













<b>Semester III</b>			
<b>Number of Core Courses</b>	<b>Credits in each Core Course</b>		
	Theory	Tutorial	Credits
Study of a Genre/Theatre	4	1	5
Translation: Theory and Practice [2]	4	1	5
Perspectives in Theory & Criticism	4	1	5
Core courses '3'			
Total credits in Core Courses			15
<b>Number of Elective Courses</b>	<b>Credits in each Elective Course</b>		
	Theory	Tutorial	Credits
Elective Course	4	1	5
Elective Courses '1'			
Total credits in Elective Courses			5
<b>Number of Open Electives</b>	<b>Credits in each Open Elective</b>		
	Theory		Credits
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Total credits in Open Electives			
<b>Total credits in Semester III</b>			<b>20</b>

<b>Semester IV</b>			
<b>Number of Core Courses</b>	<b>Credits in each Core Course</b>		
	Theory	Tutorial	Credits
Study of a Genre/Poetry	4	1	5
Dissertation	-	-	8
Core courses '2'			
Total credits in core courses			13
<b>Number of Elective Courses</b>	<b>Credits in each Elective Course</b>		
	Theory	Tutorial	Credits
1 Elective course	4	1	5
Elective courses '1'			
Total credits in Elective Courses			5
<b>Number of Open Electives</b>	<b>Credits in each Open Elective</b>		
	Theory		Credits
1 Open Elective (Interdisciplinary Course)	4		4
Total credits in Open Electives			
<b>Total credits in Semester IV</b>			<b>22</b>

## Overview of Core and Elective Courses

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301	Study of a Genre/Theatre	14
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**Selection of Elective Courses:**

The list of Elective Courses would be announced at the beginning of each semester. Students are to make choices in Semesters II, III and IV.

**Teaching**

The faculty of the Department is primarily responsible for organizing lecture work for the MA in Hispanic Studies Programme. The instructions related to tutorials will be provided by the Department. There shall be 90 instructional days excluding examination in a semester.

All students are expected to write a Dissertation in Semester IV. Students are expected to decide their area of research in Semester III after which the Supervisor will be assigned to them. The role of the Supervisor will be to guide the student through Semester IV in formulating the research question/ hypothesis and in completing the Dissertation in accordance with the guidelines issued by the Department. All students are to make a presentation in a students' seminar before the submission of the Dissertation.

**Eligibility for Admissions**

Minimum Qualifications for admission to MA in Hispanic Studies

Bachelor's Degree in Spanish / Bachelor's Degree in any subject with Advanced Diploma in Spanish or at least B2 level according to the Common European Framework.

Admissions are done in two modes – Merit and Entrance. 50% of the seats are to be filled through Merit and 50% through Entrance Test Mode. Merit mode is for students who have completed their BA Honours in Spanish from Delhi University. Vacant seats, if any, will be transferred to the Entrance Mode of Admission. 50% of the seats will be filled up on the basis of Entrance Exam and Interview.

Students appearing for the Entrance Exam will be tested on language skills and basic knowledge of the literature, history and culture of Spain and Latin America. Model question papers are available on the website.

**Assessment of Students' Performance and Scheme of Examinations**

Spanish shall be the medium of instruction and examination in all core and elective papers except Paper 303 (Core Course) which will be taught in English to all the students of the Department. The medium of instruction and examination of the Open Electives will be English.

- Assessment of students' performance shall consist of:

Examinations shall be conducted at the end of each Semester as per the Academic Calendar notified by the University of Delhi

The system of evaluation shall be as follows:

- 70% weightage will be given to a written examination at the end of each semester. The duration of the written examination for each paper shall be of 3 hours.
- Examinations for courses shall be conducted only in the respective odd and even Semesters as per the Scheme of Examinations. Regular as well as Ex-Students shall be permitted to appear/re-appear/improve in courses of Odd Semesters only at the end of Odd Semesters and

courses of Even Semesters only at the end of Even Semesters.

### **Pass Percentage & Promotion Criteria**

Minimum marks for passing the examination in each semester shall be 40% in each paper and 45% in aggregate of a semester. However, a candidate who has secured the minimum marks to pass in each paper but has not secured the minimum marks to pass in aggregate may reappear in any of the paper/s of his choice in the concerned semester in order to be able to secure the minimum marks prescribed to pass the semester in aggregate.

### **Semester to Semester Progression**

Admission to Part-II (i.e. Semester III) of the Programme shall be open to only those students who have successfully passed at least 50% papers out of papers offered for the Part-I courses comprising of Semester I and Semester II taken together. However, he/she will have to clear the remaining papers while studying in Part-II of the Programme.

No student would be allowed to avail of more than 3 chances to pass any paper inclusive of the first attempt.

Degree will be granted only on successful completion of all papers.

<b>Conversion of Marks into Grades</b> As per University Examination rules	<b>CGPA Calculation</b> As per University Examination rules
<b>Grade Points</b> Grade point table as per University Examination rules	<b>Division of Degree into Classes</b> As per University Examination rules

### **Attendance Requirement:**

Students are expected to attend classes, tutorials, seminars and other special lectures organised from time to time.

### **Span Period**

No student shall be admitted as a candidate for the examination for any of the Parts/Semesters after the lapse of **four** years from the date of admission to the Part-I/Semester-I of the MA in Hispanic Studies Programme.

### **Guidelines for the Award of Internal Assessment Marks (Semester Wise)**

Internal Assessment in each course will carry a weightage of 30% which will be based on continuous evaluation (through classroom participation, assignments, seminars, term papers, tests, etc.).

- Term papers/ class tests/ assignments adding up to a total of 30% weightage will be apportioned to Internal Assessment. Assessment will be based on the Learning Outcomes of the course.
- The Dissertation in Semester IV will be evaluated internally by the Supervisor and an External Examiner from the Department. 30% weightage will be assigned to the pre-submission presentation and 70% weightage to the final submission.

## IV Course Details: MA Hispanic Studies

### Core Courses

Semester I	101 Study of a Genre (Shorter Narrative Forms)	5 credits
<b>Course Objectives:</b> Study of various shorter narrative forms such as fábula, leyenda, cuento, relatos cortos y fantásticos, etc.		
<b>Course Learning Outcomes</b> <ol style="list-style-type: none"> <li>1. Provides knowledge about the various shorter narrative forms.</li> <li>2. Develops knowledge about the leading writers of these forms and their specificity.</li> <li>3. Gives an overview of the evolution of these genres across various centuries upto the contemporary period</li> </ol>		
Suggested authors: Horacio Quiroga, Julio Cortázar, Juan Carlos Onetti, Jorge Luis Borges, Miguel Delibes, Carmen Martín Gaité, Ana María Matute, Adolfo Bioy-Casares, Juan Rulfo, Cristina Fernández Cubas, Manuel Vicent, Manuel Rivas.		
<b>Suggested Readings:</b>		
<ol style="list-style-type: none"> <li>1. Angel del Rio, Historia de la literatura española, Ed. Bruguera: Madrid 1985.</li> <li>2. Alan Deyermond: Historia de la literatura española 1. La Edad Media. Ariel: Barcelona 1970.</li> <li>3. R.O. Jones: Historia de la literatura española 2. Vol.1 &amp; 2 Ariel: Barcelona 1974.</li> <li>4. E.M. Wilson y D. Moir: Historia de la literatura española 3, Ariel: Barcelona 1974.</li> <li>5. N. Glendinning: Historia de la literatura española 4, Ariel: Barcelona 1973.</li> <li>6. Donald Shaw, Historia de la literatura española 5, Ariel: Barcelona 1973.</li> <li>7. Santos Sanz Villaneuva: Historia de la literatura española 6, Ariel: Barcelona 1984.</li> <li>8. Luis Sainz de Dedrano, Historia de la literatura hispanoamericana, Taurus 1989.</li> <li>9. Enrique Anderson Imbert, Antología de la literature hispanoamericana, tomo I y II, Holt Rinehart and Winston, 1970.</li> </ol>		
<b>Teaching and Learning Activity</b>	<b>Assessment Tasks</b>	
Lectures, tutorials, seminars, class presentations	Internal Assessment (30): written assignments / class presentations / written tests   End semester written exam (70) Total marks: 100	

