   |                 |
| 3. Benjamin, Walter. "The Task of the Translator." In <i>Illuminations</i> , trans. Harry Zohn. New York: Schocken, 1968.   |                 |
| 4. Berman, Antoine. <i>La traduction et la lettre ou l'auberge du lointain</i> . Paris: Seuil, 1999.  |                 |
| 5. Boase-Beier, Jean, Lina Fisher, and Hiroko Furukawa (eds.). <i>The Palgrave Handbook of Literary Translation</i> . London: Palgrave Macmillan, 2018.   |                 |
| 6. Cronin, Michael. <i>Translation and Globalization</i> . London: Routledge, 2003.   |                 |
| 7. Eco, Umberto. <i>Experiences in Translation</i> . Toronto: University of Toronto Press, 2001.  |                 |
| 8. Guidère, Mathieu. <i>Introduction à la traductologie: Penser la traduction, hier, aujourd'hui, demain</i> . Bruxelles: De Boeck, 2008.   |                 |
| 9. Hermans, Theo (ed.). <i>The Manipulation of Literature: Studies in Literary Translation</i> . 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 19: 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 German         |

### 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.

|  |                 |
|--|-----------------|
| <b>Learning Outcomes</b>   |                 |
| At the end of the semester, students will:   |                 |
| <ul style="list-style-type: none"> <li>• be able to demonstrate mastery of advanced research tools and methodologies in German studies.</li> <li>• 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).</li> <li>• be able to design and execute a research project with appropriate methodology and documentation.</li> <li>• Be able to produce a research proposal with clear objectives, methodology, and theoretical framework.</li> <li>• be able to produce scholarly writing that meets academic standards of rigor, citation, and originality.</li> <li>• be able to present research findings effectively in both oral and written formats.</li> </ul> |                 |
| <b>Syllabus:</b>   |                 |
| <b>UNIT I</b>  | <b>12 hours</b> |
| <ul style="list-style-type: none"> <li>• Theoretical Foundations of Research in German 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> |
| Methodologies in Practice  |                 |
| <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>  |                 |
| Comparative and interdisciplinary approaches (linking literature with history, sociology, linguistics).  |                 |
| <b>UNIT IV</b>   | <b>11 hours</b> |
| Practical Research Workshop  |                 |
| <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>   |                 |
| <b>Suggested Readings:</b>   |                 |
| <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. Caspari, Daniela, et al., eds. <i>Forschungsmethoden in der Fremdsprachendidaktik: ein Handbuch</i>. Narr Francke Attempto Verlag, 2022.</li> </ol>  |                 |

5. Eagleton, Terry. *Literary Theory: An Introduction*. 2nd ed. Oxford: Blackwell, 1996.
6. Eco, Umberto. *How to Write a Thesis*. Cambridge, MA: MIT Press, 2015 (orig. 1977).
7. Esselborn-Krumbiegel, Helga. *Richtig wissenschaftlich schreiben: Wissenschaftssprache in Regeln und Übungen*. UTB GmbH; 7. Aufl. Edition, 2022
8. Esselborn-Krumbiegel, Helga. *Von der Idee zum Text. Eine Anleitung zum wissenschaftlichen Schreiben*. UTB GmbH; 6. aktual. Aufl. Edition, 2022
9. Gibaldi, Joseph. *MLA Handbook for Writers of Research Papers*. 9th ed. New York: MLA, 2021.
10. Halbmayr, Ernst. "Einführung in die empirischen Methoden der Kultur- und Sozialanthropologie." *Auf: www.univie.ac.at/ksa/elearning/cp/ksamethoden/ksamethoden-72.html (Aufruf per 2015-01-13)* (2010).
11. Hutcheon, Linda. *A Poetics of Postmodernism: History, Theory, Fiction*. New York: Routledge, 1988.
12. Lachmann, Renate, Riccardo Nicolosi, Susanne Strätling (Hrsg.), *Rhetorik als kulturelle Praxis*. Fink, München 2008.
13. Lausberg, Heinrich. *Handbuch der literarischen Rhetorik. Eine Grundlegung der Literaturwissenschaft*. 4. Auflage. Steiner, Stuttgart 2008.
14. Machi, Lawrence A., and Brenda T. McEvoy. *The Literature Review: Six Steps to Success*. 3rd ed. Thousand Oaks: Corwin, 2016.
15. Rockwell, Geoffrey, and Stéfan Sinclair. *Hermeneutica: Computer-Assisted Interpretation in the Humanities*. Cambridge, MA: MIT Press, 2016.
16. Said, Edward. *Orientalism*. New York: Vintage, 1979.
17. Turabian, Kate L. *A Manual for Writers of Research Papers, Theses, and Dissertations*. 9th ed. Chicago: University of Chicago Press, 2018.

