M.A. Courses

M.A. I Winter		
GR 409 (L)	4	Theories of Literature-II
GR 410 (T)	4	Theory & Methodology of Translation
GR 411 (L)	4	Specialized Study of Literature
GR 412 (T)	4	Specialized Translation-II
GR 415 N (L)	4	Poetics of Genre
GR 429 (T)	4	Literary Translation-II
GR 431	4	Writing Competence + Writing Research- II
GR 433 (C)	4	Introduction to European Art History-II
GR 434 (C)	4	Introduction to West German Cinema
M.A. II Winter		
GR 508	4	M.A. Dissertation
GR 509 N (L)	4	Theories of Literature- IV (Literature & Media)
GR 510 (T)	4	Specialized Translation-IV
GR 512	4	Didactics of German Studies-II
GR 514 (L)	4	Specialized Study of an Author (Weimar Classicism)
GR 531	4	Editing & Translation- II

Course Number: GR 409
Course Title: Theories of Literature-II
Course Credits: 4
Course-in-Charge: Dr. Shreya Gaikwad

Course Description:

Dieser Kurs ist eine Fortsetzung des Kurses Theories of Literature I. Besonders im Rahmen der Deutschen Geistesgeschichte in der Jahrhundertwende und im 20. Jahrhundert werden die theoretischen Grundlagen der Literatur – bei ihrer Entstehung und Rezeption – eingehend erörtert.

Die verschiedenen vorherrschenden Strömungen in der Literaturtheorie des 20. Jahrhunderts werden im Unterricht diskutiert, Formalismus-Strukturalismus (Viktor Sklovskij, Saussure, Claude-Levi-Strauss), Marxismus (Walter Benjamin, Theodor W. Adorno, Georg Lukacs).

Course Evaluation: Participation (20%), Sessional Test1 (15%), Sessional Test 2 (presentations 15%), End-Semester Exam (50%)

Reading Material

Jürgen Hauff u.a. (Hg.): Methodendiskussion, Frankfurt a.M. 1971

Ulrich Schmid (Hg.): Literaturtheorien des 20. Jahrhunderts, Stuttgart 2010

Geisenhanslücke, Achim: Einführung in die Literaturtheorie. Von der Hermeneutik zur Medienwissenschaft, Wissenschaftliche Buchgesellschaft, Darmstadt 2007.

Course No.: GR 410
Course Title: Theory and Methodology of Translation II
Course Credits: 4
Course in-Charge: Parnal Chirmuley

This course is a continuation of GR402, in which participants were introduced to a body of thought on translation from early sixteenth century German speaking regions of Europe. In this semester, we shall look at perspectives on translation from the global south.

Course Evaluation:

Class Participation:	30%
Group Discussions:	30%
Surprise Tests:	40%

Regular participation in class is recommended. Group discussions will essentially be one group of participants leading a discussion on the prescribed text for the week. Groups will be formed not in advance, but based on participants present on any given day. There will be at least two surprise tests, and depending on time available, a third. In this semester, the option to submit a written exercise in lieu of the surprise test will not be available.

COURSE CONTENTS

In diesem Kurs werden die Kunstballaden Deutschlands behandelt. Die Balladen werden nach thematischen Schwerpunkten geordnet, u.a. naturmagische Balladen, historische Balladen, Heldenballaden und sozialkritische Balladen. Nach dem Kurs können die Studenten die Balladen verstehen und analysieren.

Course Evaluation: 30% Active participation, Sessional 20%, End Sem. Exam: 50%

Suggested Readings:

