



दिल्ली विश्वविद्यालय University of Delhi

परिषद शाखा - II, कमरा नं: 211, नया प्रशासनिक खंड, दिल्ली विश्वविद्यालय, दिल्ली-110007, दूरभाष: 011-27001156/54
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CNC-II/093/1/EC-1282/26/3(vi)

Dated: 23.07.2026

NOTIFICATION

Sub: Amendment to Ordinance V

(ECR 4-1-3/ dated 29.04.2026)

Following addition be made to Annexure-II-A to the Ordinance V (2-A) of the Ordinances of the University;

Add the following:

The syllabi of following Department under the Faculty of Arts based on Postgraduate Curriculum Framework 2024 are notified herewith for the information of all concerned:

DEPARTMENT	SYLLABI
Germanic & Romance Studies	(i) One year M.A. French Studies for semester I/II (Research only)- Annexure-1 (ii) One year/2 year M.A. French Studies for Semester-I/III and Semester-II/IV (Coursework only) - Annexure-2 (iii) 2 year M.A. French Studies for Semester-III/IV (Research + Coursework only) - Annexure-3 (iv) One year M.A. Hispanic Studies for semester I/II (Research only) - Annexure-4 (v) 2 year M.A. Hispanic Studies for Semester-III/IV (Coursework only) - Annexure-5 (vi) 2 year M.A. Hispanic Studies for Semester-I/III and Semester-II/IV (Coursework + Research) - Annexure-6 (vii) One year M.A. German Studies for semester I/II (Research only) - Annexure-7 (viii) 2 year M.A. German Studies for Semester-III/IV (Coursework only) - Annexure-8 (ix) 2 year M.A. German Studies for Semester-III/IV (Coursework + Research) - Annexure-9 (x) One year M.A. Italian Studies for semester I/II (Research only) - Annexure-10 (xi) 2 year M.A. Italian Studies for Semester-III/IV (Coursework only) - Annexure-11 (xii) 2 year M.A. Italian Studies for Semester-III/IV (Coursework + Research) - Annexure-12

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REGISTRAR

MASTER OF ARTS (FRENCH STUDIES)

**COURSES FOR ONE/ TWO-YEAR PG (FRENCH STUDIES)
PROGRAMME (BASED ON NEP-2020)**

Semester I/III and II/IV

1. Structure 1 (Level 6.5): PG Curricular Structure with Only Coursework



**DEPARTMENT OF GERMANIC & ROMANCE STUDIES
FACULTY OF ARTS
UNIVERSITY OF DELHI
DELHI-110007**

**W.E.F FROM JULY 2025 AS PER PGCF
BASED ON NEP-2020**

Courses for Two-Year PG (French Studies) Programme

2nd Year (Semesters 3 & 4) of PG curricular structure for 2-year PG Programmes

Syllabus for Semester I & II for 1-year PG Programmes with Coursework Only

1. Structure 1 (Level 6.5): PG Curricular Structure with Only Coursework

Programme Eligibility

B.A (Hons.) in French

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

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

Semester-I/III

Credit 22

Discipline Specific Course (DSC): Credits 12

Course Title	Credits
DSC-7: Perspectives in Theory and Criticism	4
DSC-8: Engaging with Themes in French & Francophone Literature-2	4

Discipline-Specific Elective (DSE) - Any 03 from pool/Any 02 From Pool+1 GE: Credits 12

Course Title	Credits
DSE 14 - Literature and Migration	4
DSE 15 - New Literary Genres	4
DSE 16 - Travel Writing	4
DSE 17 - Exploring History and Memory through French and Francophone Literature	4
DSE 18 - Introduction to Literary Translation	4

Skill-Based Courses (SBC) - Any 01 from the pool: Credits 2

Course Title	Credits
Production of Audio-Visual Contents for Teaching French as a Foreign Language	2
Introduction to the Digital Humanities	2
Advanced Research Methodology	2

Semester-II/IV

Credit 22

Discipline Specific Course (DSC): Credits 8

Course Title	Credits
DSC-9: Evolution of a Genre: Theatre	4

DSC-10: Evolution of a Genre: Poetry	4

**Discipline-Specific Elective (DSE) - Any 03 from pool/Any 02 From Pool+1
GE: Credits 12**

Course Title	Credits
Methodology of Teaching French as a Foreign Language: Theory and Practice-2	4
Introduction to Technical and Scientific Translation	4
Engaging with 21st Century French and Francophone Literature	4
Popular genres in French and Francophone Literature	4
Advanced Thematic Studies in French & Francophone Literature	4

Skill-Based Courses (SBC) - Any 01 from pool: Credits 2

Course Title	Credits
Designing and Conducting Surveys	2
Advanced Research Tools in French and Francophone Studies	2
Introduction to audio-visual translation	2

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Semester I/III**Credits 22****DSC-7: Perspectives in Theory & Criticism****Credit Distribution, Eligibility and Pre-requisites of the Course**

Course Title & Code	Credits	Credit Distribution of the Course			Eligibility Criteria	Prerequisite of the Course
		Lecture	Tutorial	Practical/ Practice		
Perspectives in Theory & Criticism	04	3	1	0	As per the admission criteria	B2 Level in French

Learning Objectives:

- To introduce students to the major schools of literary theory and criticism from antiquity to the present.
- To develop critical skills for analyzing texts through multiple theoretical frameworks.
- To situate literary theory within broader intellectual, cultural, and historical contexts.
- To encourage comparative and interdisciplinary approaches to literature.

Learning Outcomes:

At the end of the semester, students:

- will be able to demonstrate knowledge of key theoretical movements and thinkers in literary criticism.
- will be able to apply theoretical frameworks (structuralist, poststructuralist, feminist, postcolonial, etc.) to literary texts.
- will be able to critically evaluate the strengths and limitations of different critical perspectives.
- Will be able to engage with primary theoretical texts and secondary scholarship in a scholarly manner.
- Will be able to produce advanced research essays that integrate theory and textual analysis.

Syllabus:**UNIT I****9 hours**

Introduction: Definitions of literary and cultural theory

Difference between Theory and Criticism

A historical overview of literary theory: from the Greek and Roman origins to Romantic aesthetics: imagination, genius, and subjectivity, as well as Realism and the rise of historical/philological criticism.