Additional material may be provided by the Department.

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

**Dissertation/ Academic Projects/ Entrepreneurship (6 credits)**

**Semester 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 German         |

**Learning Objectives:**

|   |                 |
|---|-----------------|
| <ul style="list-style-type: none"> <li>• To trace the historical development of German theatre from the classical period to the present.</li> <li>• To analyse key dramatic texts in their cultural, political, and aesthetic contexts.</li> <li>• To explore the role of theatre as a medium of social critique, identity formation, and cultural memory.</li> <li>• To engage with theoretical approaches to drama and performance.</li> </ul>  |                 |
| <p><b>Learning Outcomes:</b><br/>At the end of the semester, students:</p> <ul style="list-style-type: none"> <li>• will be able to demonstrate knowledge of major playwrights and movements in German theatre.</li> <li>• will be able to critically analyse dramatic texts using literary and performance theory.</li> <li>• will be able to understand the intersections of theatre with history, politics, and postcolonial identity.</li> </ul>  |                 |
| <b>Syllabus:</b>  |                 |
| <b>UNIT I</b>   | <b>11 hours</b> |
| Theatrical genres of the medieval period<br>Classical German Theatre<br>- The rise of German classical drama in the 17th century.<br>- Rules of tragedy and comedy: unity, decorum, and catharsis.  |                 |
| <b>UNIT II</b>  | <b>11 hours</b> |
| Enlightenment and Romantic Theatre<br>- Theatre as a space of critique and reform.<br>- The role of theatre in shaping public opinion.  |                 |
| <b>UNIT III</b>   | <b>11 hours</b> |
| Modern German Theatre<br>- Symbolism, Episches Theater, and the Theatre of the Absurd.<br>- Existentialism and postwar theatre.   |                 |
| <b>UNIT IV</b>  | <b>12 hours</b> |
| German Theatre –<br>- Theatre as a tool of resistance, memory, and cultural affirmation.<br>- Oral traditions and performance in African and Caribbean contexts.<br>Contemporary German Theatre and Performance<br>-Migration, exile, and identity on stage.<br>-Hybrid forms: slam, performance poetry, and experimental theatre.  |                 |
| <p><b>Suggested Authors:</b> 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 etc.</p> <p><b>Suggested Readings:</b></p> <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. Hans-Thies Lehmann: Postdramatisches Theater. Frankfurt/M: Verlag der Autoren, 2005</li> <li>4. Peter Langemeyer (Hg.): Dramentheorie: Texte vom Barock bis zur Gegenwart. Stuttgart: Reclam, 2011</li> <li>5. Peter W. Marx (Hg.) Handbuch Drama. Theorie, Geschichte, Analyse. Stuttgart/Weimar: Metzler, 2012</li> </ol> <p>Additional material may be provided by the Department.</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:

- 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-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 German         |

#### Learning Objectives:

- To trace the evolution of German 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 German literature.

#### Syllabus:

##### UNIT I

**9 hours**

Introduction to Poetics

Characteristics of poetic forms of the Medieval period.

The "Nibelungenlied" (anonymous), Minnesang (love poetry).