Johann Gottfried Herder. Erlkönigs Tochter

Gottfried August Bürger. Die Schatzgräber

Gottfried August Bürger. Die Weiber von Weinsberg

Ludwig Heinrich Christoph Hölty. Hexenlied

Johann Wolfgang von Goethe. Erlkönig

Johann Wolfgang von Goethe. Die Braut von Korinth

Friedrich Schiller. Der Taucher

Clemens Brentano. Ich kenn ein Haus, ein Freudenhaus

Adelbert von Chamisso. Die Männer im Zobtenberge

Ludwig Uhland. Der Student

Ludwig Uhland. Wintermorgen

Joseph von Eichendorff. Die verlorene Braut

Friedrich Rückert. Barbarossa

Friedrich Rückert. Die verzauberte Jungfrau

Annette von Droste-Hülshoff. Der Knabe im Moor

Heinrich Heine. Belsazar

Heinrich Heine. Die schlesischen Weber

Gottfried Keller. Ballade vom dürren König

Theodor Fontane. John Maynard

Theodor Fontane. Wo Bismarck liegen soll

Conrad Ferdinand Meyer. Bettlerballade

Frank Wedekind. Der Tantenmörder

Frank Wedekind. Der Zoologe von Berlin

Georg Heym. Dionysos

Bertolt Brecht. Legende vom toten Soldaten

Course No.:   **GR-412**
Course Title: **Specialized Translation - II**
Course Credits: **4**
Course In-charge: **Dr. Priyada Padhye**

The aim of this course is to enable the students to translate using technology. Hence the main thrust of this course is machine translation systems, computer-aided software tools and audio-visual translation. Students will be introduced to pre-editing and post-editing of texts for machine translation. This course will further introduce the students to Audiovisual Translation, definition of audiovisual translation and history of its development, its challenges and strategies, subtitling software and its use. Concepts like semiotics of AVT, audiovisual redundancy etc. will also be discussed. Students are encouraged to explore the different software available on the internet for subtitling and discuss the positive and negative points in the technology. Translation of an audiovisual assignment or a website or a video game and to sensitize the students to the different challenges involved in doing different types of audiovisual texts like subtitling, surtitling, subtitling audiovisual content for the hearing impaired etc. will also be practiced. The course also covers CAT tools and their judicious use as a translation aid. Students will be encouraged to explore the various types of CAT tools present in the market and will be expected to use a select few for translation of advertising texts, tourist leaflets etc. to ensure that the format remains intact. In this way the course will enable students to have hands-on experience in dealing with technology in translation.

Course Evaluation:
Class Participation: 10%
Post- editing of machine translated text: 30%
Subtitling project: 30%
Constrained translation assignment: 30%

Reading list

Cocci, Lucia (2009): CAT tools for Beginners. Translation Journal. Volume 13, No. 4

Diaz-Cintas, Jorge: Subtitling: Theory, Practice and

Research.https://www.routledgehandbooks.com/doi/10.4324/9780203102893.ch20 Jorge Díaz Cintas

Published online on: 06 Dec 2012

Pettit, Zoë: The Audio-Visual Text: Subtitling and Dubbing Different Genres. URI:

https://id.erudit.org/iderudit/009017ar

Quah C.K. (2006): Translation and Technology. Great Britain: Palgrave Macmillan (Chapter 1, 3 and 4)

Patrycja Karpińska (2017): Computer Aided Translation – possibilities, limitations and changes in the field of professional translation. doi: 10.15503/jecs20172.133.142

Reference Material

Cintas, Jorge Dias &; Remael, Aline (2014): Audiovisual Translation: Subtitling. London, New York: Routledge

Ellender, Claire (2015): Dealing with Difference in Audiovisual Translation. Subtitling Linguistic Variation in films. Bern: Peter Lang

Gambier, Yves; Gottlieb, Henrik (eds.) (2001): (Multi) Media Translation. Concepts, Practices and Research. Philadelphia: John Benjamins

Giovanni, Elena Di; Gambier, Yves (eds.) (2018): Reception Studies and Audio-visual Translation. Philadelphia: John Benjamins

Hervey, Sandor; Loughbridge Michael, Higgins, Ian: Thinking German Translation. Second Edition. London and New York: Routledge. 2006.

Lewandowska-Tomaszczyka, Barbara (Ed.) (2013): Areas and Methods of Audiovisual Translation research. Frankfurt: Peter Lang

Nord, Christiane(1988): Textanalyse und Übersetzen.Theoretische Grundlagen, Methode und didaktische Anwendung einer übersetzungsrelevanten Textanalyse. Heidelberg: Julius Groos Verlag:3.Auflage

Reinke, Uwe: Translation Memories. Systeme. Konzepte. Linguistische Optimierung: Frankfurt a.M: Peter Lang Europäischer Verlag der Wissenschaften 2004

Course No.: GR 415N
Course Title: Poetics of Genre
Course Credits: 4
Course –In- Charge: Mercy Vungthianmuang Guite

Course Contents: The course will introduce students to a theoretical understanding of Genre and the poetics of Genre. By reading the extracts of these theoretical texts, it will enable the students to understand the genesis and the evolution of genre and also try to problematical the complex relationship of various genres in Literature with each other.

  a. Introduction to Genre and the Problems of theories of Genre- Dieter Lamping
  b. 18th century German Drama as a Genre particularly dealing with Slavery
  c. Reception of the exemplary texts dealt in class

Theoretical concepts will be explained through an analysis of exemplary texts. The course will refresh the knowledge of the history of German literature and trace the evolution of the concept "Genre "in this historical framework.

