

**COURSE DESCRIPTIONS (AUGUST-DECEMBER 2025)**  
**M.A FRENCH**

**M.A IIIrd Semester**

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| Course title          | <b>Discourse Analysis and French Language Teaching and Learning</b>  |
| Category              | a. Existing course without changes   |
| Course code           | <b>MA FRE 611</b>  |
| Semester              | III  |
| Number of credits     | 4 (Four)   |
| Maximum intake        | 20 (on first-come-first-served-basis)  |
| Day/Time              | Tuesday : 2 :15 pm-4 :15 pm<br>Thursday : 2 :15 pm-4 :15 pm  |
| Name of the teacher/s | Dr. Uma Damodar Sridhar  |
| Course description    | <p><b>i) Brief overview of the course</b></p> <p>This course will focus on the following:</p> <ul style="list-style-type: none"><li>● To introduce the basic concepts of Discourse Analysis and their importance in development of communicative, and specifically pragmatic and sociolinguistic, competence in French language teaching and learning.</li><li>● To identify linguistic features that characterise different genres as well as social and cultural elements found in speech and written texts in French language textbooks:</li></ul> <p>The course will be based on discussions of theoretical aspects along with analysis of textbooks and practical application in classroom scenarios.</p> |

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|  | <p><b>ii) Objectives of the course in terms of Programme Specific Outcomes</b></p> <p>PO3: gain knowledge of latest practices in teaching methodologies of French as a foreign language (FLE) by adopting an intercultural approach</p> <p>PO5: develop teaching and research skills in French and Francophone studies</p> <p>PO8: apply advanced knowledge related to research in linguistics and teaching French as a foreign language</p> <p>PO11: develop critical thinking skills and intercultural understanding to participate in a global workforce</p> <p><b>iii) Learning outcomes</b></p> <p>At the end of this course, students will:</p> <p><b>Objectives:</b></p> <p><b>Indicative Contents:</b></p> <p><b>a) Domain specific outcomes:</b></p> <p>Define the scope of Discourse Analysis as a study of language use in context, including the study of spoken and written texts, and communicative events in the language classroom.</p> <p>Learn the Functional use of language in locutionary, illocutionary and perlocutionary speech acts; presupposition and implicature; conversational analysis and oral expression in the classroom.</p> <p>Acquire knowledge of markers of social relations such as greetings, turn-taking, politeness, as well as text genres and text types; coherence and cohesion.</p> <p>Study teacher-student verbal interactions in the classroom.</p> |
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|                   | <p>Critically analyse discourse from functional and ideological points of view.</p> <p><b>b) Value addition:</b></p> <p>Identify different types of discourses in professional and daily life as well as classroom situations and media.</p> <p><b>c) Skill-enhancement:</b></p> <ul style="list-style-type: none"> <li>· Develop skills in identifying different types of discourse and their implications in language teaching and learning.</li> </ul> <p><b>d) Employability quotient:</b></p> <ul style="list-style-type: none"> <li>· Apply this knowledge while teaching French as a foreign language adapted to various classroom situations in India.</li> </ul>   |
| Course delivery   | Lecture and practical activities, peer teaching   |
| Evaluation scheme | <p>Internal: Sit-down exam or take-home assignment. To be discussed in class.</p> <p>End-semester: Sit-down exam or take-home assignment. To be discussed in class.</p>   |
| Reading list      | <p>Austin, J.L., <i>Quand dire, c'est faire</i>, Paris, Le Seuil, 1962</p> <p>Bertocchini, E., Costanzo, E., <i>Manuel de Formation Pratique pour le profeseur de FLE</i>, Paris, Clé International, 2008.</p> <p>Charaudeau, P. <i>Dictionnaire d'analyse du discours</i>, Paris, Éditions du Seuil, 2002.</p> <p>Conseil de l'Europe, <i>Un cadre européen commun de référence</i>, Strasbourg/Paris, Conseil de l'Europe/Editions, Didier, Paris, 2001</p> <p>Cuq, J.-P., Gruca, I. <i>Cours de didactique du français langue étrangère et seconde</i>, Presses Universitaires de Grenoble. 2003</p> <p>Fairclough, N., <i>Critical Discourse Analysis: the critical study of language</i>, London: Longman, 1995.</p> <p>Grundy, P. <i>Doing Pragmatics</i>, New York, Oxford University Press, 2000.</p> <p>Hatch, E. <i>Discourse and Language Education</i>, New York: Cambridge University Press, 1992.</p> |