Semester I	102 Themes & Strategies in Hispanic Literature [1]	5 credits
<b>Course Objectives:</b> Study of particular themes along with the narrative, cultural, ideological strategies involved. A new theme is chosen every year.		
<b>Course Learning Outcomes</b> <ol style="list-style-type: none"> <li>1. Orients students towards the study of particular themes along with the narrative, cultural &amp; ideological strategies involved.</li> <li>2. Develop an understanding of the critical issues involved to analyse the theme</li> <li>3. Enable students to analyse a variety of narrative and generic techniques to represent the theme.</li> </ol>		
<b>Suggested Readings:</b>		
Readings would be suggested on the basis of the theme chosen.		
<b>Teaching and Learning Activity</b>	<b>Assessment Tasks</b>	
Lectures, tutorials, seminars, class presentations	Internal Assessment (30): written assignments / class presentations / written tests   End semester written exam (70) Total marks: 100	

Semester I	103 Cultural History [1]	5 credits
<b>Course Objectives:</b> Study of the major social and cultural movements and their reflection in literature and the arts.		
<b>Course Learning Outcomes</b>		
<ol style="list-style-type: none"> <li>1. The student will develop an understanding of the cultural history of Spain.</li> <li>2. The student will study about the major cultural movements in Spain.</li> </ol>		
<b>Suggested Readings:</b>		
<ol style="list-style-type: none"> <li>1. Gerald Martin: Journeys through the Labyrinth, Verso: 1989.</li> <li>2. Cesar Fernandez Moreno. Latin America in its literature. Holmes and Meier Publishers, 1980.</li> <li>3. Jo Labanyi: Myth and History in the Contemporary Spanish Novel. Cambridge University Press: Cambridge 1989.</li> <li>4. Francisco Morales Padrón, América en sus novelas, Ed. Cultura Hispánica del I.C.I., 1983.</li> <li>5. Raimundo Lago, Paginas críticas. Ed. Letras Cubanas 1983.</li> <li>6. Raymond Carr and Juan Pablo Fusi Aizpurua: Spain: Dictatorship to Democracy, London 1979.</li> <li>7. Vilar Pierre, La Guerra Civil Española. Criticas: Barcelona 1986.</li> <li>8. _____ Historia de España, Criticas L Barcelona 1985.</li> <li>9. Gerald Brenan: The Spanish Labyrinth. Cambridge University Press: Cambridge 1990.</li> <li>10. Jaime Vicens-Vives: Historia social y económica de España y América. Barcelona 1957.</li> <li>11. John Jr. Womack: Zapata and the Mexican Revolution, London 1969.</li> <li>12. Alan Knight: The Mexican Revolution, Porfirians, Liberals and Peasants, vol I. Cambridge University Press: Cambridge 1986.</li> <li>13. Jean Meyer: Historia de la Revolución Mexicana 1924-1928. Mexico 1977.</li> <li>14. Tzvetan Todorov: The Conquest. Of America, Harper &amp; Row, New York, 1993.</li> <li>15. Jose Enrique Rodo: Ariel, University of Texas Press, Austin 1989.</li> <li>16. D.C. Sarmiento: Facundo: Civilización y barbarie, Austral: Buenos, Aires 1962.</li> <li>17. R.F. Retamar: Calibán y otros ensayos. Ed. Arte y Literatura: Havana 1979.</li> <li>18. Jean Franco: <i>The Modern Culture of Latin America</i>. Pelican Books 1969.</li> <li>19. José C. Carlos Mariátegui: Siete ensayos de interpretación de la realidad peruana, Critica: Barcelona 1976.</li> <li>20. Tulio Halperin Donghi: Historia contemporánea de América Latina, Madrid 1969.</li> </ol>		
<b>Teaching and Learning Activity</b>	<b>Assessment Tasks</b>	
Lectures, tutorials, seminars, class presentations	Internal Assessment (30): written assignments / class presentations / written tests   End semester written exam (70) Total marks: 100	

Semester I	104 Translation: Theory and Practice [1]	5 credits
<b>Course Objectives:</b> Study of the principles of translation, contrastive syntactical structures (Spanish/English), translation of specific text types (Spanish/English, English/Spanish) and some theoretical approaches.		
<b>Course Learning Outcomes</b>		
<ol style="list-style-type: none"> <li>1. The student will be familiar with the different theoretical approaches to Translation Studies</li> <li>2. The student will be trained in the practical aspects of translation of different types of texts.</li> </ol>		
<b>Suggested Readings:</b>		
<ol style="list-style-type: none"> <li>1. Peter Newmartz: A Textbook of Translation, New York/London/Toronto, 1988.</li> <li>2. John Bignenet/Rainer Schulte (eds.): The Craft of Translation. The University of Chicago Press: Chicago &amp; London, 1989.</li> <li>3. Susan Bassnett-Meguire: Translation Studies. Methuen and Co.: 1980.</li> <li>4. Andre Lefevere: Translation; Rewriting and the manipulation of Literary Fame. Routledge:</li> </ol>		

London 1992.	
5. Georges Mounin, Los problemas teóricos de la traducción. Gredos: Madrid. 1989.	
6. Valentin Garcia Yebrá: En torno a la traducción. Gredos: Madrid 1980.	
<b>Teaching and Learning Activity</b>	<b>Assessment Tasks</b>
Lectures, tutorials, seminars, class presentations	Internal Assessment (30): written assignments / class presentations / written tests   End semester written exam (70) Total marks: 100

Semester II	201 Study of a Genre (Novel)	5 credits
<b>Course Objectives:</b> Study of the novel and its development through a selection of representative authors from the 18th century till the present day.		
<b>Course Learning Outcomes</b>		
<ol style="list-style-type: none"> <li>1. The student will develop an understanding of the specificities of the genre.</li> <li>2. The student will become familiar with the historical evolution of the genre.</li> <li>3. The student will read the major authors of Hispanic literature.</li> </ol>		
Suggested authors: Don Juan Manuel, Miguel de Cervantes, Benito Pérez Galdós, Camilo José Cela, Carmen Martín Gaité, Juan José Millás, Javier Cercas, José María Arguedas, Ciro Alegría, Rómulo Gallegos, José Eustasio Rivera, Soledad Puértolas, Isabel Allende, Juan Rulfo, Gabriel García Márquez, Alejo Carpentier, etc.		
<b>Suggested Readings:</b>		
<ol style="list-style-type: none"> <li>1. Angel del Río, Historia de la literatura española, Ed. Bruguera: Madrid 1985.</li> <li>2. Alan Deyermond: Historia de la literatura española 1. La Edad Media. Ariel: Barcelona 1970.</li> <li>3. R.O. Jones: Historia de la literatura española 2. Vol.1 &amp; 2 Ariel: Barcelona 1974.</li> <li>4. E.M. Wilson y D. Moir: Historia de la literatura española 3, Ariel: Barcelona 1974.</li> <li>5. N. Glendinning: Historia de la literatura española 4, Ariel: Barcelona 1973.</li> <li>6. Donald Shaw, Historia de la literatura española 5, Ariel: Barcelona 1973.</li> <li>7. Santos Sanz Villaneuva: Historia de la literatura española 6, Ariel: Barcelona 1984.</li> <li>8. Luis Sainz de Medrano, Historia de la literatura hispanoamericana, Taurus 1989.</li> <li>9. Enrique Anderson Imbert, Antología de la literatura hispanoamericana, tomo I y II, Holt Rinehart and Winston, 1970.</li> </ol>		
<b>Teaching and Learning Activity</b>	<b>Assessment Tasks</b>	
Lectures, tutorials, seminars, class presentations	Internal Assessment (30): written assignments / class presentations / written tests   End semester written exam (70) Total marks: 100	