The students will give presentations on the various other genre's such as Novelle, Kurzgeschichte, Resieliteratur, Memoir, Autobiographie etc according to their choice and discuss both the evolution of a literary Genre under the themes of Gattungstheorie and Gattungsgeschichte.

Special lectures and talks shall be organised for this course by inviting experts of specific Genre's however possible.

Course Evaluation:

10% Class Participation and Assignments

25% 1st Sessional Written

25% 2nd Sessional Presentation

40% Term Paper Written

Bibliography:

  • Aristoteles: Poetik. Griechisch/deutsch. Übersetzt und herausgegeben von Manfred Fuhrmann. Bibliografisch ergänzte Ausgabe, Stuttgart 1994.

  • Goethe, Johann Wolfgang von,: Dramen/ Johann Wolfgang von Goethe: herausgegeben von Uwe Lassen. Hamburg 1972.

  • Hegel, Georg Wilhelm Friedrich: Ästhetik. Berlin: Aufbau-Verlag 1976.

  • Hempfer, Klaus W.: Gattungstheorie. Information und Synthese. München: Fink 1973.
  • Hollmer, Heide .[hrsg]: Deutsche erzählungen des 18. Jahrhunderts : von gottsched bis Goethe. Munchen : Deutscher Taschenbuch Verlag 1988.

  • Horn, András: Theorie der literarischen Gattungen. Ein Handbuch für Studierende der Literaturwis-senschaft. Würzburg: Königshausen u. Neumann 1998.
  • Lamping, Dieter (Hg.): Handbuch der literarischen Gattungen. Stuttgart: Kröner 2009.

- Lessing, Gotthold Ephraim: Werke und Briefe. Vol. 1, ed. Jürgen Stenzel, Frankfurt am Main: Deutscher Klassiker Verlag 1998.

- Lessing, Gotthold Ephraim: Hamburgische Dramaturgie / G. E. Lessing ; kritisch durchgesehene Gesatausgabe mit Einleitung und Kommentar von Otto Mann. Stuttgart 1958.

- Lessing, Gotthold Ephraim:Emilia Galotti. Gotthold Ephraim Lessing. Stuttgart. Reclam 1974.

- Mennemeier, Franz Norbert: Friedrich Schlegels Poesiebegriff dargestellt anhand der literaturkritischen Schriften : die romantische Konzeption einer objektiven Poesie / Franz Norbert Mennemeier. München : Wilhelm Fink Verlag, c1971.

- Schiller, Friedrich: Sämtliche Werke. München. Winklewr Verlag 1970.

- Vosskamp, Wilhelm : Romantheorie in Deutschland; von Martin Opitz bis Friedrich von Blanckenburg. Stuttgart 1973.

- Zymner, Rüdiger: Gattungstheorie. Probleme und Positionen der Literaturwissenschaft. Paderborn: Mentis 2003.

Internet Seiten:

- http://gutenberg.spiegel.de/buch/5431/2

- http://www.gutenberg.org/

- https://sites.google.com/site/germanliterature/19th-century

Course No.: GR 429
Course Title: Literary Translation-I
Course Credits: 4
Course in-Charge: Parnal Chirmuley

In this semester, we shall begin with the translation of non-fiction directed at a wide readership. We shall move towards genres with a popular readership. These will include crime fiction, thrillers, as well as historical fiction. The aim of the course is to familiarize participants with conundrums that arise in the translation of sub-genres in fiction.

Since a critical view of one's own translation is an essential feature of a translator's practice, we shall also learn methods of critically evaluating translations and editing them.

Course Evaluation:

Class Participation:	30%
Presentations:	40%
Surprise Tests:	30%

Regular participation in class is recommended. There will be at least two surprise tests, and depending on time available, a third. Please note: the option to submit a written exercise in lieu of the surprise test will not be available.