UNIT II**12 hours**

Emergence of Critical Theory:

-Socio-historical Criticism and commentary

-Freud, Lacan, and psychoanalytic criticism. -Feminist interventions: gender, language, and representation.	
UNIT III	12 hours
Structuralism and Poststructuralism -Saussurean linguistics and structuralist narratology. -Derrida, deconstruction, and the critique of logocentrism. -Barthes and the “death of the author.” -Foucault’s Order of Discourse	
UNIT IV	12 hours
-Postcolonial critique: hybridity, subalternity, empire. -Decoloniality -Cultural studies: popular culture, identity, and power. -Ecocriticism and new directions in theory.	
Suggested Readings: 1. Aristotle. <i>Poetics</i> . Trans. Malcolm Heath. London: Penguin Classics, 1996. 2. Barthes, Roland. <i>Image-Music-Text</i> . Trans. Stephen Heath. New York: Hill and Wang, 1977. 3. Bhabha, Homi K. <i>The Location of Culture</i> . London: Routledge, 1994. 4. Coleridge, Samuel Taylor. <i>Biographia Literaria</i> . Ed. James Engell and W. Jackson Bate. Princeton: Princeton University Press, 1983. 5. Derrida, Jacques. <i>Of Grammatology</i> . Trans. Gayatri Chakravorty Spivak. Baltimore: Johns Hopkins University Press, 1976. 6. Eagleton, Terry. <i>Literary Theory: An Introduction</i> . 2nd ed. Minneapolis: University of Minnesota Press, 1996. 7. Freud, Sigmund. <i>The Interpretation of Dreams</i> . Trans. James Strachey. New York: Basic Books, 2010 (original 1900). 8. Horace. <i>Ars Poetica</i> . In <i>Classical Literary Criticism</i> . Trans. D.A. Russell and M. Winterbottom. Oxford: Oxford University Press, 1989. 9. Lacan, Jacques. <i>Écrits: A Selection</i> . Trans. Alan Sheridan. New York: Norton, 1977. 10. Longinus. <i>On the Sublime</i> . Trans. W.H. Fyfe. Cambridge, MA: Harvard University Press (Loeb Classical Library), 1995. 11. Said, Edward. <i>Orientalism</i> . New York: Pantheon, 1978. 12. Sainte-Beuve, Charles-Augustin. <i>Causeries du lundi</i> . Paris: Garnier, 1851–62 (selections). 13. Saussure, Ferdinand de. <i>Course in General Linguistics</i> . Trans. Wade Baskin. New York: McGraw-Hill, 1966. 14. Selden, Raman, Peter Widdowson, and Peter Brooker. <i>A Reader’s Guide to Contemporary Literary Theory</i> . 5th ed. London: Routledge, 2005. 15. Showalter, Elaine. <i>A Literature of Their Own: British Women Novelists from Brontë to Lessing</i> . Princeton: Princeton University Press, 1977. 16. Spivak, Gayatri Chakravorty. <i>In Other Worlds: Essays in Cultural Politics</i> . New York: Routledge, 1987. 17. Waugh, Patricia (ed.). <i>Literary Theory and Criticism: An Oxford Guide</i> . Oxford: Oxford University Press, 2006. 18. Williams, Raymond. <i>Marxism and Literature</i> . Oxford: Oxford University Press, 1977. 19. Wordsworth, William. <i>Preface to Lyrical Ballads</i> (1802). In <i>Wordsworth’s Literary Criticism</i> . Ed. W.J.B. Owen. London: Routledge, 1974. Additional material will be provided by the Department.	
Evaluation: The Internal assessment consists of marks secured in class tests, assignments/	

presentations and attendance. The Continuous assessment will comprise of tutorials and attendance. Some of the activities that may be done as component of tutorials are as follows:

- Assignments/Presentations.
- Literature review
- Book review
- Project activity (group)
- Research cum presentation
- Term Paper writing
- Group discussion

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

DSC-8: Engaging with Themes in French & Francophone Literature-2

Credit Distribution, Eligibility and Pre-requisites of the Course

Course Title & Code	Credits	Credit Distribution of the Course			Eligibility Criteria	Prerequisite of the Course
		Lecture	Tutorial	Practical/ Practice		
Engaging with Themes in French & Francophone Literature-2	04	3	1	0	As per the admission criteria	B2 Level in French

Learning Objectives:

- To study of a particular theme along with the narrative and cultural and literary strategies involved. A new theme is chosen every year.
- To develop analytical skills to study a literary theme.
- To develop the capacity to distinguish between theme and motif in Literature.
- To develop an understanding of critical issues related to the chosen theme.

Learning Outcomes:

At the end of the semester, students:

- will be able to understand the theme along with the narrative, cultural and literary strategies involved.
- will be able to critically engage with various aspects involved to analyse the theme.
- will be able to analyse a variety of narrative and generic techniques to represent the same theme.

Syllabus:

UNIT I

12 Hours

- Study of the theoretical questions related to the theme

UNIT II

12 Hours

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

UNIT III	12 Hours
Study of the formal devices deployed to depict the theme	
UNIT IV	9 Hours
Comparative analysis of the studied texts	
Suggested themes: Autobiography, Travel and Migration, Diversity and Unity in Multicultural Societies, Narrative Spaces, Popular Fiction, Literature and history, Urban spaces and cityscapes, India in other Literature, Experimental Literature, Imaginary Homelands, Life Writing, Places in Literature, Literary Islands, Corporeality, or other similar themes. The theme will be announced at the beginning of the academic year. Suggested Readings: - Bennett, Andrew, and Nicholas Royle. <i>An Introduction to Literature, Criticism and Theory</i>. Harlow: Pearson Education Limited. 2009 - Barthes, R., Kayser, W., Booth, W., Hamon, P. <i>Poétique du récit</i>, Editions du Seuil, Paris, 1977. - Escarpit Robert et al., <i>Le littéraire et le social</i>, Flammarion, 1970. - Patillon, Michel, <i>Précis d'analyse littéraire : structures de la fiction</i>, Nathan, 1974 - Wagh, Patricia. <i>Literary Theory and Criticism: An Oxford Guide</i>. Oxford: OUP, 2006 Readings would be suggested by the Department on the basis of the theme chosen. Additional material may be provided by the Department.	
Evaluation: The Internal assessment consists of marks secured in class tests, assignments/ presentations and attendance. The Continuous assessment will comprise of tutorials and attendance. Some of the activities that may be done as component of tutorials are as follows: - Assignments/Presentations. - Literature review - Book review - Project activity (group) - Research cum presentation - Term Paper writing - Group discussion Note: Examination scheme and mode shall be as prescribed by the Examination Branch, University of Delhi, from time to time.	

DSE 14: Literature and Migration

Credit Distribution, Eligibility and Pre-requisites of the Course

Course Title & Code	Credits	Credit Distribution of the Course			Eligibility Criteria	Prerequisite of the Course
		Lecture	Tutorial	Practical/ Practice		
Literature and Migration	04	3	1	0	As per the admission criteria	B2 Level in French

Learning Objectives:

- To explore the literary representations of migration, exile, and displacement in French and Francophone contexts.
- To analyse how literature reflects and critiques historical, cultural, and political experiences of migration.
- To examine the intersections of identity, memory, language, and belonging in migrant narratives.
- To engage with theoretical frameworks (postcolonialism, diaspora studies, transnationalism) in relation to literary texts.

Learning Outcomes:

At the end of the semester, students:

- will be able to identify and critically analyse major French and Francophone texts dealing with migration and displacement.
- will be able to apply theoretical perspectives (postcolonial, feminist, diasporic) to literary works.
- will be able to understand the historical and socio-political contexts of migration in Francophone regions (Maghreb, Sub-Saharan Africa, Caribbean, Indian Ocean, Canada).

Syllabus:**UNIT I****9 hours**

Theoretical Frameworks of Migration and Displacement

- Concepts: exile, diaspora, hybridity, transculturalism.
- Migration as a literary theme: memory, identity, and belonging.

UNIT II**10 hours**

Colonial and Postcolonial Displacements

- Migration in colonial and postcolonial contexts.
- Representations of forced displacement, exile, and cultural alienation.

UNIT III**14 hours**

Maghrebi and Beur Literature

- Migration from North Africa to France.
- Identity, marginalization, and cultural hybridity.