Suggested poets: Hartmann von Aue, Wolfram von Eschenbach, and Walther von der

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| Vogelweide.  |                 |
| <b>UNIT II</b>   | <b>12 hours</b> |
| Study and analysis of poetic texts from the Renaissance period<br>Suggested poets: Martin Opitz<br>Study and analysis of poetic texts from the XVII Century<br>Suggested poets: Andreas Gryphius, Sibylle Schwarz, Martin Opitz, Paul Fleming etc.   |                 |
| <b>UNIT III</b>  | <b>12 hours</b> |
| Study and analysis of poetic texts from the XVIII Century<br>Enlightenment, Empfindsamkeit, Sturm und Drang<br>Suggested poets: Friedrich Gottlieb Klopstock, Johann Wolfgang von Goethe, Friedrich Schiller, Sophie von La Roche, Karoline von Günderrode etc.<br>Study and analysis of poetic texts from the XIX Century<br>Weimar Classicism, Romanticism, Biedermeier, junges Deutschland/Vormärz, Realism<br>Suggested poets: Goethe, Schiller, Novalis, Joseph von Eichendorff, Heinrich Heine, Clemens Brentano, Annette von Droste-Hülshoff, Karoline von Günderrode.  |                 |
| <b>UNIT IV</b>   | <b>12 hours</b> |
| Study and analysis of poetic texts from the XX and XXI Centuries<br>Modernism, Symbolism, neo-romanticism, etc., Post-war poetry, new forms like Konkrete Poesie<br>Suggested poets: Theodor Fontane, Heinrich Heine, Rainer Maria Rilke, Stefan George, Brecht, Paul Celan, Hans Magnus Enzensberger, Ingeborg Bachmann, Elisabeth Borchers, Anna Seghers, Christa Wolf, Herta Müller etc.  |                 |
| <b>Suggested Readings:</b>   |                 |
| <ol style="list-style-type: none"> <li>1. Bravi, Francesca. "Deutsche Gegenwartslyrik zwischen Naturlyrik und, Nature Writing ‘.’" <i>Jahrbuch für Internationale Germanistik</i> 55.3 (2023): 233-242.</li> <li>2. Burdorf, Dieter. <i>Geschichte der deutschen Lyrik: Einführung und Interpretationen</i>. Metzler, 2015.</li> <li>3. Detering, Heinrich, editor. <i>Reclams großes Buch der deutschen Gedichte: Vom Mittelalter bis ins 21. Jahrhundert</i>. Reclam, 2007.</li> <li>4. Ernst, Ulrich. <i>Intermedialität im europäischen Kulturzusammenhang: Beiträge zur Theorie und Geschichte der visuellen Lyrik</i>. Vol. 4. Erich Schmidt Verlag GmbH &amp; Co KG, 2002.</li> <li>5. Gelfert, Hans-Dieter. <i>Wie interpretiert man ein Gedicht?</i> Reclam, 1990.</li> <li>6. Hühn, Peter, and Jörg Schönert. "Einleitung: Theorie und Methodologie narratologischer Lyrik-Analyse¹." <i>Lyrik und Narratologie: Text-Analysen zu deutschsprachigen Gedichten vom 16. bis zum 20. Jahrhundert</i> 11 (2007).</li> <li>7. Korte, Hermann. <i>Geschichte der deutschen Lyrik seit 1945</i>. Springer-Verlag, 2016.</li> <li>8. Lamping, Dieter, editor. <i>Handbuch Lyrik: Theorie – Analyse – Geschichte</i>. 2nd ed., Metzler, 2016.</li> <li>9. Müller, Wolfgang G. "Autor und Subjekt im lyrischen Gedicht: Rezension und Neukonzeption einer Theorie der lyrischen Persona." <i>Journal of Literary Theory</i> 18.1 (2024): 89-120.</li> <li>10. Segebrecht, Wulf, and Christian Rößner, editors. <i>Das Deutsche Gedicht: Vom Mittelalter bis zur Gegenwart</i>. S. Fischer, 2005.</li> <li>11. Willberg, Hans-Joachim. <i>Deutsche Gegenwartslyrik: Eine poetologische Einführung</i>. Reclam, 2012.</li> </ol> |                 |
| Additional material may be provided by the Department.   |                 |
| <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:  |                 |
| <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.**