Semester II	203 Cultural History [2]	5 credits
<b>Course Objectives:</b> Study of the major social and cultural movements and their reflection in literature and the arts of Latin America.		
<b>Course Learning Outcomes</b>		
<ol style="list-style-type: none"> <li>1. The student will develop an understanding of the cultural history of Latin America.</li> <li>2. The student will study about the major cultural movements in Latin America.</li> </ol>		
Suggested authors:		
<b>Suggested Readings:</b>		
1. Gerald Martin: Journeys through the Labyrinth, Verso: 1989.		

<ol style="list-style-type: none"> <li>2. Cesar Fernandez Moreno. Latin America in its literature. Holmes and Meier Publishers, 1980.</li> <li>3. Jo Labanyi: Myth and History in the Contemporary Spanish Novel. Cambridge University Press: Cambridge 1989.</li> <li>4. Francisco Morales Padrón, América en sus novelas, Ed. Cultura Hispánica del I.C.I., 1983.</li> <li>5. Raimundo Lago, Paginas críticas. Ed. Letras Cubanas 1983.</li> <li>6. Raymond Carr and Juan Pablo Fusi Aizpurua: Spain: Dictatorship to Democracy, London 1979.</li> <li>7. Vilar Pierre, La Guerra Civil Española. Criticas: Barcelona 1986.</li> <li>8. _____ Historia de España, Criticas L Barcelona 1985.</li> <li>9. Gerald Brenan: The Spanish Labyrinth. Cambridge University Press: Cambridge 1990.</li> <li>10. Jaime Vicens-Vives: Historia social y económica de España y América. Barcelona 1957.</li> <li>11. John Jr. Womack: Zapata and the Mexican Revolution, London 1969.</li> <li>12. Alan Knight: The Mexican Revolution, Porfirians, Liberals and Peasants, vol I. Cambridge University Press: Cambridge 1986.</li> <li>13. Jean Meyer: Historia de la Revolución Mexicana 1924-1928. Mexico 1977.</li> <li>14. Tzvetan Todorov: The Conquest. Of America, Harper &amp; Row, New York, 1993.</li> <li>15. Jose Enrique Rodo: Ariel, University of Texas Press, Austin 1989.</li> <li>16. D.C. Sarmiento: Facundo: Civilización y barbarie, Austral: Buenos, Aires 1962.</li> <li>17. R.F. Retamar: Calibán y otros ensayos. Ed. Arte y Literatura: Havana 1979.</li> <li>18. Jean Franco: The Modern Culture of Latin America. Pelican Books 1969.</li> <li>19. José C. Carlos Mariátegui: Siete ensayos de interpretación de la realidad peruana, Critica: Barcelona 1976.</li> <li>20. Tulio Halperin Donghi: Historia contemporánea de América Latina, Madrid 1969.</li> </ol>	
<b>Teaching and Learning Activity</b>	<b>Assessment Tasks</b>
Lectures, tutorials, seminars, class presentations	Internal Assessment (30): written assignments / class presentations / written tests   End semester written exam (70) Total marks: 100

Semester III	301 Study of a Genre (Theatre)	5 credits
<b>Course Objectives:</b>		
Study of theatre as a genre and its development through a selection of representative authors from the Enlightenment till the present day.		
<b>Course Learning Outcomes</b>		
<ol style="list-style-type: none"> <li>1. The student will develop an understanding of the specificities of the genre.</li> <li>2. The student will become familiar with the historical evolution of the genre.</li> <li>3. The student will read the major authors of Hispanic literature.</li> </ol>		
Suggested authors: Lope de Vega, Calderón de in Barca, José Zorrilla, José de Espronceda, Jacinto Benavente, Ramón del Valle-Inclán, Federico García Lorca, Antonio Buero Vallejo, Miguel Mihura, Paloma Pedrero, José Luis Alonso de Santos.		
<b>Suggested Readings:</b>		
<ol style="list-style-type: none"> <li>1. Angel del Rio, Historia de la literatura española, Ed. Bruguera: Madrid 1985.</li> <li>2. Alan Deyermond: Historia de la literatura española 1. La Edad Media. Ariel: Barcelona 1970.</li> <li>3. R.O. Jones: Historia de la literatura española 2. Vol.1 &amp; 2 Ariel: Barcelona 1974.</li> <li>4. E.M. Wilson y D. Moir: Historia de la literatura española 3, Ariel: Barcelona 1974.</li> <li>5. N. Glendinning: Historia de la literatura española 4, Ariel: Barcelona 1973.</li> <li>6. Donald Shaw, Historia de la literatura española 5, Ariel: Barcelona 1973.</li> <li>7. Santos Sanz Villaneuva: Historia de la literatura española 6, Ariel: Barcelona 1984.</li> <li>8. Luis Sainz de Medrano, Historia de la literatura hispanoamericana, Taurus 1989.</li> <li>9. Enrique Anderson Imbert, Antología de la literatura hispanoamericana, tomo I y II, Holt Rinehart and Winston, 1970.</li> </ol>		

Teaching and Learning Activity	Assessment Tasks
Lectures, tutorials, seminars, class presentations	Internal Assessment (30): written assignments / class presentations / written tests   End semester written exam (70) Total marks: 100

Semester III	303 Translation: Theory and Practice [2]	5 credits
<b>Course Objectives:</b> Study of the principles of translation, contrastive syntactical structures (Spanish/English), translation of specific text types (Spanish/English, English/Spanish) and theoretical approaches in continuation with Course 104.		
<b>Course Learning Outcomes</b>		
<ol style="list-style-type: none"> <li>1. The student will develop an understanding of the specificities of the genre.</li> <li>2. The student will become familiar with the historical evolution of the genre.</li> <li>3. The student will read the major authors of Hispanic literature.</li> </ol>		
Suggested authors:		
<b>Suggested Readings:</b>		
<ol style="list-style-type: none"> <li>1. Peter Newmartz: A Textbook of Translation, New York/London/Toronto, 1988.</li> <li>2. John Bignenet/Rainer Schulte (eds.): The Craft of Translation. The University of Chicago Press: Chicago &amp; London, 1989.</li> <li>3. Susan Bassnett-Mequire: Translation Studies. Methuen and Co.: 1980.</li> <li>4. Andre Lefevere: Translation; Rewriting and the manipulation of Literary Fame. Routledge: London 1992.</li> <li>5. Georges Mounin, Los problemas teóricos de la traducción. Gredos: Madrid. 1989.</li> <li>6. Valentin Garcia Yebra: En torno a la traducción. Gredos: Madrid 1980.</li> <li>7. Dramas. Stuttgart 1974.</li> </ol>		
Teaching and Learning Activity	Assessment Tasks	
Lectures, tutorials, seminars, class presentations	Internal Assessment (30): written assignments / class presentations / written tests   End semester written exam (70) Total marks: 100	