Sub-Saharan and Caribbean Francophone Voices

- Migration, exile, and displacement in African and Caribbean contexts.
- The role of memory, trauma, and cultural survival.

Writings from the Indian Ocean

Coolitude, memories of Indentured labour, Insularity

UNIT IV**11 Hours**

Contemporary Perspectives and Transnational Identities

- Migration in the 21st century: globalization, exile, and refugee crises.
- Literature of second-generation immigrants and transnational identities.

Suggested Readings:

1. Begag, Azouz. *Le Gone du Chaâba*. Paris: Éditions du Seuil, 1986.
2. Bhabha, Homi K. *The Location of Culture*. London: Routledge, 1994.
3. Brah, Avtar. *Cartographies of Diaspora: Contesting Identities*. London: Routledge, 1996.
4. Cambria, Domenico. "Exil et migration. Réflexions autour d'expériences et de vécus littéraires." *Voix plurielles* 18, no. 2 (2021): 124–126.
5. Césaire, Aimé. *Cahier d'un retour au pays natal*. Paris: Présence Africaine, 1983 (original 1939).

6. Clifford, James. *Routes: Travel and Translation in the Late Twentieth Century*. Cambridge, MA: Harvard University Press, 1997.
 7. Condé, Maryse. *Traversée de la mangrove*. Paris: Mercure de France, 1989.
 8. Coulibaly, Adama & Konan, Yao Louis (eds.). *Les écritures migrantes: de l'exil à la migration littéraire dans le roman francophone*. Paris: L'Harmattan, 2015.
 9. Diome, Fatou. *Le Ventre de l'Atlantique*. Paris: Anne Carrière, 2003.
 10. Djébar, Assia. *L'Amour, la fantasia*. Paris: Éditions Albin Michel, 1985.
 11. Faye, Gaël. *Petit pays*. Paris: Grasset, 2016.
 12. Hall, Stuart. *Cultural Identity and Diaspora*. In *Colonial Discourse and Post-Colonial Theory: A Reader*, eds. Patrick Williams and Laura Chrisman. London: Harvester Wheatsheaf, 1994, pp. 392–403.
 13. Hargreaves, Alec G. *Voices from the North African Immigrant Community in France: Immigration and Identity in Beur Fiction*. Oxford: Berg, 1991.
 14. Lionnet, Françoise. *Postcolonial Representations: Women, Literature, Identity*. Ithaca: Cornell University Press, 1995.
 15. Memmi, Albert. *La Statue de sel*. Paris: Gallimard, 1953.
 16. Mukasonga, Scholastique. *Notre-Dame du Nil*. Paris: Gallimard, 2012.
 17. Rutherford, Jonathan (ed.). *Identity: Community, Culture, Difference*. London: Lawrence & Wishart, 1990.
 18. Said, Edward. *Reflections on Exile and Other Essays*. Cambridge, MA: Harvard University Press, 2000.
 19. Salvayre, Lydie. *Pas pleurer*. Paris: Éditions du Seuil, 2014.
 20. Sansal, Boualem. *Le Village de l'Allemand*. Paris: Gallimard, 2008.
 21. Sebbar, Leïla. *Shérazade, 17 ans, brune, frisée, les yeux verts*. Paris: Stock, 1982.
- Additional material may be provided by the Department.

Evaluation: The Internal assessment consists of marks secured in class tests, assignments/ presentations and attendance. The Continuous assessment will comprise of tutorials and attendance. Some of the activities that may be done as component of tutorials are as follows:

- Assignments/Presentations.
- Literature review
- Book review
- Project activity (group)
- Research cum presentation
- Term Paper writing
- Group discussion

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

DSE 15: New Literary Genres

Credit Distribution, Eligibility and Pre-requisites of the Course

Course Title & Code	Credits	Credit Distribution of the Course			Eligibility Criteria	Prerequisite of the Course
		Lecture	Tutorial	Practical/ Practice		

New Literary Genres	04	3	1	0	As per the admission criteria	B2 Level in French

Learning Objectives:

- To introduce students to emerging and hybrid literary genres in contemporary French and Francophone literature.
- To analyse how new genres reflect cultural, political, and technological transformations.
- To explore the intersections of literature with visual culture, digital media, and performance.
- To situate new genres within broader debates on postmodernism, globalization, and identity.
- To develop critical tools for analysing brevity, fragmentation, and multimodality in literature.

Learning Outcomes:

At the end of the semester, students:

- will be able to identify and critically analyse new and hybrid genres in French and Francophone writing, such as autofiction, flash narratives, microstories, testimonial writing, and graphic novels.
- will be able to understand the socio-cultural and historical contexts that gave rise to these genres.
- will be able to apply theoretical frameworks (postmodernism, postcolonialism, media and cultural studies) to contemporary texts.
- will be able to produce research essays and presentations that demonstrate advanced critical engagement with new literary forms.

Syllabus:**UNIT I****12 hours**

Autofiction and Life-Writing

- The rise of autofiction in late 20th-century French literature.
- Blurring boundaries between autobiography, fiction, and testimony.
- Memory, subjectivity, and self-narration.

Testimonial and Post-Genocide Writing

- Literature as witness: trauma, memory, and testimony.

UNIT II**12 hours**

Graphic Novels and Visual Narratives

- The rise of the bande dessinée and graphic memoirs.
- Visual storytelling as a new literary form.

UNIT III**12 hours**

Flash Narratives and Microstories

- The aesthetics of brevity: microrécits, nouvelles très courtes, minifiction.
- Fragmentation, ellipsis, and the poetics of the instant.
- Francophone microfiction as a response to digital culture and globalization.

UNIT IV**9 hours**

Digital and Experimental Genres

- Literature in the digital age: blogs, hypertext, and multimedia narratives.
- Performance, slam poetry, and spoken word in Francophone contexts.

Suggested Readings:

1. Chevillard, Éric. *Démolir Nisard*. Paris: Minuit, 1993 (fragmentary narrative style).
2. Doubrovsky, Serge. *Fils*. Paris: Galilée, 1977.
3. Ernaux, Annie. *Les Années*. Paris: Gallimard, 2008.
4. Forsdick, Charles, and Murphy, Feroza Basu (eds.). *Francophone Postcolonial Studies: A Critical Introduction*. London: Arnold, 2003.
5. Glissant, Édouard. *Poétique de la Relation*. Paris: Gallimard, 1990.
6. Groensteen, Thierry. *Système de la bande dessinée*. Paris: PUF, 1999.
7. Hatzfeld, Jean. *Dans le nu de la vie: Récits des marais rwandais*. Paris: Seuil, 2000.
8. Hutcheon, Linda. *A Poetics of Postmodernism: History, Theory, Fiction*. New York: Routledge, 1988.
9. Jauffret, Régis. *Microfictions*. Paris: Gallimard, 2007.
10. Kassabian, Anahid. *Ubiquitous Listening: Affect, Attention, and Distributed Subjectivity*. Berkeley: University of California Press, 2013 (for performance and media theory).
11. Lauro, Sarah. *The Transatlantic Zombie: Slavery, Rebellion, and Living Death*. New Brunswick: Rutgers University Press, 2015
12. Lecarme, Jacques, and Lecarme-Tabone, Éliane. *L'Autofiction: Un genre littéraire émergent*. Paris: Armand Colin, 1997.
13. Miller, Christopher. *Nationalists and Nomads: Essays on Francophone African Literature and Culture*. Chicago: University of Chicago Press, 1998.
14. Mukasonga, Scholastique. *Inyenzi ou les cafards*. Paris: Gallimard, 2006.
15. Ollivier, Michèle, and Côté, Jean-François. *La Littérature numérique*. Paris: Hermès Science, 2011.
16. Ricœur, Paul. *La Mémoire, l'histoire, l'oubli*. Paris: Seuil, 2000 (selections).
17. Satrapi, Marjane. *Persepolis*. Paris: L'Association, 2000–2003.
18. Sfar, Joann. *Le Chat du rabbin*. Paris: Dargaud, 2002.