## DSE 20: Methodology of Teaching German 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 |                               |                            |
| Methodology of Teaching German as a Foreign Language: Theory and Practice-2 | 04      | 3                                 | 1        | 0                   | As per the admission criteria | B2 Level in German         |

#### Learning Objectives:

- To introduce students to the theoretical foundations of teaching German as a foreign language (GFL).
- 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

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| <p>contexts.</p> <ul style="list-style-type: none"> <li>• will be able to incorporate intercultural competence and digital tools into FLE pedagogy.</li> </ul>  |                 |
| <b>Syllabus:</b>  |                 |
| <b>UNIT I</b>   | <b>9 hours</b>  |
| <p>Foundations of FLE Didactics</p> <ul style="list-style-type: none"> <li>- History of FLE teaching methodologies.</li> <li>- Key concepts : foreign language vs. second language, acquisition vs. learning.</li> <li>- The role of CEFR (Common European Framework of Reference for Languages).</li> </ul>  |                 |
| <b>UNIT II</b>  | <b>12 hours</b> |
| <p>Methodological Approaches</p> <ul style="list-style-type: none"> <li>- Grammar-translation, direct method, audio-oral, communicative approach.</li> <li>- The action-oriented approach and task-based learning.</li> </ul>   |                 |
| <b>UNIT III</b>   | <b>12 hours</b> |
| <p>Classroom Practice and Pedagogical Tools</p> <ul style="list-style-type: none"> <li>- Lesson planning, sequencing, and scaffolding.</li> <li>- Teaching grammar, vocabulary, oral and written skills.</li> <li>- Use of authentic documents and multimodal resources.</li> </ul>   |                 |
| <b>UNIT IV</b>  | <b>12 hours</b> |
| <p>Intercultural and Plurilingual Perspectives</p> <ul style="list-style-type: none"> <li>- Intercultural competence in FLE.</li> <li>- Plurilingualism and mediation.</li> <li>- Teaching German in multicultural classrooms.</li> </ul> <p>Assessment: formative, summative, self-assessment.</p> <ul style="list-style-type: none"> <li>- ICT and digital tools in FLE teaching.</li> <li>- Current trends: blended learning, online platforms, multimodal literacy.</li> </ul>  |                 |
| <b>Suggested Readings:</b>  |                 |
| <ol style="list-style-type: none"> <li>1. Alderson, J. Charles, and Lyle F. Bachman (eds.). <i>Assessing Foreign Language Proficiency: Theories and Practice</i>. Reading: Addison-Wesley, 2000.</li> <li>2. Ballweg, S., Drumm, S., Hufeisen, B., Klippel, J., &amp; Pilypaityte, L. <i>dll - deutsch lehren lernen 2. Wie lernt man die Fremdsprache Deutsch?</i>. 2013.</li> <li>3. Bausch, K., Christ, H., &amp; Krumm, H. <i>Der Gemeinsame europäische Referenzrahmen für Sprachen in der Diskussion</i>. 2003.</li> <li>4. Brinitzer, M. <i>DaF unterrichten : Basiswissen Didaktik Deutsch als Fremd- und Zweitsprache</i>. 2013.</li> <li>5. Chapelle, Carol A., and Sauro, Shannon (eds.). <i>The Handbook of Technology and Second Language Teaching and Learning</i>. Hoboken: Wiley-Blackwell, 2017.</li> <li>6. Dauvillier, C., Lévy-Hillerich, D., &amp; Meese, H. <i>Spiele im Deutschunterricht</i>. 2004.</li> <li>7. Funk, H., Kuhn, C, Skiba, W. <i>dll - deutsch lehren lernen 4. Aufgaben, Übungen, Interaktion</i>. 2014.</li> <li>8. Gehring, W. <i>Fremdsprache Deutsch (DaF/DaZ) unterrichten: Kompetenzorientierte Methoden</i>. UTB. 2023.</li> <li>9. Littlewood, William. <i>Communicative Language Teaching: An Introduction</i>. Cambridge: Cambridge University Press, 1981.</li> <li>10. Nunan, David. <i>Task-Based Language Teaching</i>. Cambridge: Cambridge University Press, 2004.</li> <li>11. Richards, Jack C., and Rodgers, Theodore S. <i>Approaches and Methods in Language Teaching</i>. 3rd ed. Cambridge: Cambridge University Press, 2014.</li> </ol> <p>Additional material may be provided by the Department.</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:

- 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 21: 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 German</b>  |

#### **Learning Objectives:**

- To introduce students to the principles and practices of technical and scientific translation (German ↔ 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

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| scientific translation.  |                 |
| <b>Syllabus:</b>   |                 |
| <b>UNIT I</b>  | <b>9 hours</b>  |
| Foundations of Technical and Scientific Translation<br>- Definition, scope, and challenges of specialized translation.<br>- Characteristics of scientific and technical discourse (clarity, conciseness, objectivity).<br>- Introduction to terminology management.  |                 |
| <b>UNIT II</b>   | <b>12 hours</b> |
| Scientific Discourse and Terminology<br>-Structure of scientific articles, reports, and patents.<br>-Terminology extraction and management.<br>-Standardization and international scientific communication.  |                 |
| <b>UNIT III</b>  | <b>12 hours</b> |
| Technical Texts and Genres<br>- Manuals, technical specifications, product documentation.<br>- Translation of instructions, safety notices, and standards.<br>- Style and register in technical writing.   |                 |
| <b>UNIT IV</b>   | <b>12 hours</b> |
| Tools and Technologies<br>- Computer-Assisted Translation (CAT) tools.<br>- Corpora, terminology databases, and machine translation.<br>- Quality assurance and revision strategies.<br>Professional Practice and Ethics<br>-The translator's role in scientific communication.<br>-Ethical issues: confidentiality, accuracy, responsibility.<br>-Case studies in medical, legal-technical, and environmental translation.  |                 |
| Suggested Readings:<br>1. Bowker, Lynne. <i>Computer-Aided Translation Technology: A Practical Introduction</i> . Ottawa: University of Ottawa Press, 2002.<br>2. Byrne, Jody. <i>Scientific and Technical Translation Explained: A Nuts and Bolts Guide for Beginners</i> . Manchester: St. Jerome, 2012.<br>3. Byrne, Jody. <i>Technical Translation: Usability Strategies for Translating Technical Documentation</i> . Dordrecht: Springer, 2006.<br>4. Cabré, Maria Teresa. <i>Terminology: Theory, Methods and Applications</i> . Amsterdam: John Benjamins, 1999.<br>5. Chesterman, Andrew. <i>Memes of Translation: The Spread of Ideas in Translation Theory</i> . Amsterdam: John Benjamins, 1997.<br>6. Kenny, Dorothy. <i>Lexis and Creativity in Translation: A Corpus-Based Study</i> . Manchester: St. Jerome, 2001.<br>7. Montalt, Vicent, and Maria González Davies. <i>Medical Translation Step by Step: Learning by Drafting</i> . Manchester: St. Jerome, 2007.<br>8. Sager, Juan C. <i>Language Engineering and Translation: Consequences of Automation</i> . Amsterdam: John Benjamins, 1994.<br>9. Schmitt, Peter A. <i>Translation und Technik</i> . Tübingen: Stauffenburg, 1999.<br>10. Schmitt, Peter A. <i>Handbuch Technisches Übersetzen</i> . Berlin: BDÜ Fachverlag 2016.<br>11. Temmerman, Rita. <i>Towards New Ways of Terminology Description: The Sociocognitive Approach</i> . Amsterdam: John Benjamins, 2000.<br>12. Wright, Sue Ellen, and Gerhard Budin (eds.). <i>Handbook of Terminology Management</i> . Vol. 1. Amsterdam: John Benjamins, 1997.<br>13. Wilss, Wolfram. <i>Kognition und Übersetzen: Zu Theorie und Praxis der menschlichen und der maschinellen Übersetzung</i> . Vol. 41. Walter de Gruyter GmbH & Co KG, 2016. |                 |