Semester III	304 Perspectives in Theory and Criticism	5 credits
<b>Course Objectives:</b> Study of the major theoretical and critical approaches to literature and culture.		
<b>Course Learning Outcomes</b>		
<ol style="list-style-type: none"> <li>1. The student will become familiar with the different literary and cultural theoretical approaches.</li> <li>2. The student will be trained in the theoretical tools of analysis.</li> </ol>		
<b>Suggested Readings:</b>		
<ol style="list-style-type: none"> <li>1. Rene Wellek: A History of Modern Literary Criticism, Vols. 1-4, Jonathan Cape: London 1970.</li> <li>2. Terry Eagleton: Literary Theory: An Introduction, University of Minnesota Press: Minnesota 1983.</li> <li>3. David Lodge (ed.): Modern Criticism and Theory, Longman, London and New York 1988.</li> <li>4. Peter Collier and Helga Geyer-Ryan: Literary Theory Today, Polity Press, Cambridge 1990.</li> <li>5. Josue V. Harari (ed.): Textual Strategies: Perspectives in Post Structuralist Criticism, Cornell University Press, 1977.</li> <li>6. Walter Benjamin: Illuminations. Fontana/Collins: Suffolk 1982.</li> <li>7. Ernst Bloch et al: Aesthetics and Politics, London 1977.</li> <li>8. Robert Young (ed.): Untying the Text, London 1981.</li> <li>9. Victor Ehrlich: Russian formalism, History-Doctrine, Yale University Press: New Haven, Conn.</li> </ol>		

1981.	
10. Cora Kaplan: <i>Sea Changes: Culture and Feminism</i> , Verso: London 1986.	
11. Toril Moi: <i>Sexual/Textual Politics</i> , Methuen: London 1985.	
12. Robert Holub: <i>Reception Theory, A Critical Introduction</i> , Methuen: London and New York 1984.	
13. Fredric Jameson: <i>The Prison-House of Language</i> , Princeton, NJ 1972.	
14. Christopher Norris: <i>Deconstruction: Theory and Practice</i> , London 1982.	
<b>Teaching and Learning Activity</b>	<b>Assessment Tasks</b>
Lectures, tutorials, seminars, class presentations	Internal Assessment (30): written assignments / class presentations / written tests   End semester written exam (70) Total marks: 100

Semester IV	401 Study of a Genre (Poetry)	5 credits
<b>Course Objectives:</b> Study of poetry as a genre and its development through a selection of representative authors from the 13th century till the present day.		
<b>Course Learning Outcomes</b> <ol style="list-style-type: none"> <li>The student will develop an understanding of the specificities of the genre.</li> <li>The student will become familiar with the historical evolution of the genre.</li> <li>The student will read the major authors of Hispanic literature.</li> </ol>		
Suggested authors: Gonzalo de Berceo, Arcipreste de Hita, Garcilaso de la Vega, Luis de Góngora, El Inca Garcilaso, Sor Juana Inés de la Cruz, José Martí, César Vallejo, Rubén Darío, Pablo Neruda, Nicolás Guillen, Grupo Vanguardista, Gabriel Celaya.		
<b>Suggested Readings:</b> <ol style="list-style-type: none"> <li>Angel del Rio, <i>Historia de la literatura española</i>, Ed. Bruguera: Madrid 1985.</li> <li>Alan Deyermond: <i>Historia de la literatura española 1. La Edad Media</i>. Ariel: Barcelona 1970.</li> <li>R.O. Jones: <i>Historia de la literatura española 2. Vol.1 &amp; 2</i> Ariel: Barcelona 1974.</li> <li>E.M. Wilson y D. Moir: <i>Historia de la literatura española 3</i>, Ariel: Barcelona 1974.</li> <li>N. Glendinning: <i>Historia de la literatura española 4</i>, Ariel: Barcelona 1973.</li> <li>Donald Shaw, <i>Historia de la literatura española 5</i>, Ariel: Barcelona 1973.</li> <li>Santos Sanz Villaneuva: <i>Historia de la literatura española 6</i>, Ariel: Barcelona 1984.</li> <li>Luis Sainz de Medrano, <i>Historia de la literatura hispanoamericana</i>, Taurus 1989.</li> <li>Enrique Anderson Imbert, <i>Antología de la literatura hispanoamericana</i>, tomo I y II, Holt Rinehart and Winston, 1970.</li> </ol>		
<b>Teaching and Learning Activity</b>	<b>Assessment Tasks</b>	
Lectures, tutorials, seminars, class presentations	Internal Assessment (30): written assignments / class presentations / written tests   End semester written exam (70) Total marks: 100	

Semester IV	404 Dissertation	8 credits
<b>Course Objectives:</b> A research project in the form of a dissertation of not more than 10,000 words on a topic of choice.		
<b>Course Learning Outcomes</b> <ol style="list-style-type: none"> <li>The student will develop a basic understanding of the process of independent research.</li> <li>The student will become familiar with various aspects of academic writing including formulation of a research question, hypothesis</li> </ol>		
<b>Suggested Readings:</b>		
Reading list will be provided by the Supervisor depending on the choice of topic		



<b>Teaching and Learning Activity</b>	<b>Assessment Tasks</b>
Workshop on the Process of Dissertation Writing. Regular scheduled meetings with the supervisor.	An oral presentation to be made in English at a dissertation seminar held towards the end of the semester. Final submission to be evaluated by the supervisor and an External Examiner from the Department

<b>Elective Courses</b>		
<b>Semester II   III   IV</b>	<b>202   302   402 Themes &amp; Strategies in Hispanic Literature [2][3][4]</b>	<b>5 credits</b>
<b>Course Objectives:</b> Study of particular themes along with the narrative, cultural, ideological strategies involved. A new theme is chosen every year.		
<b>Course Learning Outcomes</b> <ol style="list-style-type: none"> <li>Orients students towards the study of particular themes along with the narrative, cultural &amp; ideological strategies involved.</li> <li>Develop a better understanding of the critical issues involved to analyse the theme</li> <li>Enable students to analyse a variety of narrative and generic techniques to represent the theme.</li> </ol>		
<b>Suggested Readings:</b> Readings would be suggested on the basis of the theme chosen.		
<b>Teaching and Learning Activity</b>	<b>Assessment Tasks</b>	
Lectures, tutorials, seminars, class presentations	Internal Assessment (30): written assignments / class presentations / written tests   End semester written exam (70) Total marks: 100	

<b>Semester II   III   IV</b>	<b>202   302   402 Language of the Media</b>	<b>5 credits</b>
<b>Course Objectives:</b> The course will introduce the representational and communicative practices developed in different forms of the media, i.e. cinema / electronic and print media.		
<b>Course Learning Outcomes</b> <ol style="list-style-type: none"> <li>The student will develop an understanding of the evolution of the various forms of the media</li> <li>The student will become familiar with the print media practices.</li> <li>The student will become familiar with the electronic media and cinema.</li> </ol>		
<b>Suggested Readings:</b> <ol style="list-style-type: none"> <li>Kolker, Robert: Media Studies: An Introduction. Malden, MA : Wiley-Blackwell, 2009</li> <li>Nelmes, Jill (ed.): An Introduction to Film Studies. 4th edition, London, New York: Routledge, 2007</li> <li>Stam, Robert; Miller, Toby (eds.): Film and Theory: An Anthology, Oxford: Blackwell Publishers, 2000</li> <li>Badley, Linda; Palmer, R. Barton; Schneider, Steven Jay: (eds.): Traditions in World Cinema. Edinburgh: Edinburgh University Press, 2006</li> <li>Long, Paul; Wall, Tim: Media Studies: Texts, Production and Context. Harlow, Essex, New York: Pearson Longman, 2009</li> </ol>		
<b>Teaching and Learning Activity</b>	<b>Assessment Tasks</b>	
Lectures, tutorials, seminars, class presentations	Internal Assessment (30): written assignments / class presentations / written tests   End semester written exam (70) Total marks: 100	