Additional readings would be suggested by the Department on the basis of the authors selected.

Evaluation: The Internal assessment consists of marks secured in class tests, assignments/presentations and attendance. The Continuous assessment will comprise of tutorials and attendance. Some of the activities that may be done as component of tutorials are as follows:

- Assignments/Presentations.
- Literature review
- Book review
- Project activity (group)
- Research cum presentation
- Term Paper writing
- Group discussion

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

DSE 16: Travel Writing

Credit Distribution, Eligibility and Pre-requisites of the Course

Course Title & Code	Credits	Credit Distribution of the Course	Eligibility Criteria	Prerequisite of the Course

		Lecture	Tutorial	Practical/ Practice		
Travel Writing	04	3	1	0	As per the admission criteria	B2 Level in French

Learning Objectives:

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

Learning Outcomes:

At the end of the semester, students:

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

Syllabus:**UNIT I****10 hours**

Introduction to Travel Writing

- Defining travel writing: genre, hybridity, and narrative strategies.
- Historical overview: from medieval pilgrimage accounts to Enlightenment exploration.
- The role of travel writing in shaping European knowledge of the world.
- Key concepts: exoticism, alterity, ethnography, and narrative authority.

UNIT II**12 hours****Colonial Encounters and Representations**

- Travel writing as a tool of empire: mapping, cataloguing, and “othering.”
- Representations of Africa, Asia, and the Caribbean in French colonial travelogues.
- The tension between discovery and domination.

UNIT III**11 hours**

Francophone Rewritings and Postcolonial Perspectives

- Francophone authors reclaiming the travel narrative.
- Subverting colonial discourse: irony, resistance, and re-appropriation.
- Travel as exile, migration, and return.

UNIT IV**12 hours**

Travel, Identity, and Self-Discovery

- Travel as a metaphor for identity formation.
 - Gendered perspectives in travel writing.
 - The blurred line between autobiography, memoir, and travelogue.
- Travel writing in the age of tourism and mobility.
- Ecocriticism and travel: landscapes, environment, and sustainability.
 - Digital travel narratives and blogs in Francophone contexts.

Suggested Readings:

1. Bougainville, Louis-Antoine de. Voyage autour du monde par la frégate La Boudeuse et la flûte L'Étoile (1766–1769). Paris: Saillant & Nyon, 1771. Modern edition: Paris: Gallimard, coll. "Folio," 1982.
2. Bouvier, Nicolas. L'Usage du monde. Paris: Payot, 1963. Rééd. Paris: La Découverte/Poche, 2014.
3. Cartier, Jacques. The Voyages of Jacques Cartier. Translated and edited by Henry Percival Biggar. Toronto: University of Toronto Press, 1993.
4. Césaire, Aimé. Cahier d'un retour au pays natal. Paris: Bordas, 1947. Édition critique: Paris: Présence Africaine, 1983.
5. Condé, Maryse. Traversée de la mangrove. Paris: Mercure de France, 1989.
6. Ernaux, Annie. Journal du dehors. Paris: Gallimard, 1993.
7. Forsdick, Charles. Travel in Twentieth-Century French and Francophone Cultures: The Persistence of Diversity. Oxford: Oxford University Press, 2005.
8. Pratt, Mary Louise. Imperial Eyes: Travel Writing and Transculturation. London: Routledge, 1992 (2nd ed. 2008).
9. Youngs, Tim (ed.). The Cambridge Companion to Travel Writing. Cambridge: Cambridge University Press, 2002.
10. Forsdick, Charles & Murphy, Feroza Basu (eds.). Francophone Postcolonial Studies: A Critical Introduction. London: Arnold, 2003.
11. Hargreaves, Alec G. Post-Colonial Cultures in France. London: Routledge, 1997.
12. Lionnet, Françoise. Postcolonial Representations: Women, Literature, Identity. Ithaca: Cornell University Press, 1995.
13. Bongie, Chris. Islands and Exiles: The Creole Identities of Post/Colonial Literature. Stanford: Stanford University Press, 1998.
14. Clifford, James. Routes: Travel and Translation in the Late Twentieth Century. Cambridge, MA: Harvard University Press, 1997.
15. Burton, Richard D. E. Afro-Creole: Power, Opposition, and Play in the Caribbean. Ithaca: Cornell University Press, 1997.
16. Loti, Pierre. Voyages: 1872–1913. Édition établie et présentée par Claude Martin. Paris: Robert Laffont, coll. "Bouquins," 1991.
17. Montaigne, Michel de. Essais. Édition de Pierre Villey et V.-L. Saulnier. Paris: Presses Universitaires de France, coll. "Quadrige," 1965 (nombreuses réimpressions).
18. Montesquieu, Charles-Louis de Secondat. Lettres persanes. Édition de Jean Ehrard et Catherine Volpilhac-Augier. Oxford: Voltaire Foundation, 2004.
19. Mukasonga, Scholastique. Ce que murmurent les collines. Paris: Gallimard, coll. "Continents Noirs," 2014. (For her diasporic/travel reflections, also Notre-Dame du Nil, Gallimard, 2012).
20. Sebbar, Leïla. Voyage en Algérie autour de ma chambre. Paris: Bleu autour, 2008. (Representative of her travel/memory narratives). Additional material will be provided by the Department.

Evaluation: The Internal assessment consists of marks secured in class tests, assignments/ presentations and attendance. The Continuous assessment will comprise of tutorials and attendance. Some of the activities that may be done as component of tutorials are as follows:

- Assignments/Presentations.

- Literature review
- Book review
- Project activity (group)
- Research cum presentation
- Term Paper writing
- Group discussion

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

DSE 17: Exploring History and Memory through French and Francophone Literature

Credit Distribution, Eligibility and Pre-requisites of the Course

Course Title & Code	Credits	Credit Distribution of the Course			Eligibility Criteria	Prerequisite of the Course
		Lecture	Tutorial	Practical/ Practice		
Exploring History and Memory through French and Francophone Literature	04	3	1	0	As per the admission criteria	B2 Level in French

Learning Objectives:

- To examine how French and Francophone writers engage with history, memory, and trauma.
- To analyze literary strategies of remembrance, testimony, and rewriting of the past.
- To explore the intersections of personal memory, collective memory, and national history.
- To situate literary texts within broader debates on historiography, postcolonialism, New-historicism and cultural memory.

Learning Outcomes:

At the end of the semester, students:

- will be able to identify and critically analyse major French and Francophone texts that address history and memory.
- will be able to apply theoretical frameworks (memory studies, postcolonial theory, trauma studies) to literary works.
- will be able to understand the role of literature in shaping cultural and collective memory.
- will be able to produce advanced research essays linking literary analysis with historical and theoretical perspectives.