Course No.: GR431
Course Title: Writing Competence – II
Course-in-Charge: Michael Stadler
Course Credits: 4

Course Description

This course introduces the principles and practices of academic writing, specifically tailored to the context of German Studies. With due consideration of German academic language, we cover various aspects of written and oral communication. Students will engage in academic thinking and practice, learn the process of crafting academic texts in the humanities, and explore essential activities such as topic selection, research question formulation, evaluation of research literature, and critical argumentation. Throughout the course, participants will develop competences in academic writing and enhance their communication skills. Interactive exercises, examples, and discussions will guide students in addressing key questions: What is the relationship between science (Wissenschaft) and language? How can one write different types of scientific texts for various purposes and audiences? What strategies facilitate finding, evaluating, and using information from reliable sources? How can plagiarism be avoided and proper credit given to other authors' work? What techniques help overcome writer's block and nervousness during presentations? By the end of the course, students will ideally be well-prepared to write their MA dissertations during the second year of their German Studies programs.

Main Course Material

- Fügert, Nadja; Richter, Ulrike A. (2016) *Wissenschaftssprache verstehen. Wortschatz - Grammatik - Stil - Lesestrategien*. Stuttgart: Klett.

- Lange, Daisy; Rahn, Stefan (2017) *MündlicheWissenschaftssprache. Kommunizieren - Präsentieren - Diskutieren*. Stuttgart: Klett.

- Manschwetus, Uwe (2017) *RatgeberwissenschaftlichesArbeiten: Leicht verständlicheAnleitung für das Schreiben wissenschaftlicher Texte im Studium*. 2. Auflage. Lüneburg: Thurm Wissenschaftsverlag.

- Richter, Ulrike A.; Fügert, Nadja (2016) *Wissenschaftlicharbeiten und schreiben. Wissenschaftliche Standards und Arbeitstechniken - Wissenschaftlichformulieren - Textsorten*. Stuttgart: Klett.

- Schade, Günter e.a. (2020) *Einführung in die deutsche Sprache der Wissenschaften. Ein Lehrbuch für Deutsch als Fremdsprache*. 14. Auflage. Berlin: Erich Schmidt.

Course Evaluation:

- ACP: 20%

- Continuous Evaluation: 30%

- Final Project with Group Presentation: 50%

Course No.: GR 433
Course Title: Introduction to European Art History (Einführung in die
europaiesche Kunstgeschichte)-II
Course Credits: 4
Course Incharge: Dr. Mercy V. Guite

The course is a continuation of the previous semester Introduction to European art history (Einführung in die europaiescheKunstgeschichte)-I and shall begin with the Romanticism movement i.e. early 19th Century European art movements onwards.

The aim of this course is to make the students become familiar with the different art epochs which in many ways find intersections with German literary texts in all the different epochs, particularly in the European context. This course shall enable the students also to better understand the culture and history of literature of German speaking countries and Europe as a whole. This shall in turn enable the students to develop a nuanced understanding of their own cultures.

The course shall deal specifically with the visual arts such as paintings, architecture, sculpture etc.

Course Evaluation:

20% Class Participation

20% Art Project as 1ˢᵗ Sessional

20% Oral Presentation as 2ⁿᵈ Sessional

40% Written Term paper

Bibliography:

- Marcel Baumgartner: Einführung in das Studium der Kunstgeschichte. König, Köln 1998.

- Hans Belting, Heinrich Dilly, Wolfgang Kemp, Willibald Sauerländer, Martin Warnke (Hrsg.): Kunstgeschichte − Eine Einführung. 7. überarb.und erw. Aufl., Reimer, Berlin 2008, 440 S., ISBN 978-3-496-01387-7; Standardwerk und Einführung in die Methodik der Kunstwissenschaft.

- Lorenz Dittmann (Hrsg.): Kategorien und Methoden der deutschen Kunstgeschichte 1900-1930. Eine Einführung. Berlin 1986.

- Held, Jutta/ Schneider, Norbert: Grundzüge der Kunstwissenschaft, UTB, Böhlau 2007, 603 S., ISBN 978-3-8252-2775-3.

- Thomas Zaunschirm: Kunstwissenschaft. Eine Art Lehrbuch. Klartext, Essen 2002.