Semester II   III   IV	202   302   402 Women's writing	5 credits
<b>Course Objectives:</b> The course will focus on a selection of texts by women writers, locating and analyzing major trends, issues, themes and debates in the light of various critical perspectives formulated by the gender studies.		
<b>Course Learning Outcomes</b>		
<ol style="list-style-type: none"> <li>1. The student will develop an understanding of women writers and major trends</li> <li>2. The student will become familiar with the works of major women writers</li> <li>3. The student will be able to analyze the literary texts in the light of various perspectives of gender theory.</li> </ol>		
<b>Suggested Readings:</b>		
<ol style="list-style-type: none"> <li>1. Breve historia feminista de la Literatura española, Iris M. Zavala (coord.), Tomos I, II, III, IV, V, VI, Plaza Edición: RUBI, Ed. Del Hombres Anthropos, Madrid 1996.</li> <li>2. Biruté Ciplijauskaite, La construcción del Yo femenino en la Literatura, Cádiz, Servicio de Publicaciones, Universidad de Cádiz, 2004.</li> <li>3. Geraldine Nichols, Des-cifrar la diferencia: Narrativa femenina de la España contemporánea, siglo XXI, 1992.</li> <li>4. Eliana Ortega (ed.), Escritoras de Nuestra América Más allá de la ciudad letrada, Cyber Humanistatis no.22, University of Chile, 2002.</li> <li>5. Women, Culture and Politics in Latin America, Seminar on Feminism &amp; Culture in Latin America, University of California Press, 1990.</li> </ol> <p>Additional readings would be suggested by the Department on the basis of the authors selected.</p>		
<b>Teaching and Learning Activity</b>	<b>Assessment Tasks</b>	
Lectures, tutorials, seminars, class presentations	Internal Assessment (30): written assignments / class presentations / written tests   End semester written exam (70) Total marks: 100	

Semester II   III   IV	202   302   402 Study of an Author	5 credits
<b>Course Objectives:</b> The course will focus on a selection of writings of a specific author with a view to examine the questions raised in her/his writings.		
<b>Course Learning Outcomes</b>		
<ol style="list-style-type: none"> <li>1. The student will develop an understanding of the author in question through her/his works.</li> <li>2. The student will become familiar with the questions and issues raised in the works studied.</li> </ol>		
<b>Suggested Readings:</b>		
<ol style="list-style-type: none"> <li>1. María Stopen, Los autores, el texto, Los lectores en el Quijote, México, 2002</li> <li>2. Mikhail Bakhtin, Problems of Dostoevsky's Poetics, Manchester University Press, 1984</li> <li>3. Roland Barthes, The Death of the Author, (Trans by Richard Howard) Athenaeum Library of Philosophy, 1997.</li> <li>4. M. Foucault, What is an Author? (Trans DF. Bouchard &amp; S. Simon) Ithaca, New York, 1977</li> <li>5. Edward Said, The World, the Text and the Critic, Vintage, London, 1983</li> </ol> <p>Additional readings would be suggested by the Department on the basis of the author chosen.</p>		
<b>Teaching and Learning Activity</b>	<b>Assessment Tasks</b>	
Lectures, tutorials, seminars, class presentations	Internal Assessment (30): written assignments / class presentations / written tests   End semester written exam (70) Total marks: 100	

Semester II   III   IV	202   302   402 Introduction to Foreign Language Teaching-	5 credits
<b>Course Objectives:</b> The course focuses on establishing a theoretical basis and introducing students to the practical aspects of Foreign Language Education.		
<b>Course Learning Outcomes</b>		
<ol style="list-style-type: none"> <li>1. The student will develop an understanding of the theoretical framework behind the various methodologies of foreign language teaching/ learning.</li> <li>2. The student will become familiar with the practical aspects of foreign language teaching/ learning.</li> </ol>		
<b>Suggested Readings:</b>		
<ol style="list-style-type: none"> <li>1. Fernández, S.: Interlengua y análisis de errores en el aprendizaje del español como lengua extranjera. Edelsa, Grupo Didascalía, 1997</li> <li>2. Giovannini, A. y V.V.A.A.: Profesor en acción: El proceso de aprendizaje. Edelsa, Grupo Didascalía, Madrid, 1996</li> <li>3. Zanón, J. y V.V.A.A.: La enseñanza del español mediante tareas. Colección E, Edinumen, Madrid, 1999.</li> <li>4. Moreno Fernández, F.: Adquisición de segundas lenguas: variación y contexto social. Madrid, Arco/Libro, 2000.</li> <li>5. Stern, H. H.: Fundamental Concepts of Language Teaching, OUP, Oxford, 1983.</li> </ol>		
<b>Teaching and Learning Activity</b>	<b>Assessment Tasks</b>	
Lectures, tutorials, seminars, class presentations	Internal Assessment (30): written assignments / class presentations / written tests   End semester written exam (70) Total marks: 100	

Semester II   III   IV	202   302   402 Europe and the Colonial Encounter	5 credits
<b>Course Objectives:</b> The course will focus on issues and debates in writings arising out of the colonial encounter between Europe and other parts of the world.		
<b>Course Learning Outcomes</b>		
<ol style="list-style-type: none"> <li>1. The student will develop an understanding of the colonial encounters and representations of other cultures through a study of selected texts</li> <li>2. The student will be able to develop a critical perspective of issues in post-colonial theories</li> </ol>		
<b>Suggested Readings:</b>		
<ol style="list-style-type: none"> <li>1. Mill &amp; Taylor (ed.), Colonial Spanish America, SR Books, 2006.</li> <li>2. Blaut, J.M. The Colonizer's Model of the world: Geographical Diffusions and Eurocentric History, New York, Guilford Press, 1993.</li> <li>3. History of Conquest &amp; Oppression in the Western World, Santa Fe, Clear Light Publishers, 2000.</li> <li>4. Tony Ballantyne and Antoinette Burton, Bodies in Contact: Rethinking Colonial Encounters in the World History, Duke University Press, Durham, London, 2005.</li> <li>5. Stephen Greenblatt, Marvellous Possessions, the World of the New World, University of Chicago Press, 1991.</li> </ol>		
<b>Teaching and Learning Activity</b>	<b>Assessment Tasks</b>	
Lectures, tutorials, seminars, class presentations	Internal Assessment (30): written assignments / class presentations / written tests   End semester written exam (70) Total marks: 100	

Semester II   III   IV	202   302   402 Language of the Arts	5 credits
<b>Course Objectives:</b> The course will introduce the specific artistic practices of various art forms such as visual, performing and other arts. Within the framework of this course, various art forms such as, visual art, performing art etc. will be studied.		
<b>Course Learning Outcomes</b> <ol style="list-style-type: none"> <li>1. Provides knowledge of various art movements developed in Spain, representative artists and their art works, analysis of major themes, techniques, forms, styles and medium of artistic expressions prevalent in different centuries</li> <li>2. Equips students with relevant terminologies related to art and art forms, developing critical perspectives to study artworks.</li> </ol>		
<b>Suggested Readings:</b> <ol style="list-style-type: none"> <li>1. Adams, Laurie Schneider: The Methodologies of Art: An Introduction, NY: Westview Press, 1996.</li> <li>2. Arnason, H. H.: History of Modern Art: Painting, Sculpture, Architecture, Photography, New York: Prentice Hall, 2003.</li> <li>3. Boime, Albert: A Social History of Modern Art, Volumes 5, Chicago: University of Chicago Press, 1990.</li> <li>4. Hopkins, David: After Modern Art 1945-2000 (Oxford History of Art), NY: OUP, 2000.</li> <li>5. Read, Herbert: Meaning of Art, London: Faber &amp; Faber, 1984.</li> </ol>		
<b>Teaching and Learning Activity</b>	<b>Assessment Tasks</b>	
Lectures, tutorials, seminars, class presentations	Internal Assessment (30): written assignments / class presentations / written tests   End semester written exam (70) Total marks: 100	