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|  | <p>Kerbrat- Orecchioni, C. <i>L'implicite</i>, Paris, A. Colin., 1986.</p> <p>Mc Carthy, M, Carter, R. <i>Discourse analysis for language teachers</i>, New York: Cambridge University Press, 1994.</p> <p>Nunan, D. <i>Introducing Discourse Analysis</i>, London, Penguin English, 1993.</p> |
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| <b>Course title</b>          | <b>French Literature: Fiction</b>  |
| <b>Category</b>              | a. Existing course without changes   |
| <b>Course code</b>           | <b>MAFRE 612</b>   |
| <b>Semester</b>              | III  |
| <b>Number of credits</b>     | 04   |
| <b>Maximum intake</b>        | 20   |
| <b>Day/Time</b>              | <p>Tuesday : 9am-11am</p> <p>Thursday : 11 :10 am-1 :10 pm</p>   |
| <b>Name of the teacher/s</b> | Dr. Chayan Bandopadhyay  |
| <b>Course description</b>    | <p><b>A brief overview of the course</b> – French fiction has evolved through various trends and developments, reflecting the broader changes in society and literary movements. Beginning with an introduction to the genre, French fiction encompasses diverse forms such as fairy tales, fables, legends, anecdotes, short stories, and novels, each distinguished by unique narrative structures and thematic concerns. The evolution of French fiction, explored in a brief survey, spans centuries and includes pivotal periods like the Enlightenment, Romanticism, Realism, and Modernism. Methodologies for studying fiction, ranging from formalist approaches to psychoanalytic interpretations, provide the students with analytical frameworks to understand the complexities of narrative construction and thematic exploration.</p> <p><b>ii) Objectives of the course in terms of Programme Specific Outcomes-</b></p> |

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|  | <p>PO2- acquire knowledge of French and Francophone cultures, linguistics, and literatures.</p> <p>PO6- analyse and produce coherently structured texts and develop skills of reading literary texts using different critical concepts and techniques.</p> <p>PO10-synthesise specialised texts and research papers; present theoretical insights and findings at national and international fora.</p> <p>PO11- develop critical thinking skills and intercultural understanding to participate in global workforce.</p> <p><b>iii) Learning outcomes</b></p> <p><b>a) domain specific outcomes-</b> Upon completion of the course, students will demonstrate proficiency in tracing the evolution of French fiction across significant literary movements while effectively contextualizing them within socio-political frameworks. They will acquire the skills necessary to critically analyse literary texts through close reading, employing a diverse array of interpretative techniques. Through this analytical lens, they will appreciate the nuances of narrative construction, character development, and thematic exploration in French literature, gaining insight into the broader implications and enduring relevance of these works.</p> <p><b>b) value addition:</b> Incorporating French fiction into language and literature instruction enhances students' linguistic proficiency through exposure to diverse linguistic styles, vocabulary, and idiomatic expressions from different historical periods. This exposure not only improves language acquisition skills but also enriches students' appreciation of literary craftsmanship and cultural context.</p> <p><b>c) skill-enhancement:</b> The students will develop critical ability towards reading texts, especially narratives. This course will encourage them to approach literature with a discerning eye, enabling them to derive deeper insights, draw connections between texts and their context while using diverse interpretative techniques.</p> <p><b>d) employability quotient:</b> This course will help students to teach language and literature at undergraduate and master level.</p> |
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| <b>Course delivery</b>   | Lectures   |
| <b>Evaluation scheme</b> | <p>Internal (modes of evaluation): Sit-down exam / Take home assignments / Presentations. To be discussed in the class.</p> <p>End-semester (mode of evaluation): Sit-down exam</p>  |
| <b>Reading list</b>      | <p>Essential reading-</p> <ul style="list-style-type: none"> <li>- ADAM, J.M., <i>Le texte narratif</i>, Nathan, 1994.</li> <li>- ADAM, J.M. et A. Petitjean, <i>Le texte descriptif</i>, Nathan, 1992</li> <li>- ALBERES, René Marile, <i>Historie du roman moderne</i>, Albin Michel, Paris, 1962.</li> <li>-BOURNEUF, Roland, <i>L'Univers du roman</i>, PUF, Paris, 1989.</li> <li>-BAL, Mieke, <i>Narratologie</i>, Paris, Klincksieck, 1977.</li> <li>-BUTOR, Michel, <i>Essais sur le roman</i>, Gallimard, Paris, 1969.</li> <li>-BARTHES, Roland, <i>Le Degré zéro de l'écriture</i>, Le Seuil, Paris, 1953.</li> <li>- BAKHTINE, Mikhail, <i>Esthétique et théorie du roman</i>, Gallimard, Paris, 1978.</li> <li>- COULET, Henri, <i>Le Roman jusqu' à la Révolution</i>, Armand Colin, Paris, 1967.</li> <li>-GOLDENSTEIN, Jean Pierre, <i>Pour lire le roman</i>, Duculot, Paris, 1981.</li> <li>- GENETTE, Gérard, <i>Figures III</i>, Le Seuil, Paris, 1972</li> <li>- GENETTE, Gérard, <i>Nouveau discours du récit</i>, Le Seuil, Paris, 1983.</li> <li>- GENETTE, Gérard, <i>Palimpsestes</i>, Le Seuil, Paris, 1982</li> <li>- GOLDMANN, Lucien, <i>Pour une sociologie du roman</i>, Gallimard, Paris, 1964</li> <li>- JOUVE Vincent, <i>L'Effet- personnage dans le roman</i>, PUF, Paris, 1992.</li> <li>- LUKACS, Georges, <i>La Théorie du roman</i>, Gonthier, 1963.</li> </ul> |