- Anja Zimmermann (Hrsg.): Kunstgeschichte und Gender: eine Einführung Reimer, Berlin 2006.

- Michael Hatt, Charlotte Klonk: Art history. A critical introduction to its methods. Manchester University Press, Manchester 2006, ISBN 0-7190-6959-9, Rezension.

- José Pijoan (Hrsg.): Arte. Die Kunstgeschichte der Welt. Grammont Verlag und Salvat Editores S. A., Lausanne 1979, ISBN 2-8270-0539-5.

- Oliver Grau (Hrsg.): Media Art Histories, MIT-Press, Cambridge/Mass. 2007.

- Julia Allerstorfer, Monika Leisch-Kiesl (Hrsg.): »Global Art History«. Transkulturelle Verortungen von Kunst und Kunstwissenschaft, transcript, Bielefeld 2018, ISBN 978-3-8376-4061-8.

Geschichte der Kunstgeschichte

- Udo Kultermann, Die Geschichte der Kunstgeschichte. Frankfurt Berlin Wien 1981.

- Donald Preziosi: The art of art history: a critical anthology. Oxford University Press, Oxford [u. a.] 1998.

- Peter Betthausen, Peter H. Feist, Christiane Fork: Metzler-Kunsthistoriker-Lexikon: zweihundert Porträts deutschsprachiger Autoren aus vier Jahrhunderten. Metzler, Stuttgart [u. a.] 1999.

- Georg Kauffmann (Autor) und Gemeinsam Kommission der Rheinisch-Westfälischen Akademie der Wissenschaften und der Gerda Henkel Stiftung (Hrsg.): Die Entstehung der Kunstgeschichte im 19. Jahrhundert. Opladen 1993.

- Hubert Locher: Kunstgeschichte als historische Theorie der Kunst: 1750–1950. Fink, München 2001.

- Ulrich Pfisterer: Die Kunstliteratur der italienischen Renaissance: eine Geschichte in Quellen. Reclam, Stuttgart 2002.

- Nikola Doll, Christian Fuhrmeister und Michael H. Sprenger (Hrsg.): Kunstgeschichte im Nationalsozialismus. Beiträge zur Geschichte einer Wissenschaft zwischen 1930 und 1950. Verlag und Datenbank für Geisteswissenschaften, Weimar 2005, ISBN 3-89739-481-2; Rezension James A. van Dyke in: Kunstchronik Band 60, 2007, Heft 1, S. 27–32 Ausstellungen.

- Martin Papenbrock, Norbert Schneider (Hrsg.): Kunstgeschichte nach 1968. (= Kunst und Politik. Jahrbuch der Guernica-Gesellschaft), V & R Unipress, Göttingen 2010, ISBN 3-89971-617-5.

Course No.: GR-434
Course Title: Introduction to West German Cinema
Course Credits: 4
Course In-Charge: Shambhavi Prakash
Semester: Winter Semester 2025

Course Content:

This course will trace the development of West German cinema after the end of the Second World War till the reunification. Beginning by looking at some of the films produced right after the war in the allied occupied zones, the course will focus on films of the 'New German Cinema' produced in West Germany between 1960 and mid-1980s. We will explore the reflections on national identity, gender and race through the narratives offered in some of the canonical films of this period and how they dealt with the collective forgetting of the country's past by bringing back the focus on the presence of the past. Both aesthetic questions as well as connections of films to the historical and cultural contexts of post-war Germany will be part of the framework of the course.

Course Evaluation:

ACP (class discussions, readings): 10%, Protocol (written & oral): 30%, Presentation (written & oral): 30%, Film Review (written & oral): 30%. End-semester Examination: none. Passing grades in all evaluation criteria are contingent upon students passing the oral defense of each component.

Course No.: GR-509N (L)
Course Title: Theories of Literature-IV (Literature & Media)
Course Credits: 4
Course In-Charge: Shambhavi Prakash
Winter Semester 2025

Course Content:
This course is a continuation of the theory programme at MA-II level and will focus on tracing the development of media theories. Following the discussions around the concept of the medium, its relation to society and culture, and questions of representation, perception and intermediality, the course will cover selected works from the early twentieth century as well as the contributions of the Canadian school and the New Media Theories. Course readings will be provided electronically to students.