Syllabus:

UNIT I	12 hours

Theoretical Frameworks of History and Memory

-Concepts: lieux de mémoire, collective memory, trauma, testimony.

-Literature as a site of remembrance.	
UNIT II	12 hours
French Literature and Historical Memory - Representations of war, revolution, and national trauma. - Literature as witness to historical upheavals. Postcolonial Memory in Francophone Literature - Colonialism, decolonization, and rewriting history. - Memory of slavery, empire, and cultural displacement.	
UNIT III	12 hours
Memory, Trauma, and Testimony in Francophone Africa - Literature of genocide, exile, and survival. - Testimonial writing and the ethics of memory.	
UNIT IV	9 hours
Contemporary Perspectives on History and Memory -Memory in the age of globalization and migration. -Transgenerational trauma and the politics of remembrance.	
Suggested Readings: 1. Assmann, Aleida. <i>Cultural Memory and Western Civilization: Functions, Media, Archives</i> . Cambridge: Cambridge University Press, 2011. 2. Camus, Albert. <i>La Peste</i> . Paris: Gallimard, 1947. 3. Césaire, Aimé. <i>Discours sur le colonialisme</i> . Paris: Présence Africaine, 1955. 4. Chamoiseau, Patrick. <i>Texaco</i> . Paris: Gallimard, 1992. 5. Condé, Maryse. <i>Moi, Tituba sorcière... Noire de Salem</i> . Paris: Mercure de France, 1986. 6. Diop, Boubacar Boris. <i>Murambi, le livre des ossements</i> . Paris: Stock, 2000. 7. Djébar, Assia. <i>La femme sans sépulture</i> . Paris: Albin Michel, 2002. 8. Faye, Gaël. <i>Petit pays</i> . Paris: Grasset, 2016. 9. Halbwachs, Maurice. <i>La Mémoire collective</i> . Paris: PUF, 1950. 10. Hatzfeld, Jean. <i>Dans le nu de la vie: Récits des marais rwandais</i> . Paris: Seuil, 2000. 11. Hirsch, Marianne. <i>The Generation of Postmemory: Writing and Visual Culture After the Holocaust</i> . New York: Columbia University Press, 2012. 12. Hugo, Victor. <i>Les Misérables</i> . Paris: Gallimard, "Bibliothèque de la Pléiade," 1951 (original 1862). 13. Modiano, Patrick. <i>Dora Bruder</i> . Paris: Gallimard, 1997. 14. Mukasonga, Scholastique. <i>Ce que murmurent les collines</i> . Paris: Gallimard, 2014. 15. Mukasonga, Scholastique. <i>Iguifu</i> . Paris: Gallimard, 2010. 16. Nora, Pierre. <i>Les Lieux de mémoire</i> . Paris: Gallimard, 1984–1992 (selections). 17. Ricœur, Paul. <i>La Mémoire, l'histoire, l'oubli</i> . Paris: Seuil, 2000. 18. Rothberg, Michael. <i>Multidirectional Memory: Remembering the Holocaust in the Age of Decolonization</i> . Stanford: Stanford University Press, 2009. 19. Sebbar, Leïla. <i>La Seine était rouge</i> . Paris: Acte Sud, 1999. Additional readings would be suggested by the Department on the basis of the author chosen.	
Evaluation: The Internal assessment consists of marks secured in class tests, assignments/ presentations and attendance. The Continuous assessment will comprise of tutorials and attendance. Some of the activities that may be done as component of tutorials are as follows: • Assignments/Presentations. • Literature review • Book review • Project activity (group)	

- Research cum presentation
- Term Paper writing
- Group discussion

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

DSE 18: Introduction to Literary Translation

Credit Distribution, Eligibility and Pre-requisites of the Course

Course Title & Code	Credits	Credit Distribution of the Course			Eligibility Criteria	Prerequisite of the Course
		Lecture	Tutorial	Practical/ Practice		
Introduction to Literary Translation	04	3	1	0	As per the admission criteria	B2 Level in French

Learning Objectives:

- To introduce students to the history, theory, and practice of literary translation.
- To explore key debates in translation studies: fidelity vs. creativity, domestication vs. foreignization, visibility of the translator.
- To analyse case studies of translated works across genres (poetry, prose, drama).
- To develop practical translation skills alongside critical reflection..

Learning Outcomes:

At the end of the semester, students:

- will be able to demonstrate knowledge of major theories and approaches in literary translation.
- will be able to critically evaluate translations in relation to cultural, historical, and linguistic contexts.
- will be able to apply theoretical frameworks to practical translation exercises.
- will be able to produce annotated translations that reflect awareness of stylistic, cultural, and ethical issues.
- will be able to engage with debates on the politics of translation, including gender, postcolonialism, and globalization.

Syllabus:

UNIT I

9 hours

Foundations of Translation Studies

- History of translation in Western and non-Western traditions.
- Key concepts: equivalence, fidelity, adaptation.

UNIT II

12 hours

Theories of Literary Translation

- Structuralist and poststructuralist approaches.

-Domestication vs. foreignization. -The translator's visibility.	
UNIT III	14 hours
Translation of Genres -Poetry: rhythm, sound, and untranslatability. -Prose: style, register, and cultural context. -Drama: performance, orality, and adaptation. Translation, Culture, and Power -Postcolonial translation studies. -Feminist translation practices. -Translation and world literature.	
UNIT IV	10 hours
Contemporary Perspectives and Practice -Digital tools and translation. -Globalization and translation flows. -Practical workshops: annotated translations, preparing glossaries	
Suggested Readings: 1. Bassnett, Susan, and Harish Trivedi (eds.). <i>Post-Colonial Translation: Theory and Practice</i>. London: Routledge, 1999. 2. Bassnett, Susan. <i>Translation Studies</i>. 4th ed. London: Routledge, 2014. 3. Benjamin, Walter. "The Task of the Translator." In <i>Illuminations</i>, trans. Harry Zohn. New York: Schocken, 1968. 4. Berman, Antoine. <i>La traduction et la lettre ou l'auberge du lointain</i>. Paris: Seuil, 1999. 5. Boase-Beier, Jean, Lina Fisher, and Hiroko Furukawa (eds.). <i>The Palgrave Handbook of Literary Translation</i>. London: Palgrave Macmillan, 2018. 6. Cronin, Michael. <i>Translation and Globalization</i>. London: Routledge, 2003. 7. Eco, Umberto. <i>Experiences in Translation</i>. Toronto: University of Toronto Press, 2001. 8. Guidère, Mathieu. <i>Introduction à la traductologie: Penser la traduction, hier, aujourd'hui, demain</i>. Bruxelles: De Boeck, 2008. 9. Hermans, Theo (ed.). <i>The Manipulation of Literature: Studies in Literary Translation</i>. London: Croom Helm, 1985. 10. Holmes, James S. <i>Translated! Papers on Literary Translation and Translation Studies</i>. Amsterdam: Rodopi, 1988. 11. Ladamir, Jean-René. <i>Traduire: Théorèmes pour la traduction</i>. Paris: Gallimard, 1979. 12. Lefevere, André. <i>Translating Literature: Practice and Theory in a Comparative Literature Context</i>. New York: Modern Language Association, 1992. 13. Meschonnic, Henri. <i>Poétique du traduire</i>. Lagrasse: Verdier, 1999. 14. Munday, Jeremy. <i>Introducing Translation Studies: Theories and Applications</i>. 5th ed. London: Routledge, 2022. 15. Spivak, Gayatri Chakravorty. "The Politics of Translation." In <i>Outside in the Teaching Machine</i>. New York: Routledge, 1993. 16. Venuti, Lawrence (ed.). <i>The Translation Studies Reader</i>. 4th ed. London: Routledge, 2021. 17. Venuti, Lawrence. <i>The Translator's Invisibility: A History of Translation</i>. 2nd ed. London: Routledge, 2008. 18. Williams, Jenny, and Andrew Chesterman. <i>The Map: A Beginner's Guide to Doing Research in Translation Studies</i>. Manchester: St. Jerome, 2002. Additional readings would be suggested by the Department.	
Evaluation: The Internal assessment consists of marks secured in class tests, assignments/	

presentations and attendance. The Continuous assessment will comprise of tutorials and attendance. Some of the activities that may be done as component of tutorials are as follows:

- Assignments/Presentations.
- Literature review
- Book review
- Project activity (group)
- Research cum presentation
- Term Paper writing
- Group discussion

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

SBC 6: Production of Audio-Visual Contents for Teaching French as a Foreign Language

Credit Distribution, Eligibility and Pre-requisites of the Course

Course Title & Code	Credits	Credit Distribution of the Course			Eligibility Criteria	Prerequisite of the Course
		Lecture	Tutorial	Practical/ Practice		
Production of Audio-Visual Contents for Teaching French as a Foreign Language	02	01	0	01	As per the admission criteria	B2 Level in French

Learning Objectives:

- To introduce students to the principles of designing and producing audio-visual materials for FLE.
- To develop technical and pedagogical skills in creating videos, podcasts, and interactive media.
- To integrate CEFR-based communicative and action-oriented approaches into audio-visual resources.
- To critically evaluate existing FLE audio-visual materials and adapt them for diverse learner profiles.
- To foster creativity and digital literacy in language pedagogy.

Learning Outcomes:

At the end of the semester, students:

- will be able to design and produce original audio-visual content (short films, podcasts, interactive clips) for FLE classrooms.
- will be able to apply didactic principles to align audio-visual resources with learning objectives.

• will be able to use digital tools (editing software, subtitling, online platforms) to enhance teaching materials. • will be able to critically assess the pedagogical effectiveness of audio-visual content. • will be able to integrate intercultural and authentic materials into FLE teaching practice.	
Syllabus:	
UNIT I	7 hours
Introduction to Audio-Visual Pedagogy in FLE -Role of audio-visual media in language acquisition. -Historical evolution of audio-visual aids in FLE. -CEFR and the task-based approach.	
UNIT II	8 hours
Pedagogical scripting and storyboarding. -Authentic vs. didactic materials. -Visual literacy and semiotics in FLE.	
Practical Component	30 hours
Technical Skills for Production -Basics of video and audio recording. -Editing software (e.g., Audacity, Adobe Premiere, OpenShot). -Subtitling, dubbing, and accessibility. Integrating Audio-Visual Content into Teaching -Designing classroom activities around audio-visual materials. -Task-based learning with video and podcasts. -Evaluating learner engagement and outcomes. Project-Based Workshop -Students create a short audio-visual project (e.g., instructional video, podcast series, interactive clip). -Practice teaching with the help of the generated content	
Suggested Readings: 1. Beacco, Jean-Claude. <i>Les dimensions culturelles des enseignements de langue</i>. Paris: Hachette, 2000. 2. Bérard, Évelyne. <i>L'approche communicative: Théorie et pratiques</i>. Paris: CLE International, 1991. 3. Chapelle, Carol A., and Shannon Sauro (eds.). <i>The Handbook of Technology and Second Language Teaching and Learning</i>. Hoboken: Wiley-Blackwell, 2017. 4. Council of Europe. <i>Cadre européen commun de référence pour les langues: Apprendre, enseigner, évaluer</i>. Paris: Didier, 2001. 5. Littlewood, William. <i>Communicative Language Teaching: An Introduction</i>. Cambridge: Cambridge University Press, 1981. 6. Mugiziki, Aloys. "Impact of Audio-Visual Teaching Aids on Teaching and Learning French as a Foreign Language." <i>Academia.edu</i>, 2023 [online PDF]. 7. Nunan, David. <i>Task-Based Language Teaching</i>. Cambridge: Cambridge University Press, 2004. 8. Ollivier, Christian, and Daniel Springer. <i>Le français langue étrangère et le numérique: Enseigner et apprendre dans un monde connecté</i>. Paris: Didier, 2019. 9. Zarate, Geneviève. <i>Représentations de l'étranger et didactique des langues</i>. Paris: Didier, 1993. 10. Zine El Abidine, Mohammed, Amel Nejjari, and Mohamed Khaldi. "Didacticizing the Use of the Adapted Film in Teaching/Learning French as a Foreign Language." <i>Global Journal of Engineering and Technology Advances</i> 19, no. 2 (2024): 113–119. Additional material may be provided by the Department.	

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

SBC 7: Introduction to the Digital Humanities

Credit Distribution, Eligibility and Pre-requisites of the Course

Course Title & Code	Credits	Credit Distribution of the Course			Eligibility Criteria	Prerequisite of the Course
		Lecture	Tutorial	Practical/ Practice		
Introduction to the Digital Humanities	02	01	0	01	As per the admission criteria	B2 Level in French

Learning Objectives:

- To introduce students to the field of Digital Humanities (DH) and its applications in French and Francophone studies.
- To develop technical and analytical skills for working with digital archives, corpora, and cultural heritage projects.
- To explore how digital tools transform the study of French literature, history, and culture.
- To train students in project-based digital scholarship (text encoding, data visualization, digital storytelling).
- To foster critical reflection on the epistemological and ethical implications of DH in the humanities.

Learning Outcomes:

At the end of the semester, students:

- will be able to demonstrate knowledge of DH concepts, methods, and debates in the context of French studies.
- will be able to use digital tools (e.g., text analysis, mapping, visualization) to analyse French literary and cultural materials.
- will be able to create and curate digital projects (archives, exhibits, annotated texts).
- will be able to critically evaluate DH projects in French and Francophone contexts.
- will be able to apply interdisciplinary approaches combining literary analysis, cultural studies, and digital methods.

Syllabus:

UNIT I	8 hours
• Introduction to Digital Humanities and French Studies • History and scope of DH. • DH projects in French and Francophone contexts. • The role of digitization in preserving and disseminating French cultural heritage.	
UNIT II	7 hours
• Textual Analysis and Digital Corpora • Case studies: French literary corpora and digital editions.	