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|  | <p>- NADEAU, Maurice, <i>Le Roman français depuis la guerre</i>, Gallimard, Paris, 1970.</p> <p>-OUELLET, Réal et POUILLON, Jean, <i>Temps</i>, Le Seuil, Paris, 1973.</p> <p>- RAIMOND, Michel, <i>Le Roman</i>, Armand Colin, Paris, 1988.</p> <p>- REY, Pierre-Louis, <i>Le roman</i>, Hachette, Paris, 1992.</p> <p>- RAIMOND, Marcel, <i>Le Roman depuis la révolution</i>, Armand Colin, Paris, 1967.</p> <p>- RICARDOU, JEAN, <i>Problèmes du Nouveau Roman</i>, Le Seuil, 1967,</p> <p>- ROBERT, Marthe, <i>Roman des origines et origines du roman</i>, Bernard Grasset, Paris, 1972.</p> <p>- REUTER, Yves, <i>Introduction à l'analyse du roman</i>, Bordas, Paris, 1991.</p> <p>-TODOROV, <i>Poétique de la prose, nouvelles recherches sur le récit</i>, Le Seuil, Paris, 1978.</p> <p>-TODOROV, T., <i>Théorie de la littérature</i>, Le Seuil, Paris, 1965.</p> <p>- VALETTE, Bernard, <i>Le Roman</i>, Col. 128, Nathan, Paris, 1998.</p> <p>- WEINRICH, Herald, <i>Le Temps</i>, Le Seuil, Paris, 1973.</p> |
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| <b>Course title</b>          | <b>French Literature: Drama</b>                          |
| <b>Category</b>              | a. Existing course without changes                       |
| <b>Course code</b>           | <b>MAFRE 613</b>   |
| <b>Semester</b>              | III  |
| <b>Number of credits</b>     | 4 (Four)   |
| <b>Maximum intake</b>        | 20   |
| <b>Day/Time</b>              | Monday: 11:10 am-1:10 pm<br>Wednesday: 11:10 am- 1:10 pm |
| <b>Name of the teacher/s</b> | Dr. Sanjay Kumar   |

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| <p><b>Course description</b></p> | <p><b>Course Description:</b> The course will do a brief survey of the evolution of play-writing in France after introducing the specificity of drama as genre.</p> <p><b>Programme Objectives:</b></p> <p>PO 2: acquire knowledge of French and Francophone cultures and literatures.</p> <p>PO 9: develop critical thinking skills and intercultural understanding to participate in a global workforce</p> <p>PO 10: be equipped to pursue a career in academic institutions and other organizations.</p> <p><b>Learning outcomes:</b></p> <p><b>a) Domain specific outcomes</b></p> <p>At the end of the course, students will be able to:</p> <ul style="list-style-type: none"> <li>- gain knowledge about the specific characteristics of drama as genre</li> <li>- engage meaningfully with some representative dramatic works across the centuries.</li> </ul> <p><b>b) Value addition:</b></p> <p>Students will be able to appreciate dramatic works and get interested in performing them.</p> <p><b>c) Skill enhancement</b></p> <p>Students will be able to develop literary reading skills through close analyses of dramas.</p> <p><b>d) Employability Quotient</b></p> |
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|                          | This course will be useful for the students who want to pursue careers in journalism, teaching or any other field where drama and its performance is valued.   |
| <b>Course delivery</b>   | Lectures   |
| <b>Evaluation scheme</b> | Internal (modes of evaluation): Sit-down Exam<br>End-semester (mode of evaluation): Sit-down Exam  |
| <b>Reading list</b>      | <p><b>Recommended reading:</b></p> <p>ADAM,A., <i>Le théâtre classique</i> , P.U.F. Que sais –je, 1975.</p> <p>ARTAUD,A., <i>Le théâtre et son double</i> , coll. Idées, Gallimard, 1968.</p> <p>CORVIN,M., <i>Le théâtre nouveau en France</i>, P.U.F. Que sais-je, 1963.</p> <p>LARTHOMAS,P., <i>Le langage dramatique : ses natures, ses procédés</i>, Colin, 1972.</p> <p>Select literary texts and extracts chosen by the instructor.</p> |