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| Additional material may be provided by the Department   |
| <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 22: Engaging with 21<sup>st</sup> Century German 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 |                               |                            |
| Engaging with 21 <sup>st</sup> Century German Literature | 04      | 3                                 | 1        | 0                   | As per the admission criteria | B2 Level in German         |

#### Learning Objectives

- To introduce students to major trends, themes, and innovations in German 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 German 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

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| works.  |                 |
| <ul style="list-style-type: none"> <li>• will be able to engage with interdisciplinary approaches (visual culture, digital humanities, postcolonial studies).</li> <li>• will be able to produce research essays and presentations demonstrating advanced critical engagement with contemporary literature.</li> </ul>  |                 |
| <b>Syllabus:</b>  |                 |
| <b>UNIT I</b>   | <b>9 hours</b>  |
| Autofiction and Life-Writing<br>- The rise of autofiction and hybrid forms of self-narration.<br>- Memory, subjectivity, and collective history.  |                 |
| <b>UNIT II</b>  | <b>12 hours</b> |
| Migration, Exile, and Transnational Identities<br>- Literature of displacement, diaspora, and transcultural encounters.   |                 |
| <b>UNIT III</b>   | <b>12 hours</b> |
| Memory, Trauma, and Postcolonial Rewriting<br>- Literature as testimony and rewriting of history.<br>- Postcolonial memory and intergenerational trauma.  |                 |
| <b>UNIT IV</b>  | <b>12 hours</b> |
| New Genres and Media<br>- Graphic novels, microfiction, and digital literature.<br>- Literature in dialogue with visual and digital culture.<br>Globalization, Ecology, and the Future of Literature<br>- Literature and ecological crisis.   |                 |
| <b>Suggested Readings:</b>  |                 |
| <ol style="list-style-type: none"> <li>1. Garrard, Greg. <i>Ecocriticism</i>. 2nd ed. London: Routledge, 2012 (theoretical framework).</li> <li>2. Adelson, Leslie A. <i>The Turkish Turn in Contemporary German Literature: Toward a New Critical Grammar of Migration</i>. Palgrave Macmillan, 2005.</li> <li>3. Burdorf, Dieter, und Claudia Stockinger, Herausgeber. <i>Literaturwissenschaft im 21. Jahrhundert: Positionen und Perspektiven</i>. De Gruyter, 2014.</li> <li>4. Cheesman, Tom, et al., editors. <i>German Literature, History and the Nation in the 21st Century: Comparative and Transnational Perspectives</i>. Peter Lang, 2021.</li> <li>5. Cosgrove, Mary. <i>Laughter in the Ferocious Republic of Love: Liberalism, Gender, and the "Idea of Germany" in the Twenty-First Century</i>. Legenda, 2022.</li> <li>6. Ette, Ottmar. <i>Transkulturelle Literaturwissenschaft: Eine Einführung</i>. De Gruyter, 2016.</li> <li>7. Fuchs, Anne. <i>Precarious Times: Temporality and History in Modern German Culture</i>. Cornell UP, 2019.</li> <li>8. Gilman, Sander L., and Cathy S. Gelbin, editors. <i>Jewish Culture in Contemporary Germany: Memory, Identity, and Postmigrant Narratives</i>. Nomos, 2017.</li> <li>9. Goodbody, Axel, and Kate Rigby, editors. <i>Ecocritical Theory and Practice: Ecocritical Approaches to German Literature and Culture</i>. Camden House, 2011.</li> <li>10. Haines, Brigid, and Lyn Marven, editors. <i>The Cambridge Companion to German Literature of the Twenty-First Century</i>. Cambridge UP, forthcoming / commonly cited preprint chapters.</li> <li>11. Hannes, Thomas, and Claudia Öhlschläger, editors. <i>Gegenwartsästhetik: Neue Perspektiven auf Literatur und Kunst nach 2000</i>. transcript, 2015</li> <li>12. Hawkins, Simon, and Stuart Taberner, editors. <i>Transnationalism in Contemporary German-Language Literature</i>. Camden House, 2022.</li> <li>13. Hoffmann, Katherine H. <i>Post-Wall German Literature and Memory</i>. De Gruyter, 2019.</li> <li>14. Krecic, Martin. <i>German-Language Literature in the 21st Century: Globalization, Migration, Digitality</i>. V&amp;R unipress, 2020.</li> </ol> |                 |