Semester II   III   IV	202   302   402 Critical Issues in Hispanic Studies	5 credits
<b>Course Objectives:</b> The course will engage with specific issues in the study of literature that have emerged in discussions in cultural studies (Eg. e.g. alterity, memory, emotions, utopia, popular culture, technology, hyperreality, etc.). Specific readings would be suggested on the basis of the issues / areas selected.		
<b>Course Learning Outcomes</b> <ol style="list-style-type: none"> <li>1. The student will develop an understanding of the specific issues and their representations.</li> <li>2. The student will be familiar with some literary and theoretical texts around the issues.</li> <li>3. Since the issues taken up could change from time to time, the specific outcome may be different, but students would become familiar with one issue and its theoretical and literary underpinnings.</li> </ol>		
<b>Suggested Readings:</b> <ol style="list-style-type: none"> <li>1. Mignolo, Walter. D.: The Idea of Latin America, Blackwell Publishing, 2005.</li> <li>2. Williams, Raymond: Keywords: A Vocabulary of Culture and Society. New York: Oxford University Press, 1983</li> <li>3. Bennett, Tony; Grossberg, Lawrence; Morris, Meaghan: New Keywords: A Revised Vocabulary of Culture and Society, Malden, MA: Blackwell Publishing, 2005</li> <li>4. Bourdieu, Pierre: The Field of Cultural Production. New York: Columbia University Press, 1993</li> <li>5. Eco, Umberto: On Literature. London: Vintage, 2006</li> </ol>		
<b>Teaching and Learning Activity</b>	<b>Assessment Tasks</b>	
Lectures, tutorials, seminars, class presentations	Internal Assessment (30): written assignments / class presentations / written tests   End semester written exam (70) Total marks: 100	

Semester II   III   IV	202   302   402 From Manuscripts to Print Editions	5 credits
<b>Course Objectives:</b> The course will provide an introduction to publishing, providing a brief history of books and publishing, looking at the editorial, production, sales and marketing aspects, going through contracts, copyright, royalties and provides hands on exercises for preparation of publishing proposals, marketing strategies and rights sales.		
<b>Course Learning Outcomes</b> 1. The student will develop an understanding of the Publishing industries 2. It will equip the students with various processes involved in editing, publishing, marketing		
<b>Suggested Readings:</b> 1. Stanley Unwin The Truth About Publishing The Lyons Press, 1995 2. Robert Darnton The Case for Books: Past, Present, and Future Public Affairs, US 2010 3. Samuel Israel: Indian Book Publishing 1947-1980: Contemporary Reviews and Appraisals. Delhi, Mosaic Books, 2000 4. Samuel Israel: A Career in Book Publishing, Delhi, National Book Trust, 1996, 2nd edition 5. DN Malhotra 50 Years of Book Publishing in India Since Independence, New Delhi, Federation of Indian Publishers, 1998. 6. Swapan Chakravorty and Abhijit Gupta Print Areas: Book History in India Permanent Black, 2004		
<b>Teaching and Learning Activity</b>	<b>Assessment Tasks</b>	
Lectures, tutorials, seminars, class presentations	Internal Assessment (30): written assignments / class presentations / written tests   End semester written exam (70) Total marks: 100	

Semester II   III   IV	202   302   402 Introduction to Linguistics	5 credits
<b>Course Objectives:</b> The focus of this paper is not only on general linguistics but applied linguistics as well. The topics being dealt with will include: General Linguistics: What is linguistics? What are the different branches of linguistics? What is a sign? Synchrony, diachronic linguistics, Difference between “langue and parole,” Phonetics (Vowels, semi-vowels, consonants, syllables), and Phonology (elision, liaison, intonation), Morphology (Flexion, derivation), Syntax (basic structures of the French language, introduction to generative grammar), Sociolinguistics, Concepts: Speech Acts, performance, competence, enunciation, Jakobson’s model of communication and Learner Corpora.		
<b>Course Learning Outcomes</b> 1. The student have an understanding of the structure and components of language and the fundamental concepts of linguistic inquiry. 2. Students will be able to transfer theory to practice in their own language acquisition process.		
<b>Suggested Readings:</b> 1. Benvenist, Émile, Problemas de lingüística general I, Siglo Veintiuno editores, México, 1997 2. Benvenist, Émile, Problemas de lingüística general II, Siglo Veintiuno editores, México, 1999 3. Gil Fernández, Juana, Los sonidos del lenguaje, Editorial Síntesis, Madrid, 2005 4. Hualde, José Ignacio et al, Introducción a la lingüística hispánica, Cambridge University Press, Madrid, 2010 5. Muñoz-Basols, Javier et al, Introducción a la lingüística hispánica actual - teoría y práctica, Routledge, Oxon and New York, 2017 6. Pinker, Steven, El instinto de lenguaje, Alianza Editorial; Grupo Anaya, Madrid, 2012 7. Prieto, Carlos, Cinco mil años de palabras, Fondo de Cultural Económica, México, D.F., 2010		

Teaching and Learning Activity	Assessment Tasks
Lectures, tutorials, seminars, class presentations	Internal Assessment (30): written assignments / class presentations / written tests   End semester written exam (70) Total marks: 100

Semester II   III   IV	202   302   402 Understanding Contemporary Europe	5 credits
<p><b>Course Objectives:</b> The course aims to provide insights into contemporary Europe. It is conceived in three sections. The first, Introduction to Europe through its Films, will deal with a selection of recent films that draw attention to a range of current issues, both social and political. The second, Fascist Challenge in Europe and Post World War II Reconstruction, will entail a study of European history and politics during the post-war years from the perspective of their role in the formation of a common European identity (the founders of Europe, Europe as an idea and an ideal). The third, Europe Today, will engage with the implications of the construction of the European Union (shift from nationalism to transnationalism) and its institutions; its policy on immigration, industry and the arts and culture.</p>		
<p><b>Course Learning Outcomes</b></p> <ol style="list-style-type: none"> <li>The student will develop an understanding of contemporary Europe.</li> <li>The student will become familiar with the major issues and debates in the area.</li> </ol>		
<p><b>Suggested Readings:</b></p> <ol style="list-style-type: none"> <li>Gaddis, John Lewis The Cold War, A New History. Penguin Books, 2006</li> <li>Jenkins, Brian. Sofos, Spyros. Nation and Identity in Contemporary Europe. Routledge, 1996</li> <li>Galt, Rosalind. The New European Cinema. NY: Columbia University Press, 2006</li> <li>Holmes, Diana. Smith, Alison. 100 Years of European Cinema. Manchester University Press, 2000</li> <li>Paul Cooke Contemporary German Cinema. Manchester University Press, 2012</li> <li>Sassoon, Donald. The Culture of the Europeans. HarperCollins UK, 2006</li> <li>Lloyd, John. Marconi, Cristina. Reporting the EU, News Media and the European Institutions. I.B.Tauris, 2014</li> <li>Catanzaro, Raimundo. The Red Brigades and Left Wing Terrorism in Italy. Palgrave Macmillan, 1991</li> <li>Aust, Stefan. The Baader Meinhof Group: The Inside Story of a Phenomenon. The Bodley Head, 1987</li> <li>Kepel, Gilles. The War for Muslim Minds. Belknap Press, 2006</li> <li>Mazierska, Ewa. Rascaroli, Laura. From Moscow to Madrid: Postmodern Cities, European Cinema. I.B.Tauris, 2002</li> <li>Kingsley, Patrick. The New Odyssey. The Story of Europe's Refugee Crisis. Guardian Faber Publishing, 2016</li> <li>Carr, Matthew. Fortress Europe. The New Press, 2016</li> </ol>		
Teaching and Learning Activity	Assessment Tasks	
Lectures, tutorials, seminars, class presentations	Internal Assessment (30): written assignments / class presentations / written tests   End semester written exam (70) Total marks: 100	