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| <b>Course title</b>      | <b>The Francophone Worlds</b>      |
| <b>Category</b>          | a. Existing course without changes |
| <b>Course code</b>       | <b>MAFRE 626</b>                   |
| <b>Semester</b>          | III                                |
| <b>Number of credits</b> | 4 (Four)                           |
| <b>Maximum intake</b>    | 20                                 |

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| <b>Day/Time</b>              | Tuesday :11 :10am-1 :10am<br>Thursday : 9 am-11am  |
| <b>Name of the teacher/s</b> | Dr. Mohit Chandna  |
| <b>Course description</b>    | <p><b>Course Description:</b> The course will examine the interconnections and the mutual exchanges between the various literary traditions of the French colonial experience.</p> <p><b>Programme Objectives:</b><br/>PO 2: acquire knowledge of French and Francophone cultures; linguistics and literatures</p> <p><b>Learning outcomes:</b></p> <p><b>a) Domain specific outcomes</b><br/>At the end of the course, students will be able to:</p> <ul style="list-style-type: none"> <li>- to understand the dialogue between the conceptual and the literary texts.</li> <li>- engage meaningfully with more sophisticated methodologies in analysing literature</li> </ul> <p><b>b) Value addition:</b><br/>Students will be able to appreciate literary works as responding to specific literary concerns as they articulate linguistic, national, racial and gender identities in the quest for a lost homeland.</p> <p><b>c) Skill enhancement</b><br/>Students will be able to discuss themes treated in a variety of conceptual texts from 20<sup>th</sup> century till recent times.</p> <p><b>d) Employability Quotient</b><br/>This course will be useful for the students who want to pursue careers in teaching or research.</p> |
| <b>Course delivery</b>       | Lectures   |

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| <b>Evaluation scheme</b> | Internal (modes of evaluation): Sit-down Exam<br>End-semester (mode of evaluation): Sit-down Exam  |
| <b>Reading list</b>      | <p><b>Recommended reading:</b></p> <p>Language</p> <p>Assia Djébar – <i>La Disparition de la langue française</i></p> <p>Michel Tremblay – <i>Les Belles sœurs</i></p> <p>Gaston Miron – “Décoloniser la langue”</p> <p>Nationalisms</p> <p>Albert Memmi – <i>Portrait du colonisé, précédé du portrait du colonisateur</i></p> <p>Frantz Fanon – <i>Peau noire, masques blancs</i></p> <p>Pierre Vallières – <i>Nègres blancs d'Amérique, autobiographie précoce d'un « terroriste » québécois</i></p> <p>Reviving Histories</p> <p>Edouard Glissant – <i>La Lézarde</i></p> <p>Simone Schwarz Bart – <i>Pluie et vent sur télumée miracle.</i></p> <p>Négritude</p> <p>Aimé Césaire – <i>Discours sur le colonialisme</i><br/>– “<i>Cahier du retour au pays natal</i>”</p> <p>Léopold Sédar Senghor – <i>Ce que je crois</i></p> <p>Double Colonization</p> <p>Maryse Condé - <i>La Parole des femmes : essai sur des romancières des Antilles de langue française</i></p> <p>Assia Djébar – <i>Les Femmes d'Alger dans leur appartement</i></p> <p>Marguerite Duras – <i>L'Amant</i></p> |

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| <b>Course title</b>          | <b>Commercial Translation –I</b>   |
| <b>Category</b>              | a. Existing course without changes   |
| <b>Course code</b>           | <b>MAFRE 631</b>   |
| <b>Semester</b>              | III  |
| <b>Number of credits</b>     | 4 (Four)   |
| <b>Maximum intake</b>        | 20   |
| <b>Day/Time</b>              | Monday : 2 :15 pm-4 :15 pm<br>Wednesday : 2 :15 pm – 4 :15 pm  |
| <b>Name of the teacher/s</b> | Miss. Janani Kalyani   |
| <b>Course description</b>    | <p><b>Course Description:</b> To give an introduction to the field of commercial and economic translation. Basic notions and concepts will be discussed and equal importance be given to practice as well as theoretical knowledge. Topics studied in this course include banking, company structure and company finance, recruitment and employment, labour laws, trade unions etc. Translation of authentic documents from France and India, in the specific topics that are being studied, towards both languages, but mostly from French to English.</p> <p><b>Programme Objectives:</b></p> <p>PO4: develop specialised translation skills from French to Indian and other languages and vice versa</p> <p>PO9: translate journalistic, commercial, scientific, and literary texts from and to French</p> <p>PO 11: develop critical thinking skills and intercultural understanding to participate in a global workforce.</p> <p><b>Learning outcomes:</b></p> <p><b>a) Domain specific outcomes</b></p> <p>At the end of the course, students will be able to:</p> <ul style="list-style-type: none"> <li>Achieve a high level of proficiency in both English and French, with a focus on commercial contexts.</li> </ul> |