Practical	30 hours
Text encoding (TEI) and annotation. • Stylometry, concordances, and distant reading. Digital Archives and Cultural Heritage • Digitization of manuscripts, rare books, and Francophone archives. • Metadata, cataloguing, and open access. • Ethics of digital preservation and representation. Visualisation, Mapping, and Networks • Data visualization for literary and cultural studies. • Mapping Francophone literatures and cultural flows. • Network analysis of authors, texts, and movements. Project-Based Workshop • Students design a mini digital project (e.g., annotated digital edition, interactive map of Francophone authors, or a small corpus analysis). • Training in open-source tools (Voyant Tools, Gephi, Omeka, Scalar). • Peer review and reflective commentary.	
Suggested Readings: 1. Berry, David M. (ed.). <i>Understanding Digital Humanities</i>. London: Palgrave Macmillan, 2012. 2. Drucker, Johanna. <i>Graphesis: Visual Forms of Knowledge Production</i>. Cambridge, MA: Harvard University Press, 2014. 3. Drucker, Johanna. <i>Visualization and Interpretation: Humanistic Approaches to Display</i>. Cambridge, MA: MIT Press, 2020. 4. Duke University, Center for French and Francophone Studies. <i>Francophone Digital Humanities</i> [online resource, 2023]. 5. Fiormonte, Domenico, Teresa Numerico, and Francesca Tomasi. <i>The Digital Humanist: A Critical Inquiry</i>. New York: Punctum Books, 2015. 6. Institut de recherche et d'innovation (IRI). <i>Digital Studies</i> [online resource, Centre Pompidou, 2023]. 7. Jockers, Matthew L. <i>Macroanalysis: Digital Methods and Literary History</i>. Urbana: University of Illinois Press, 2013. 8. Moretti, Franco. <i>Atlas of the European Novel 1800–1900</i>. London: Verso, 1998. 9. Moretti, Franco. <i>Distant Reading</i>. London: Verso, 2013. 10. Pierazzo, Elena. <i>Digital Scholarly Editing: Theories and Practices</i>. Farnham: Ashgate, 2015. 11. Rockwell, Geoffrey, and Stéfan Sinclair. <i>Hermeneutica: Computer-Assisted Interpretation in the Humanities</i>. Cambridge, MA: MIT Press, 2016. 12. Rosenthal, Olivia, and Lionel Ruffel (eds.). <i>Littérature contemporaine: état des lieux</i>. Paris: Éditions Cécile Defaut, 2010 (for contemporary French literary contexts). 13. Schreibman, Susan, Laura Mandell, and Stephen Olsen (eds.). <i>A Companion to Digital Literary Studies</i>. Oxford: Wiley-Blackwell, 2008. 14. Schreibman, Susan, Ray Siemens, and John Unsworth (eds.). <i>A New Companion to Digital Humanities</i>. 2nd ed. Oxford: Wiley-Blackwell, 2016. 15. Svensson, Patrik. <i>Big Digital Humanities: Imagining a Meeting Place for the Humanities and the Digital</i>. Ann Arbor: University of Michigan Press, 2016. 16. Terras, Melissa. <i>Digitisation and Digital Resources in the Humanities</i>. London: Routledge, 2011. 17. Young-Min Kim, Patrice Bellot, Elodie Faath, and Marin Dacos. “Automatic Annotation of Bibliographical References in Digital Humanities Books, Articles and Blogs.” <i>HAL Archives Ouvertes</i>, 2019.	

Additional material may be provided by the Department.

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

SBC 8: Advanced Research Methodology

Credit Distribution, Eligibility and Pre-requisites of the Course

Course Title & Code	Credits	Credit Distribution of the Course			Eligibility Criteria	Prerequisite of the Course
		Lecture	Tutorial	Practical/ Practice		
Advanced Research Methodology	02	01	0	01	As per the admission criteria	B2 Level in French

Learning Objectives

- To provide students with advanced knowledge of research paradigms, theories, and methods relevant to French and Francophone literary, cultural, translation and didactic studies.
- To train students in the critical use of bibliographical, archival, and digital resources.
- To develop skills in formulating research questions, designing projects, and applying interdisciplinary approaches.
- To prepare students for independent research, dissertation writing, and scholarly publication.

Learning Outcomes

At the end of the semester, students will:

- be able to demonstrate mastery of advanced research tools and methodologies in French and Francophone studies.
- be able to critically engage with theoretical frameworks (postcolonialism, memory studies, cultural studies, critical discourse analysis, gender theory, narratology, translation theory, digital humanities, didactic studies).
- be able to design and execute a research project with appropriate methodology and documentation.
- be able to produce scholarly writing that meets academic standards of rigor, citation, and originality.
- be able to present research findings effectively in both oral and written formats.

Syllabus:

UNIT I

8 hours

- Theoretical Foundations of Research in French and Francophone Studies
- Research paradigms: qualitative, comparative, interdisciplinary.
- Theoretical frameworks: postcolonial theory, memory studies, narratology, gender studies, translation studies, media studies and didactic studies.
- Ethics of research in literary and cultural studies.

UNIT II: Machine Translation and its limits

7 hours

- Research Tools, Methods, and Documentation
- Bibliographical research: catalogues, databases, archives.

• Citation styles (MLA, Chicago, APA) and bibliographic management tools (Zotero, EndNote). • Corpus building and textual analysis (close reading, discourse analysis, digital tools). • Comparative and interdisciplinary approaches (linking literature with history, sociology, linguistics).	
Practical Component	30 hours
Practical Research Workshop • Formulating research questions and hypotheses. • Tools for Literature survey • Identifying research gap • Designing a research proposal (objectives, methodology, bibliography). • Annotated bibliography and literature review writing. • Peer workshops: presenting and critiquing research proposals. • Final project: submission of mini-research dossier (8-10 pages) including proposal, annotated bibliography, and sample analysis.	
Suggested Readings: 1. Assmann, Aleida. <i>Cultural Memory and Western Civilization: Functions, Media, Archives</i>. Cambridge: Cambridge University Press, 2011. 2. Bhabha, Homi K. <i>The Location of Culture</i>. London: Routledge, 1994. 3. Booth, Wayne C., Gregory G. Colomb, and Joseph M. Williams. <i>The Craft of Research</i>. 4th ed. Chicago: University of Chicago Press, 2016. 4. Caillé, Patricia. "Francophone Studies and the Challenges of Research Methodology." <i>French Cultural Studies</i> 22, no. 2 (2011): 95–107. 5. Eagleton, Terry. <i>Literary Theory: An Introduction</i>. 2nd ed. Oxford: Blackwell, 1996. 6. Eco, Umberto. <i>How to Write a Thesis</i>. Cambridge, MA: MIT Press, 2015 (orig. 1977). 7. Forsdick, Charles, and David Murphy (eds.). <i>Francophone Postcolonial Studies: A Critical Introduction</i>. London: Arnold, 2003. 8. Gibaldi, Joseph. <i>MLA Handbook for Writers of Research Papers</i>. 9th ed. New York: MLA, 2021. 9. Hutcheon, Linda. <i>A Poetics of Postmodernism: History, Theory, Fiction</i>. New York: Routledge, 1988. 10. Machi, Lawrence A., and Brenda T. McEvoy. <i>The Literature Review: Six Steps to Success</i>. 3rd ed. Thousand Oaks: Corwin, 2016. 11. Moura, Jean-Marc. <i>Littératures francophones et théorie postcoloniale</i>. Paris: PUF, 1999. 12. Rockwell, Geoffrey, and Stéfan Sinclair. <i>Hermeneutica: Computer-Assisted Interpretation in the Humanities</i>. Cambridge, MA: MIT Press, 2016. 13. Said, Edward. <i>Orientalism</i>. New York: Vintage, 1979. 14. Turabian, Kate L. <i>A Manual for Writers of Research Papers, Theses, and Dissertations</i>. 9th ed. Chicago: University of Chicago Press, 2018. 15. Viart, Dominique, and Bruno Vercier. <i>La Littérature française au présent: Héritage, modernité, mutations</i>. Paris: Bordas, 2005. Additional material may be provided by the Department.	
Note: Examination scheme and mode shall be as prescribed by the Examination Branch, University of Delhi, from time to time.	