Course Evaluation:

Protocol (written & oral): 30%, Presentation (written & oral): 20%, In-class Assignments (written & oral): 40%, ACP (class discussions, readings): 10%. End-semester Examination: none. Passing grades in all evaluation criteria are contingent upon students passing the oral defense of each component.

Course No: GR 510
Course Title: Specialized Translation- IV
Course Credits: 4
Course In-charge: Priyada Padhye

Course Contents:
This is the last course in a series of four courses on Specialized Translation. The students have already been familiarized with important concepts like terminology, text types, language style and the research component in Translation. They have been introduced to all forms of translation aids ranging from dictionaries to parallel texts, background texts and CAT tools. They have also been exposed to dealing with texts from various domains relevant to the market requirements in India. Translation related competencies have already been developed in the past three courses. In this course, the Course In -charge envisages to tie up all these acquired competencies and situate them in a professional setting. Hence the present course focuses on developing the professional competencies of the students so as to prepare them for the real world of professional translation. Students are given authentic translation briefs taken from the course in-charge's professional world. The students will be expected to conduct themselves professionally throughout the process beginning with acceptance of the brief, formulating a quotation upto the delivery of the same and putting together an invoice.

Students are encouraged to work exclusively in a digital environment. They are given assignments in the form of a translation brief by the course in-charge. The kind of source text files they are exposed to range from simple word formats to complicated HTML formats wherein they will be expected to deliver the target texts keeping the text formats of the source texts intact, which will challenge their technical expertise and teach them to deliver quality translations. In this course, it is expected that the students will make the right translatorial decisions in identifying the most appropriate translation aid keeping their translation brief and the file format of the source text in mind.

In addition to their translation skills and technical expertise their skills as cultural mediator will also be tested whereby they will be given assignments where their knowledge of the target culture will be tested. They will be encouraged to think along with their commissioners and suggest application of a ´´cultural filter´´ to the assignment. They will be trained to put questions to the course in-charge / commissioner pertaining to the translation brief in order to do justice to their translation brief.

Evaluation
5 translation assignments – 20% for each assignment with an oral interaction.

Bibliography

Göpferich, Sussanne: Interkulturelles Technical Writing. Fachliches Adressatengerecht vermitteln. Ein Lehr- und Arbeitsbuch. Tuebingen: Gunter Narr (1995)

Hann, Michael: The key to Technical Translation. Volume One Concept Specification. John Benjamins Publishing Company. Philadelphia 1992

Hoberg, Rudolf: Angewandte Sprachwissenschaft. Fachsprachenlinguistik, Fachsprachendidaktik und Interkulturelle Kommunikation. Band 12 Frankfurt am Main: Peter Lang (1987)

Mayer, Felix (ed.): LSP in Academic Discourse and in the fields of Law, Business and Medicine.Tübingen: Gunter Narr Verlag (2001)

Pörksen, Bernhard; Schröder, Ingrid (Hrsg.): Sprache in der Gesellschaft. Beiträge zur Sprach- und Medienwissenschaft. Band 30. Frankfurt am Main: Peter Lang (2010)

Reinke, Uwe: Translation Memories. Systeme. Konzepte. Linguistische Optimierung: Frankfurt a.M: Peter Lang Europäischer Verlag der Wissenschaften 2004

Sonneveld, Helmi B; Loening, Kurt L. (eds.): Terminology. Applications in interdisciplinary communication. Amsterdam / Philadelphia: John Benjamins Publishing Company (1993)

Course No.: GR 512
Course Title: Didactics of German Language
Course Credits: 4
Course Incharge: Dr. Sahib Kapoor

The course Didactics of German Language –II imparts students with practical knowledge required to be a teacher of German Language. The participants will learn through discussions, in class videos, classroom observation and micro teaching. Classroom interaction will be at the Centre of this course with a focus on developing interaction skills and choosing right exercises that align with learning objectives.

Course Evaluation:

30% Active Class Participation (class observation, creating teaching plans)
20% Micro-Teaching
50% End Sem.

