

CHAPTER 20

GERMANIC AND ROMANCE STUDIES

Doctoral Theses

01. AVINASH KUMAR
Spanish Language Learning Through Music and Drama.
Supervisor: Dr. Minni Sawhney
Th 25792

Abstract

The objective of this research is to carry out an extensive research of use of songs and Drama in learning Spanish in Indian Classrooms. The level of students goes from A1 to B1 in the Common European Framework of Reference for Languages (1991). Music and songs are great resources with huge potential and works as In this research I will not only focus on the use of songs and Drama but also on the advantage and disadvantage of use of songs and Drama in learning a foreign language This research intent to describe an innovative way of teaching and learning Spanish Language through songs and Drama. This research incorporates video songs, movie clips, theatres, role play, audio songs and karaoke in the classrooms. This takes in to consideration the interests and needs of learners without teachers much interference. Teacher is just one more participant of the class. Different linguistical aspects of Spanish are taken care in this research and students are able to train and develop their skills by working with songs & Drama, which are proposed in addition to using, commonly applied ICTs and Internet. Motivation is one of the most influential factors in a student's learning a second language. Music can be a tool to stimulate students' interest. A wide variety of skills can be taught (or practiced) through Songs & Drama: aural comprehension, oral expression, orthography, creative writing, as well as grammar. In this research, I describe my own experience using songs and Drama to reinforce the teaching/learning of Spanish Language (as a second language). Students belong to the elementary and intermediate level. Although the research has mostly a practical approach, some theoretical aspects are also addressed, related in particular to the development of aural comprehension skills.

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1. Introduction 2. Marco teórico 3. Estado de cuestión 4. Las competencias utilizadas en la enseñanza de la lengua extranjera 5. Capacidades lingüísticas y musicales 6. La enseñanza del español como lengua extranjera 7. La explotación didáctica de canciones 8. La explotación didáctica del drama 9. Encuesta a alumnos y profesores y su studio. Conclusión. Bibliografía and Anexos

02. LAURETTA (Pietro)
Culture and Paradigms in Some Italian Authors Between XVII and XX Centuries to Describe India.
Supervisor: Prof. Minni Sawhney
Th 25794

Abstract

This research work aims to study some historical, aesthetic and literary issues related to narratives about India in Italian literature between the 17th and 20th centuries. Its object and purpose is to verify how the Theory of Narrative Paradigm can be applied in analyzing some Italian narratives on India and Indians through a philological analysis widely supported by appropriate critical and literary references. The assumption which I will try to demonstrate is this: each narrative is an expression of various relations between a sender and a receiver, between two human beings, gregarious by nature, social (as compulsory by nature). Any communication between humans is always in the form of narrative, i.e. built in rhetorical terms according to mechanisms variously managed by power groups, through the use of rhetoric strategies and the trivialization of the concept of culture for the multi-purposes of the power groups. The Theory of Narrative Paradigm can be used as a hermeneutic means, in order to better theorize the character of any literature work as an emergence. I choose different varieties of texts in chronological terms according to different literature genres: Roberto de Nobile's *Apologia* (1613); some Italian opera librettos on Indians or India composed between the 17th and the first decades of the 19th century; Lazzaro Papi's *Lettere sull'Indie Orientali* published in 1802; Pierpaolo Pasolini's *L'Odore dell'India* and Alberto Moravia's *Un'Idée dell'India* (1961). Their authors, from various social and cultural backgrounds, have had different approaches to India: some have spent their whole life there or a limited but important period of their lives; others have not even visited India.

Contents

1. New perspectives of use and application of the theory of narrative paradigm 2. Roberto de Nobile's information, *de quibusdam moribus nationis indicas* (also known as *apologia*) 3. Early opera libretto 4. Vichian and enlightenment paradigms in Lazzaro Papi's *Lettere sull' Indie orientali* 5. Moravia and Pasolini through a boring and degenerated country 6. Literature work as emergence. Bibliography.

03. NEGI (Surender Singh)
Latin American Theatre of Postdictatorship: Plays and Performances in Argentina, Chile and Uruguay (1990-2020).
 Supervisors: Dr. Maneesha Taneja and Prof. Vibha Maurya
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Abstract

La investigación que sigue en los capítulos siguientes de la presente tesis doctoral tiene como propósito llevar a cabo un estudio temático del periodo posdictatorial del Cono Sur mediante una crítica lectura textual y visual de las piezas y performance escritas y producidas entre 1990 y 2020. El objetivo central de esta investigación es investigar cómo el teatro responde a las exigencias de la sociedad posdictatorial del Cono Sur, recién salida de una aguda crisis socio-política, económica y cultura, que ahora se ve obligada a enfrentar varios asuntos y cuestiones problemáticas tales como variadas manifestaciones del trauma, la multidireccional transmisión inter e intrageneracional basada en la memoria de la generación de padres, hijos y nietos, desafíos económicos experimentados por las clases marginadas, el proceso de memorialización y la percepción y reacción de la sociedad civil, la evolución de los sitios de memoria, etc. Las piezas y performances producidas en Argentina, Chile y Uruguay en este período histórico se centran en varios aspectos sociales, culturales y políticos de la sociedad posdictatorial que nos interesan sumamente para la

presente investigación. Este teatro ha evolucionado enormemente a lo largo de las últimas tres décadas y ha respondido muy bien a las exigencias de sus tiempos. Se plantea que el teatro es un medio explotado por los dramaturgos, directores, actores y performers para dramatizar las múltiples manifestaciones de la psique de la sociedad civil posdictatorial desde distintos enfoques y acercamientos performativos en el escenario mediante todo tipo de emociones humanas que han sido consideradas para definir y seleccionar las piezas y performances en la presente investigación.

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1. Introduction 2. Manifestaciones del trauma en el teatro posdictatorial del Cono Sur: estudio comparado de *La muerte y la doncella* y *El disparo* 3. Pluralidades en la transmisión inter e intrageneracional en la trilogía posdramática de Lola Arias 4. Contextualización del Parque por la paz Villa Grimaldi en la memorialización de Chile mediante una lectura crítica de *Villa* de Guillermo Calderón 5. El teatro posdramático actual como laboratorio performativo en el Cono Sur posdictatorial 6. Conclusiones and Bibliografía.