15. Marven, Lyn. *Reading German Women Writers of the 21st Century: Narrative, Identity, Form*. Oxford UP, 2021.
16. Mieszkowski, Sylwia, et al., editors. *German Literature as a Transnational Field*. Palgrave Macmillan, 2020.
17. Ortomann, Sabine. *Gegenwart schreiben: Deutsche Literatur nach 2000*. De Gruyter, 2021.
18. Parker, Stephen. *Contemporary German Literature: A Survey*. Routledge, 2013.
19. Schlote, Christian, and Kim Walker, editors. *New German Literature: Studies in the Post-Unification Era*. Rodopi, 2010.
20. Taberner, Stuart. *German Literature of the Twenty-First Century: Memory, Identity, Multiculturalism*. Camden House, 2017.
21. Taberner, Stuart, and Karina Berger, editors. *German Literature after 1990: Beyond Normalization*. Camden House, 2000.
22. Teraoka, Arlene. *Cosmopolitan Utopias in 21st-Century German Literature*. Northwestern UP, 2020.
23. Weigel, Sigrid. *Grammatik der Gespenster: Über Phantomsprachen und andere Phänomene*. Suhrkamp, 2019.

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 23: Popular genres in German 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 German Literature | 04      | 3                                 | 1        | 0                   | As per the admission criteria | B2 Level in German         |

#### Learning Objectives:

- To introduce students to the study of popular genres in the German context (detective fiction, science fiction, chanson, comics, popular theatre).