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|                          | <ul style="list-style-type: none"> <li>● use techniques of documentation and terminology research</li> <li>● Develop the ability to handle various types of commercial texts, such as marketing materials, financial documents, and legal contracts.</li> </ul> <p>b) <b>Value addition:</b></p> <ul style="list-style-type: none"> <li>● Understand and adhere to professional standards and ethical practices in commercial translation.</li> <li>● Carry out research and documentation to broaden the general knowledge base of the translator</li> <li>● Develop techniques to improve vocabulary and reformulation skills.</li> </ul> <p>c) <b>Skill enhancement:</b></p> <ul style="list-style-type: none"> <li>● Use translator tools and online databases for translation.</li> </ul> <p>d) <b>Employability quotient:</b></p> <ul style="list-style-type: none"> <li>● Develop the ability to work on a wide range of commercial translation projects across different industries.</li> <li>● Demonstrate the ability to produce high-quality translations that meet professional standards.</li> </ul> |
| <b>Course delivery</b>   | Lectures  |
| <b>Evaluation scheme</b> | Internal: Sit-down exam/ viva<br>End-semester: Sit-down exam/ Viva  |
| <b>Reading list</b>      | <p><b>Recommended reading:</b></p> <p>Barr, M., &amp; Sinda López. (1996). Routledge French dictionary of business, commerce and finance : French - English, English - French = Routledge dictionnaire anglais des affaires, du commerce et de la finance. Routledge.</p> <p>Claude Le Goff. (1994). Le nouveau french for business. Hachette.</p> <p>Gillmann, B., &amp; Verrel, M. (1996). Mastering French business vocabulary : a thematic approach. Barron's.</p>  |

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|  | <p>Jean-Luc Penfornis. (2004). Vocabulaire progressif du français des affaires. Corrigés., Vocabulaire progressif du français des affaires : avec 200 exercices. Cle Internat., [Um.</p> <p>M. Teresa Viglioglia. (2011). L'essentiel du Français des affaires. Booksprint.</p> <p>Marie-Odile Sánchez Macagno, &amp; Corado, L. (1997). Faire des affaires en français. Hachette.</p> <p>Mathieu Guidère. (2008). La communication multilingue : traduction commerciale et institutionnelle. De Boeck.</p> <p>Montague, D. (2003). The Business Translator. Aspatore.</p> <p>Roy, C., Firme, L., &amp; Chevalier, M.-E. (2001). Traduction de correspondance d'affaires du français vers l'anglais. Greenfield Park, Québec : Éditions Logitell.</p> <p>Schmitt, C. J., &amp; Katia Brillié Lutz. (1991). Commerce Et Marketing: Lectures Et Vocabulaire en Français (Business and Marketing). McGraw Hill Professional.</p> |
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| <b>Course title</b>          | <b>Introduction to Banlieue Cinema</b>   |
| <b>Category</b>              | a. Existing course without changes   |
| <b>Course code</b>           | <b>MAFRE 638</b>   |
| <b>Semester</b>              | III  |
| <b>Number of credits</b>     | 4 (Four)   |
| <b>Maximum intake</b>        | 20   |
| <b>Day/Time</b>              | Tuesday :9am-11am<br>Thursday : 11 :10 am-1 :10 pm   |
| <b>Name of the teacher/s</b> | Dr. Vishwapal Bhargava   |
| <b>Course description</b>    | <b>Course Description:</b> This course aims at exploring Banlieue cinema, which originated in the mid-1990s with films like Mathieu Kassovitz's La Haine. It will discuss the main themes of |

this cinematic genre, such as family, women, adolescents, crime, racism, and multiculturalism, to understand the evolving depiction of banlieue societies in these films. The course seeks to equip students with the analytical vocabulary necessary to engage with cinematic texts and will also focus on familiarizing them with the historical context that led to the creation of this sub-genre within the French filmic tradition.