Course No. GR 514
Course Title: Weimar Classicism
Course Credits 04
Course In-Charge: Sadhana Naithani

Course Contents:
Goethe's *Faust* transformed a folk tale into the most significant work of German literature, and a masterpiece of world literature. In this transformation, it became a dramatic play and an epic tale of quest for knowledge and beauty, culminating in a work that continues to fascinate readers across the world. Right up to the twentieth century literary authors have composed works that somehow connect with Goethe's Faust or explore the quest for knowledge and beauty in other contexts. In this Course on Weimar Classicism, the literary epoch will be studied through a close study of Goethe's Faust, which shows how the work is connected with preceding and following literary epochs. The Course will also explore Faust in theatrical and cinematic retellings. Students will be expected to read Faust I, analyze it with reference to secondary literature and online records of theatrical and cinematic versions.

Course Evaluation:
Continuing Participation (reading prescribed texts and participating in class) – 30%
Presentation 30%
Sessional Test Written 40%

Bibliography:

Goethe, Johann Wolfgang von: Faust: Urfaust. Faust I und II, Paralipomena, Goethe über Faust; mit einem Nachwort von Walter Dietze, Aufbau-Verlag, Berlin 1973
Goethe, Johann Wolfgang von: Faust: eine Tragödie; Nachwort von Hans W. Eppelsheimer, DTV Gesamtausgabe; 9, München 1973
Richter, Werner. "Urfaust Oder Ururfaust? Zwei Studien Zur Erforschung Des Urfaust." *Monatshefte*, vol. 41, no. 7, 1949, pp. 329–49. *JSTOR*, http://www.jstor.org/stable/30164859. Accessed 8 Jan. 2025.
Curran, Jane V. "Goethe's 'Helen': A Play within a Play." *International Journal of the Classical Tradition*, vol. 7, no. 2, 2000, pp. 165–76. *JSTOR*, http://www.jstor.org/stable/30222683. Accessed 8 Jan. 2025.
Maier, Hans Albert. "Goethes Gretchen-Mythos." *Monatshefte*, vol. 45, no. 7, 1953, pp. 401–18. *JSTOR*, http://www.jstor.org/stable/30165987. Accessed 8 Jan. 2025.
Jockers, Ernst. "Faust Und Die Natur (Schluß)." *PMLA*, vol. 62, no. 3, 1947, pp. 707–34. *JSTOR*, https://doi.org/10.2307/459306. Accessed 8 Jan. 2025.
Tantillo, Astrida Orle. "Damned to Heaven: The Tragedy of 'Faust' Revisited." *Monatshefte*, vol. 99, no. 4, 2007, pp. 454–68. *JSTOR*, http://www.jstor.org/stable/30154412. Accessed 8 Jan. 2025.
JASPER, WILLI. "Faust Und Die Deutschen: Zur Entwicklungsgeschichte Eines Literarischen Und Politischen Mythos." *Zeitschrift Für Religions- Und Geistesgeschichte*, vol. 48, no. 3, 1996, pp. 215–30. *JSTOR*, http://www.jstor.org/stable/23899209. Accessed 8 Jan. 2025.
Anderegg, Johannes. "Wie Böse Ist Der Böse? Zur Gestalt Des Mephisto in Goethes "Faust." *Monatshefte*, vol. 96, no. 3, 2004, pp. 343–59. *JSTOR*, http://www.jstor.org/stable/30154172. Accessed 8 Jan. 2025.

YouTube
Goethe's *Faust* Audio Book: https://www.youtube.com/watch?v=OzMejWGirJs
Gustaf Gruendgens: https://www.youtube.com/watch?v=qaogjXLdPow
The Psychological Odyssey of Faust: https://www.youtube.com/watch?v=-lvhBHD7jmI

Course No.: GR531
Course Title: Editing and Translation
Course Credits: 4
Course in-Charge: Parnal Chirmuley

In this semester, we shall begin with the translation of non-fiction directed at a wide readership. We shall move towards genres with a popular readership. These will include crime fiction, thrillers, as well as historical fiction. The aim of the course is to familiarize participants with conundrums that arise in the translation of sub-genres in fiction.

Since a critical view of one's own translation is an essential feature of a translator's practice, we shall also learn methods of critically evaluating translations and editing them.

Course Evaluation:

Class Participation:	30%
Presentations:	40%
Surprise Tests:	30%

Regular participation in class is recommended. There will be at least two surprise tests, and depending on time available, a third. Please note: the option to submit a written exercise in lieu of the surprise test will not be available.