<b>Open Elective Courses</b>
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Semester II   IV	GRS-204 / 403: European Literature and Society	4 credits
<p><b>Course Objectives:</b> The course will deal with English translations of a range of literary works originally written in French, German, Italian and Spanish. The course will involve the study of a selection of four texts - one from each language - drawn from the reading list provided below, and will focus on a relevant theme or issue. The course thus aims to read these works from the perspective of their historical and social moorings and their literary innovations.</p>		
<p><b>Course Learning Outcomes</b></p> <ol style="list-style-type: none"> <li>1. Students will discover a series of well-known writers from the medieval till contemporary period from France, Germany, Spain and Italy.</li> <li>2. The student will develop an understanding of the historical context in which these works were written.</li> <li>3. The student will become familiar with some literary and theoretical debates around the texts studied.</li> </ol>		
<p><b>Suggested Readings:</b></p>		
<p style="text-align: center;"><b>Reading List in French</b></p> <ol style="list-style-type: none"> <li>1. Voltaire, <i>Candide</i> (1759), <i>Zadig</i> (1748) and <i>Selected Stories</i>, trans. <a href="#">Donald M. Frame</a>, Afterword by <a href="#">Thaisa Frank</a>, UK: Signet Classics, 2009.</li> <li>2. Victor Hugo, <i>Hunch Back of Notre-Dame</i> (1831), trans. Catherine Liu, Modern Library, 2007.</li> <li>3. Charles Baudelaire, <i>Flowers of Evil</i> (1857), trans. Johnathan Culler and James McGowen, USA: OUP, 2008.</li> <li>4. Jules Verne, <i>Around the World in 80 days</i> (1873), UK: Penguin Books Ltd., 2008.</li> <li>5. Emile Zola, <i>L'Assommoir</i> (1877), trans. by Margaret Mauldon, OUP, 2009).</li> <li>6. Gustave Flaubert, <i>Three Tales</i> (1877), trans. A. J. Krailsheimer, USA: Oxford World's Classics, 2009.</li> <li>7. Eugène Ionesco, <i>The Lesson</i> (1951), USA: Penguin Books Limited, 2007.</li> <li>8. Simone de Beauvoir, <i>Memoires of a Dutiful Daughter</i> (1958), UK: Penguin Modern Classics, 2001.</li> <li>9. Albert Camus, <i>First Man</i> (1995), trans. David Hapgood, NY: Penguin Classics, 2001.</li> <li>10. Guy de Maupassant, <i>Best of Guy de Maupassant</i>, Rupa Classics, 2003.</li> </ol>		
<p style="text-align: center;"><b>Reading List in German</b></p> <ol style="list-style-type: none"> <li>1. Johann Wolfgang Von Goethe. <i>West-East Divan: The Poems with "Notes and Essays": Goethe's Intercultural Dialogues</i>. Trans. Martin Bidney. Binghamton, N.Y. : Global Academic Pub., 2010.</li> <li>2. Heinrich Heine: <i>The complete poems of Heinrich Heine</i>. trans. Hal Draper. Cambridge, MA: Suhrkamp/Insel, and Oxford: Oxford University Press, 1982 [selected poems].</li> <li>3. Georg Büchner: <i>Woyzeck</i>, trans. John MacKendrick. London: Eyre Methuen, 1979.</li> <li>4. Franz Kafka: <i>The Complete Stories</i>. Ed. Nahum N. Glatzer, trans. Willa and Edwin Muir. New York: Schocken Books, 1995 [selected stories].</li> <li>5. Alfred Doeblin. <i>Berlin Alexanderplatz. The Story of Franz Biberkopf</i>, trans. Eugene Jolas. In: <i>Early 20th Century German Fiction</i>, ed. Alexander Stephan. New York: Continuum, 2003, pp. 68-113 [novel excerpt].</li> <li>6. Thomas Mann: <i>Felix Krull</i>. In: <i>Thomas Mann: Death in Venice and Seven Other Stories</i>, trans. H.T. Lowe-Porter. New York: Vintage Books, 1989.</li> <li>7. Irmgard Keun: <i>The Artificial Silk Girl</i>, trans. Kathie von Ankum. New York: Other Press, 2002.</li> <li>8. Bertolt Brecht: <i>Short Stories, 1921–1946</i>. Ed. John Willett and Ralph Manheim. Trans. Yvonne Kapp, Hugh Rorrison and Antony Tatlow. London and New York: Methuen, 1983 [selected stories].</li> </ol>		



9. Heinrich Böll: *The Lost Honor of Katharina Blum*. trans. Leila Vennewitz. Harmondsworth: Penguin, 1978.
10. Christa Wolf: *Cassandra: A Novel and Four Essays*. Trans. Jan van Heurck. London: Virago, 1984  
OR *Medea. A Modern Retelling*. Trans. John Cullen. London: Virago Press, 1998.

**Reading List in Spanish**

1. Anonymous, *The Life of Lazarillo de Tormes and his Fortunes and Adversities* (1554), Digireads.com, 2009.
2. Cervantes, Miguel de, *Exemplary Novels* (1613), Echo Books, 2007.
3. Zayas y Sotomayor, Maria de, *Exemplary Tales of Love and Disillusion* (1637 and 1647), University of Chicago Press, 2009.
4. Zorilla, Jose de, *Don Juan Tenorio: A Religious Fantasy Drama in two parts* (1844), Juan de la Cuesta - Hispanic Monographs, 2012.
5. Unamuno, Miguel de, *Saint Emmanuel, the Good Martyr* (1930), Gateway Editions, 1996.
6. Unamuno, Miguel de, *Mist* (1914), University of Illinois Press, 2000.
7. Garcia Lorca, Federico, *The House of Bernarda Alba* (1936), Nick Hern Books, 2000.
8. Cela, Camilo Jose, *The family of Pascual Duarte* (1942), Dalkey Archive Press, 2004.
9. Martin Gaité, Carmen, *The Back Room* (1978), City Lights Edition, 2001.
10. Cercas, Javier, *Soldiers of Salamis* (2001), Bloomsbury Publishing, 2004.

**Reading List in Italian**

1. Dante Alighieri, *The Divine Comedy*, trans. John Ciardi, Penguin, 2003
2. Giovanni Boccaccio, *The Decameron: Selected Tales/Decameron Novelle Scelte*, trans. Robert Blaisdell, Dover publications, 2011
3. Ludovico Ariosto, *Orlando Enraged* (1591), trans. David R. Slavitt, Belknap Press of Harvard University Press, 2009
4. Giacomo Leopardi, *The Moral Essays: Operette Morali* (1827), trans. by Patrick Creagh, Columbia University Press, 1983 OR *The Canti - With a selection of His Prose* (1831), trans. JG Nicholas, Routledge, 2003
5. Alessandro Manzoni, *The Betrothed* (1827), trans. Bruce Penman, Nabu press, 2010.
6. Giovanni Verga, *Sicilian Stories. A Dual Language Book* (1883), trans. by Stanley Appelbaun, Dover publications, 2002.
7. Luigi Pirandello, *Six Characters in Search of an Author* (1921), trans. Edward Storer, E P Dutton, 1922 OR *The Late Mattia Pascal*(1904), trans. by William Weaver, Marsilio publishers, 1995
8. Italo Svevo, *Zeno's Conscience*(1923), trans by William Weaver, Penguin Classics, 2002
9. Italo Calvino, *Our Ancestors* (1960), trans. Archibald Colquhoun, Vintage Classics, 1992.
10. Eugenio Montale, *Collected Poems 1920-1954*, trans Jonathan Gallassi; Farrar, Straus and Giroux, 2000.