**Programme Objectives:**

PO 2 acquire knowledge of French and Francophone cultures, linguistics, and literatures

PO 6 analyse and produce coherently structured texts and develop skills of reading literary texts using different critical concepts and techniques

PO 7 analyse cultural forms in French and Francophone cultural contexts

PO10 synthesise specialised texts and research papers; present theoretical insights and findings at national and international fora

PO11 develop critical thinking skills and intercultural understanding to participate in a global workforce

**Learning outcomes:**

**a) Domain specific outcomes**

At the end of the course, students will be able to:

- Understand the key themes of Banlieue cinema, including family, women, adolescents, crime, racism, and multiculturalism.
- Gain knowledge of the historical and social context that led to the creation of Banlieue cinema within the French filmic tradition.
- Analyse and critique seminal works and filmmakers in the Banlieue cinema genre.

**b) Value addition:**

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|                          | <ul style="list-style-type: none"> <li>· Enrich understanding of contemporary French culture and society by examining the cinematic representation of urban peripheries.</li> <li>· Integrate insights from Banlieue cinema with broader themes in French studies, enhancing interdisciplinary connections.</li> <li>· Deepen knowledge of French cinematic history and its impact on cultural and social discourse.</li> </ul> <p><b>c) Skill enhancement</b></p> <ul style="list-style-type: none"> <li>· Enhance critical thinking and analytical skills through the examination of cinematic texts.</li> <li>· Improve the ability to articulate and defend interpretations of films both verbally and in writing.</li> <li>· Develop research skills by exploring the historical and social contexts of films and filmmakers.</li> </ul> <p><b>d) Employability Quotient</b></p> <p>This course:</p> <ul style="list-style-type: none"> <li>· Equips students with the analytical vocabulary and critical skills necessary for careers in film criticism, film studies, and cultural analysis.</li> <li>· Provides a solid foundation for further academic pursuits in film studies, French studies, or cultural studies.</li> <li>· Enhance employability in roles requiring strong analytical and communication skills, such as journalism, media analysis, and content creation.</li> </ul> |
| <b>Course delivery</b>   | Lectures, Film screenings, in-class discussions on the films and research articles  |
| <b>Evaluation scheme</b> | Internal: Sit-down exam, assignments<br>End-semester: Sit-down  |



## Reading list

### Recommended reading:

1. Armes, Roy. French Cinema. New York: Oxford UP, 1985.
2. Bazin, André. "L'évolution du langage cinématographique"  
Qu'est-ce Que Le Cinéma?  
Paris: Éditions Du Cerf, 1993.
3. Bresson, Robert, and Le Clézio J.-M. G. Notes Sur Le Cinématographe. Paris: Gallimard, 1995.
4. Screening Integration: Recasting Maghrebi Immigration in Contemporary France. Ed. Sylvie Durmelat and Vinay Swamy. Lincoln: U of Nebraska, 2011.
5. Fournier-Lanzoni, Rémi. French Cinema: From Its Beginnings to the Present. New York: Continuum, 2002.
6. Kline, T. Jefferson. Unraveling French Cinema: From L'Atalante to Caché. Chichester, West Sussex, U.K.: Wiley-Blackwell, 2010.
7. Kuhn, Annette. Women's Pictures: Feminism and Cinema. London: Verso, 1994.
8. Mast, Gerald, Bruce F. Kavin, and William V. Costanzo. A Short History of the Movies. New York: Longman, 2007.
9. Monaco, James. How to Read a Film: Movies, Media, and beyond. New York: Oxford UP, 2008.
10. Palmer, Tim. Brutal Intimacy: Analyzing Contemporary French Cinema. Middletown, CT: Wesleyan UP, 2011.
11. Powrie, Phil, and Keith Reader. French Cinema: A Student's Guide. London: Arnold, 2002.
12. Rice, Anne-Christine. Cinema for French Conversation = Le Cinéma En Cours De Français. Newburyport, MA: Focus Pub./R. Pullins, 2007.

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|  | <p>13. Tarr, Carrie. Reframing Difference: Beur and Banlieue Filmmaking in France. Manchester University Press, 2005.</p> <p>14. Térésa, Faucon. Cinéma: Cent Ans De Cinéma Français, Brève Histoire Du Cinéma Français 1960-1990. Paris: ADPF, 1996.</p> <p>15. Williams, Alan Larson. Republic of Images: A History of French Filmmaking. Cambridge, MA: Harvard UP, 1992.</p> |
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| <b>Course title</b>          | <b>History of Art - I</b>  |
| <b>Category</b>              | a. Existing course without changes   |
| <b>Course code</b>           | <b>MAFRE 641</b>   |
| <b>Semester</b>              | III  |
| <b>Number of credits</b>     | 4 (Four)   |
| <b>Maximum intake</b>        | 20   |
| <b>Day/Time</b>              | Wednesday :9am-11am<br>Friday :11 :10am-1 :10am  |
| <b>Name of the teacher/s</b> | Prof. Anjali V Bagde   |
| <b>Course description</b>    | <p><b>Course Description:</b> This course aims to introduce students to the evolution of European Art history from the Middle Ages to the early 19<sup>th</sup> century with special reference to France.</p> <p><b>Programme Objectives:</b></p> <p>PO 2 : acquire knowledge of French and Francophone cultures, linguistics, and literatures</p> <p>PO 7: analyse cultural forms in French and Francophone cultural contexts</p> <p>PO 11: develop critical thinking skills and intercultural understanding to participate in a global workforce</p> |