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|--|-----------------|
| <ul style="list-style-type: none"> <li>• To analyze how popular literature reflects cultural, social, and political realities.</li> <li>• To explore the intersections between “high” literature and mass culture.</li> <li>• To examine popular forms in German Literature as sites of resistance, identity, and creativity.</li> </ul>   |                 |
| <p><b>Learning Outcomes:</b><br/>At the end of the semester, students:</p> <ul style="list-style-type: none"> <li>• will be able to identify and critically analyze major genres and authors of popular German literature.</li> <li>• will be able to understand the historical development of popular forms from the 19th century to the present.</li> <li>• will be able to apply cultural and literary theory to the study of mass and popular texts.</li> <li>• will be able to compare German popular genres with global popular culture.</li> </ul>  |                 |
| <b>Syllabus:</b>   |                 |
| <b>UNIT I</b>  | <b>9 hours</b>  |
| <p><b>Introduction to Popular Literature</b><br/>-Defining “popular” vs. “canonical” literature.<br/>-The rise of mass publishing in 19th-century Germany.</p>   |                 |
| <b>UNIT II</b>   | <b>12 hours</b> |
| Detective Fiction and Serial Narratives  |                 |
| <b>UNIT III</b>  | <b>12 hours</b> |
| Speculative Fiction and Fantasy  |                 |
| <b>UNIT IV</b>   | <b>12 hours</b> |
| Oral traditions, chanson, Comics, Slam, and Contemporary Popular Culture   |                 |
| <p><b>Suggested Readings:</b></p> <ol style="list-style-type: none"> <li>1. Hoffmann, E.T.A. <i>Der Sandmann</i>. Reclams Universal-Bibliothek. Stuttgart: Reclam, 1986.</li> <li>2. May, Karl. <i>Winnetou</i>. Karl-May-Verlag, 1992.</li> <li>3. Schiller, Friedrich. <i>“Die” Räuber: ein Schauspiel</i>. Vol. 28. Karl Graeser, 1887.</li> <li>4. König, Ralf. <i>Konrad &amp; Paul: Raumstation Sehnsucht</i>. Rowohlt Taschenbuch, 2014.</li> <li>5. Streeruwitz, Marlene. <i>Norma Desmond. A Gothic SF-Novel</i>. Frankfurt am Main: Fischer Taschenbuch, 2002.</li> <li>6. Sevindim, Asli. <i>Candlelight Döner Geschichten über Meine Deutsch-Türkische Familie</i>. Verlag Ullstein, 2005.</li> <li>7. Elsberg, Marc. <i>ZERO-Sie wissen, was du tust: Roman</i>. Blanvalet Verlag, 2014.</li> <li>8. Buck, Nikolas, ed. <i>Der deutschsprachige Thriller: Entwicklung und Ausformungen eines populären Genres</i>. Kriminalität in Literatur und Medien. Berlin/Heidelberg: J.B. Metzler, 2024.</li> <li>9. James, Edward, and Farah Mendlesohn, eds. <i>The Cambridge companion to science fiction</i>. Cambridge University Press, 2003.</li> <li>10. Scaggs, John. <i>Crime Fiction</i>. London: Routledge, 2005 (theoretical overview).</li> </ol> <p>Additional material will 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> </ul>  |                 |

- 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 24: Advanced Thematic Studies in German 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 German Literature | <b>04</b> | <b>3</b>                          | <b>1</b> | <b>0</b>            | <b>As per the admission criteria</b> | <b>B2 Level in German</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:

- 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.

#### Syllabus:

##### UNIT I

**12 hours**

Study of the theoretical questions related to the theme

##### UNIT II

**12 hours**

Study and analysis of literary texts that are based on the theme

##### UNIT III

**12 hours**

Study of the formal devices deployed to depict the theme

##### UNIT IV

**9 Hours**

Comparative analysis of the studied texts

#### Suggested themes:

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.

**Suggested Readings:**

1. Albrecht, Wolfgang. *Literaturkritik*. Stuttgart: Weimar: Verlag J.B. Metzler, 2001.
2. Ansgar Nünning / Vera Nünning (Hgg.). *Neue Ansätze in der Erzähltheorie*. (WVT-Handbücher zum literaturwissenschaftlichen Studium 4) Wissenschaftlicher Verlag Trier, Trier 2002.
3. Bennett, Andrew, and Nicholas Royle. *An Introduction to Literature, Criticism and Theory*. Harlow: Pearson Education Limited. 2009
4. Eagleton, Terry. *Literatur lesen. Eine Einladung*. übersetzt von Holger Hanowell. Stuttgart: Reclam, 2013
5. Huber, Martin, and Wolf Schmid, eds. *Grundthemen der Literaturwissenschaft: Erzählen*. Walter de Gruyter GmbH & Co KG, 2017.
6. Nünning, Ansgar, ed. *Metzler Lexikon Literatur-und Kulturtheorie: Ansätze–Personen–Grundbegriffe*. Springer-Verlag, 2013.
7. Waugh, Patricia. *Literary Theory and Criticism: An Oxford Guide*. Oxford: OUP, 2006

Readings would be suggested by the Department on the basis of the theme chosen.

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.**

## Dissertation/ Academic Projects/ Entrepreneurship (6 credits)