Teaching and Learning Activity	Assessment Tasks
Lectures as per requirement	2 written assignments on topics decided by the teacher

Semester II   IV	GRS-204   403:: Readings in Colonial/ Postcolonial Encounters	4 credits
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**Course Objectives:**

The course will deal with English translations of literary works from Latin America, Africa, the Indian Ocean, the Caribbean and Europe originally written in French, German, Italian and Spanish. Students will discover a series of responses to colonial/postcolonial encounters from the 16th century till the contemporary context of immigration and Diaspora. The course will involve the study of a selection of four texts - one from each language - drawn from the reading list provided below, and will focus on a relevant theme or issue. The course thus aims to read these works from the perspective of their historical and social moorings and their literary innovations.

**Course Learning Outcomes**

1. Students will discover a series of well-known writers from the postcolonial world and texts originally written in French, Spanish, German and Italian.
2. The student will develop an understanding of the historical context in which these works were written.
3. The student will become familiar with some literary and theoretical debates around the texts studied.

Suggested authors:

**Suggested Readings:****Reading List in French**

1. Mongo Beti, *Mission to Kala* (1957), trans. version, MN: Mallory International Limited, 2008.
2. Assia Djebar, *Children of the new world* (1962), trans. Marjolijn de Jager, Cuny: The Feminist Press, 2005.
3. Edouard Glissant, *The Fourth Century*, trans. Betsy Wing, Lincoln, NE: University of Nebraska Press, 2001.
4. Azouz Begag, *Shanty Town Kid* (1986), trans. Alec G. Hargreaves and Naima Wolf, NE: University of Nebraska Press, 2007.
5. Patrick Chamoiseau, *Texaco*, trans. Rose Myriam Réjouis and Val Vinokurov, NY: Vintage, 1998.
6. [Abdourahman A. Waberi](#), [The Land without Shadows](#) (1994), trans. Jeanne M. Garane and Nuruddin Farah, VA: University of Virginia Press, 2005.
7. Aime Cesaire, [Notebook of a Return to the Native Land \(Wesleyan Poetry Series\)](#) edited by Annette Smith, trans. Clayton Eshleman, US: Wesleyan University Press, 2001.
8. Amadou Kourouma, *Allah is not obliged* (2002), trans. Frank Wynne, NY: Anchor Books, 2007.
9. Nathacha Appanah, *The Last Brother* (2007), trans. Geoffrey Strachan, Minneapolis: Graywolf Press, 2011.
10. Dany Laferriere, [The Return](#) (2009), trans. David Homel, Vancouver BC: Douglas & McIntyre, 2011.

**Reading List in German**

1. Heinrich von Kleist: *Betrothal in St. Domingo*. In: *Heinrich von Kleist: The Marquise of O– and Other Stories*. Ed. and Trans. by David Luke and Nigel Reeves. New York: Penguin Books, 1978.
2. Heinrich Heine: *The Slave Ship*. In: *The Complete Poems of Heinrich Heine: A Modern English Version* by Hal Draper, Boston: Suhrkamp/Insel Publishers, 1982.
3. Franz Kafka: *A Report to an Academy*. In: *Franz Kafka: The Complete Stories*. Ed. Nahum N. Glatzer. New York: Schocken Books, 1995.
4. Peter Weiss: *Two Plays: Song of the Lusitanian Bogey and Discourse on Viet Nam*. New York: Atheneum, 1970.
5. Uwe Timm: *Morenga*. Trans. Breon Mitchell. New York: New Directions, 2003.
6. Heiner Müller: *The Mission: Memory of a Revolution*. In: Marc von Henning (Ed.): *Heiner Müller: Theatremachine*. Faber and Faber Limited. London, 1995.
7. Jakob Arjouni: *Happy Birthday, Turk!* Trans. Anselm Hollo. Brooklyn, N.Y.: Melville House, 2011.
8. Günter Grass: *1900*. In: *Günter Grass: My Century*. Trans. Michael Henry Heim. New York: Harcourt Brace, 1999.
9. Emine Sevgi Özdamar: *The Bridge of the Golden Horn*. Transl. Martin Chalmers. London: Serpent's Tail, 2007.
10. Rafik Schami: *Damascus Nights*. Trans. Philip Boehm. New York: Simon & Schuster, 1995.

**Reading List in Spanish**

1. Carpentier, Alejo, *The Kingdom of this world* (1949), Farrar Straus and Giroux, 2006.
2. Neruda, Pablo, *Heights of Macchu Picchu* (1950), Farrar Straus and Giroux, 1967.
3. Ortega, Julio and Fuentes, Carlos, *The Vintage Book of Latin American Stories*, Knopf Doubleday Publishing Group, 2000.

4. Julio Cortazar, Blow-up and other stories, Doubleday Publishing Group, 1985.
5. Allende, Isabel, Stories of Eva Luna (1990), Penguin Books, 2011.
6. Valenzuela, Luisa, Clara (1966), Latin American Literary Review Press, 1999.
7. Giaconda Belli, The Inhabited Woman (1988), University of Wisconsin Press, 2004.
8. Stavans, Ilan, The FSG Book of Twentieth Century Latin American Poetry, Farrar, Straus and Giroux, 2011.
9. Correas Zapata, Celia, Short Stories by Latin American Women, Random House Publishing Group, 2003.
10. Rey Rosa, Rodrigo, The Good Cripple, New Directions Publishing Corporation, 2004.
11. Castellanos Moya, The She-Devil in the Mirror, New Directions Publishing Corporation, 2009.
12. Skarmeta, Antonio, The Postman (1985), W. W Norton and Co., 2008.

### Reading List in Italian

1. Ennio Flaiano, A Time to Kill(1947), trans. Stuart Hood, The Marlboro Press, 1994.
2. Safiya Hussayini Tungar Tudu, I Safiya, trans. Raffaele Mastro, Sperling & Kupfer, Macmillan, 2003.
3. Laila Wadia, Curry al pollo (2005), trans. in [www.smith.edu/metamorphoses/issues/links/wadi-achicken.html](http://www.smith.edu/metamorphoses/issues/links/wadi-achicken.html)
4. Pap Khouma, I was an Elephant Salesman: Adventures Between Dakar, Paris, and Milan(1990), trans. Graziella Parati, Rebecca Hopkins, Indiana University Press, 2010
5. Amara Lakhous, Divorce Islamic Style (2005), trans. Ann Goldstein, Europa Editions, 2012.
6. Amara Lakhous, Clash of Civilizations Over an Elevator in Piazza Vittorio (2006), trans Ann Goldstein, Europa Editions, 2008.
7. Pier Paolo Pasolini, The Scent of India (1962), trans. David Clive Price, Olive Hill House, 1984.
8. Antonio Tabucchi, Indian Nocturne (1984), trans. by Tim Parks, New Directions, 1989.

### Teaching and Learning Activity

Lectures as per requirement

### Assessment Tasks

2 written assignments on topics decided by the teacher