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|                          | <p><b>Learning outcomes:</b></p> <p><b>a) Domain specific outcomes</b></p> <p>At the end of the course, students will be able to:</p> <p>demonstrate knowledge of artistic movements in Europe from the Middle Ages to mid-19<sup>th</sup> century (Prehistoric Art, Medieval Art, Renaissance, Classicism, Baroque, Neo-classicism, Roccoco, Romanticism, Realism, Impressionism)</p> <p>place and understand works of art in their political, social and cultural contexts.</p> <p><b>b) Value addition:</b></p> <p>appreciate and understanding how art reflects society</p> <p><b>c) Skill enhancement</b></p> <p>employ appropriate vocabulary to speak or write about European art.</p> <p>discuss cultural and political contexts in which the art works were produced</p> <p>critically analyse and interpret visual culture with reference to stylistic and technical characteristics and social and cultural contexts.</p> <p><b>d) Employability Quotient</b></p> <p>gain employment in academic and art related fields</p> |
| <b>Course delivery</b>   | Lectures   |
| <b>Evaluation scheme</b> | <p>Internal: Class presentations, take-home assignments</p> <p>End-semester: Take-home assignment or sit-down exam</p>   |
| <b>Reading list</b>      | <p>Baral I Altet, X. ( 2020). <i>Histoire de l'art</i>, Paris, Que sais-je, PUF.</p> <p>Gombrich, E H. (2006). <i>The story of Art</i>, London. Phaidon,.</p>  |

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|  | <p>Janson, H. W., Davies, P. J. E., &amp; Janson, H. W. (2011). <i>Janson's history of art: The western tradition</i>. Upper Saddle River, NJ: Prentice Hall.</p> <p>Leroy, F, Rudel, J. (2003). <i>Les grandes dates de l'histoire de l'art</i>, Paris, Que sais-je, PUF, 2003</p> <p>Talon-Hugon, C. ( 2018). <i>L'esthétique</i>, Que sais-je, Paris, PUF, 2018</p> <p>Weber, P ( 2012). <i>Histoire de l'art et des styles</i> , Paris, Editions 84, 2012</p> |
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| Course title          | <b>Construction of Narrative Identity in French and Francophone Literatures</b>  |
| Category              | New Course   |
| Course code           | <b>MAFRE 646</b>   |
| Semester              | III  |
| Number of credits     | 4 (Four)   |
| Maximum intake        | 20   |
| Day/Time              | Monday: 11:10 am-1:10 pm<br>Wednesday: 11:10 am-1:10 pm  |
| Name of the teacher/s | Dr. Siba Barkataki   |
| Course Description    | This course will delve into the psychosocial world of the author. Through close readings of French and Francophone texts, this course will analyse how authors construct self-defining life narratives. The study of 'narrative identity' is an interdisciplinary field of study that bridges the sciences and humanities. |

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|                      | <p>This course will study the mnemonic, psychological and literary devices - the selective reconstruction of the past and the use of literary and discursive tools - involved in the process of storytelling that is grounded in specific francophone cultures and customs.</p>  |
| Programme Objectives | <p>PO2 : acquire knowledge of French and Francophone cultures and literatures.</p> <p>PO6 : analyse and produce coherently structured texts and develop skills of reading literary texts using different critical concepts and techniques.</p> <p>PO7: analyse cultural forms in French and Francophone cultural contexts.</p>   |
| Learning outcomes    | <p>a) Domain specific outcomes</p> <p>At the end of the course, students will be able to:</p> <ul style="list-style-type: none"> <li>• synthesise specialised texts and research papers; present theoretical insights.</li> <li>• apply advanced knowledge related to research, and teaching French and Francophone Literature.</li> <li>• develop critical thinking skills and intercultural understanding of literary texts and contexts.</li> </ul> <p>b) Value addition:</p> <ul style="list-style-type: none"> <li>• Carry out research and documentation to broaden the general knowledge base of the student and subject specific knowledge.</li> </ul> |

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|                   | <p>c) Skill-Enhancement:</p> <ul style="list-style-type: none"> <li>• Develop literary reading skills through close analyses of texts.</li> </ul> <p>d) Employability Quotient:</p> <ul style="list-style-type: none"> <li>• Prepare students for careers in teaching, literary criticism, publishing and all other professions that require analyses and commentary of cultural texts.</li> </ul>   |
| Course Delivery   | Lecture  |
| Evaluation scheme | <p>Internal: Sit-down exam or take-home assignment. To be discussed in class.</p> <p>End-semester: Sit-down exam or take-home assignment. To be discussed in class.</p>  |
| Reading list      | <p>Recommended reading:</p> <ul style="list-style-type: none"> <li>• Alcoba, Laura. 2015. Manèges: Petite histoire Argentine. Paris: Gallimard</li> <li>• Djébar, Assia. 2007. Nulle part dans la maison de mon père. Paris: Editions Fayard.</li> <li>• McAdams, Dan P. 1993. The Stories We Live By. New York and London: The Guilford Press.</li> <li>• Meretoja, Hanna. 2018. The Ethics of Storytelling. New York: Oxford University Press.</li> <li>• Ricoeur, Paul. 1990. Soi-même comme un autre. Paris: Editions du Seuil.</li> <li>• Sartre, Jean-Paul. 1938. La Nausée. Paris: Gallimard.</li> <li>. 1964. Les Mots. Paris: Gallimard.</li> </ul> |

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|  | <ul style="list-style-type: none"> <li>• Starobinsky, Jean. 1967. La relation critique. Paris: Gallimard.</li> </ul> |
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| <b>Course title</b>          | <b>Research Methodology</b>   |
| <b>Category</b>              | a. Existing course without changes  |
| <b>Course code</b>           | <b>MA FRC 698</b>   |
| <b>Semester</b>              | III   |
| <b>Number of credits</b>     | 5   |
| <b>Maximum intake</b>        | 20  |
| <b>Day/Time</b>              | Monday: 9am-11 am<br>Friday : 9am-11 am   |
| <b>Name of the teacher/s</b> | Dr. Sanjay Kumar/ Dr. Siba Barkataki  |
| <b>Course description</b>    | <p><b>i) A brief overview of the course</b></p> <p>The Research Methodology course aims to prepare the students opting for research to think about their dissertations and guide them towards the preparation of their MA research proposals. This course provides the necessary tools to develop critical thinking skills while developing a clear understanding of the meaning of research, the objectives and significance of research and the different types of research that can be conducted in a particular field of study</p> <p><b>ii) Objectives of the course</b></p> |

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|  | <p>PSO 1: Students will get a clear understanding of why, when and what research involves.</p> <p>PSO 2: Develop critical perspectives and lay emphasis on the importance of a plan in research.</p> <p>PSO 3: Students will be exposed to different methodologies and will learn how theoretical perspectives can be seamlessly integrated into research projects.</p> <p><b>iii) Learning Outcomes:</b></p> <p><b>a) Domain specific outcomes</b></p> <ul style="list-style-type: none"> <li>• Students will be able to define what is research, problem question, hypothesis, research plan/design, footnotes, endnotes, citations, plagiarism etc.</li> <li>• Students will understand the importance of research methodology or the “how” of a research study: what type of data to collect, who to collect it from, how to collect it, how to analyse it.</li> </ul> <p><b>b) Value addition</b></p> <p>Given the emphasis on interdisciplinary research, students will be exposed to diverse approaches of inquiry while they familiarise themselves with the fundamental steps of the research process.</p> <p><b>c) Skill enhancement</b></p> <p>Students will familiarise with all the steps of the research process: Literature survey, formulating the research problem, development of a working hypothesis, preparing the research design, data collection, analysis and interpretation and preparation of the report.</p> <p><b>d) Employability quotient</b></p> <p>Students will be able to delineate the distinctive features of research conducted in the humanities and in the social sciences. The skills they acquire will be useful in the job market especially for research jobs. They are henceforth equipped to pursue doctoral research.</p> |
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| <b>Course delivery</b>   | Lectures and activities   |
| <b>Evaluation scheme</b> | Internal: evaluation in the form of written tests<br>End-semester: evaluation in the form of sit-down written exam.   |
| <b>Reading List</b>      | <p>* Ranjit Kumar. Research Methodology: A Step-by-Step Guide for Beginners. Sage publications.</p> <p>* C.R. Kothari. Research Methodology: Methods and Techniques. Delhi: New age international publishers</p> <p>* John W. Creswell Cheryl N. Poth. Qualitative Inquiry and Research Design: Choosing Among Five Approaches.</p> |