Semester II/IV

DSC- 9: Evolution of a Genre: Theatre

Credit Distribution, Eligibility and Pre-requisites of the Course

Course Title & Code	Credits	Credit Distribution of the Course			Eligibility Criteria	Prerequisite of the Course
		Lecture	Tutorial	Practical/ Practice		
Evolution of a Genre: Theatre	04	3	1	0	As per the admission criteria	B2 Level in French

Learning Objectives:

- To trace the historical development of French and Francophone theatre from the classical period to the present.
- To analyse key dramatic texts in their cultural, political, and aesthetic contexts.
- To explore the role of theatre as a medium of social critique, identity formation, and cultural memory.
- To engage with theoretical approaches to drama and performance.

Learning Outcomes:

At the end of the semester, students:

- will be able to demonstrate knowledge of major playwrights and movements in French and Francophone theatre.
- will be able to critically analyse dramatic texts using literary and performance theory.
- will be able to understand the intersections of theatre with history, politics, and postcolonial identity.
- will be able to compare French canonical theatre with Francophone reappropriations and innovations.

Syllabus:

UNIT I 12 hours

Theatrical genres of the medieval period

Classical French Theatre

- The rise of French classical drama in the 17th century.
- Rules of tragedy and comedy: unity, decorum, and catharsis.

UNIT II 9 hours

Enlightenment and Romantic Theatre

- Theatre as a space of critique and reform.
- The role of theatre in shaping public opinion.

UNIT III 12 hours

Modern French Theatre

- Symbolism, avant-garde, and the Theatre of the Absurd. - Existentialism and postwar theatre.	
UNIT IV	12 hours
Francophone Theatre – Africa and the Caribbean - Theatre as a tool of resistance, memory, and cultural affirmation. - Oral traditions and performance in African and Caribbean contexts. Contemporary Francophone Theatre and Performance -Migration, exile, and identity on stage. -Hybrid forms: slam, performance poetry, and experimental theatre.	
Suggested Readings: 1. Suggested Authors: Racine, Corneille, Molière, Marivaux, Beaumarchais, Musset, Hugo, Feydeau, Maeterlink, Claudel, Cocteau, Genet, Giraudoux, Beckett, Ionesco, Sartre, Jarry, Artaud, Pagnol, Marie N'Diaye, Kossi Efoui, Hélène Cixous, Yasmina Réza, Maryse Condé, Wajdi Mouawad, Suzanne Lebeau etc. 2. Suggested Readings: 3. Michel Corvin, <i>Dictionnaire encyclopédique du théâtre</i> , première édition en 1991 chez Bordas, dernière réédition Larousse 2008 4. Michel Vinaver, <i>Écritures dramatiques, essai d'analyse de textes de théâtre</i> , Actes Sud collection Babel, 1993 5. Monique Borie, Martine de Rougemont, Jacques Scherer, <i>Esthétique théâtrale textes de Platon à Brecht</i> , SEDES, 1982 6. Romain Fohr, <i>Du décor à la scénographie, anthologie commentée de textes sur l'espace scénique</i> , Éditions l'Entretemps, 2014 7. Patrice, Pavis, <i>Dictionnaire du théâtre</i> , première édition en 1987 chez Messidor/Éditions sociales, dernière réédition Armand Colin 2002 8. Patrice, Pavis, <i>L'Analyse des spectacles</i> , Armand Colin, dernière édition 2016 9. Etienne Souriau, (sous la direction de), <i>Vocabulaire d'esthétique</i> , PUF, 1990 10. <i>Scénographes en France 1975 - 2015</i> , Actes Sud, 2013 Additional material may be provided by the Department.	
Evaluation: The Internal assessment consists of marks secured in class tests, assignments/ presentations and attendance. The Continuous assessment will comprise of tutorials and attendance. Some of the activities that may be done as component of tutorials are as follows: • Assignments/Presentations. • Literature review • Book review • Project activity (group) • Research cum presentation • Term Paper writing • Group discussion Note: Examination scheme and mode shall be as prescribed by the Examination Branch, University of Delhi, from time to time.	

DSC-10: Evolution of a Genre – Poetry

Credit Distribution, Eligibility and Pre-requisites of the Course

Course Title & Code	Credits	Credit Distribution of the Course			Eligibility Criteria	Prerequisite of the Course
		Lecture	Tutorial	Practical/ Practice		
Evolution of a Genre – Poetry	04	3	1	0	As per the admission criteria	B2 Level in French

Learning Objectives:

- To trace the evolution of French and Francophone poetry from the Renaissance to the contemporary period.
- To analyse poetic forms, themes, and innovations across different historical and cultural contexts.
- To explore the intersections of poetry with politics, identity, memory, and postcolonial discourse.
- To engage with theoretical approaches to poetics and literary analysis.

Learning Outcomes:

At the end of the semester, students:

- will develop an understanding of the specificities of the genre.
- will be able to apply various tools to analyse poetic texts
- will become familiar with the historical evolution of the genre.
- will be able to identify characteristics of specific poetic forms.
- will read the major poets of French and Francophone literature.

Syllabus:

UNIT I

9 hours

Introduction to Poetics

Characteristics of poetic forms of the Medieval period.

Suggested authors: Charles d'Orleans, François Villon

UNIT II

12 hours

Study and analysis of poetic texts from the Renaissance period

Suggested authors: The poets of Pléiade, such as Pierre de Ronsard, Louise Labé, Marguerite de Navarre, J. du Bellay etc.

Study and analysis of poetic texts from the XVII Century

Suggested authors: Agrippa D'Aubigny, Nicholas Boileau, Jean de la Fontaine etc.

UNIT III

12 hours

Study and analysis of poetic texts from the XVIII Century

Suggested authors: Voltaire, André Chenier etc.

Study and analysis of poetic texts from the XIX Century

Suggested authors: Victor Hugo, Alfred de Musset, Alfred de Vigny, Alphonse de Lamartine,

Gérard de Nerval, Théophile Gautier, Charles Baudelaire, Stéphane Mallarmé, Paul Verlaine, Arthur Rimbaud.	
UNIT IV	12 hours
Study and analysis of poetic texts from the XX and XXI Centuries Suggested authors: Guillaume Apollinaire, Paul Valéry, André Breton, Paul Eluard, Louis Aragon, Francis Ponge, Jacques Prévert, Michel Deguy, Blaise Cendrars, Aimé Césaire, Leopold Sédar Senghor, Edouard Glissant, Khâl Thorabully, Natacha Kanapé Fontaine, Jacques Rabemananjara, etc.	
Suggested Readings: 1. André Breton, <i>Position politique du Surréalisme</i>, (1935), Reed. Gonthier, Paris, 1972. 2. Clause Abastado, <i>Mythes et rituels de l'écriture</i>, Editions Complexe, Paris, 1979. 3. C. Zilberberg, <i>Raison et poétique du sens</i>, Presses Universitaires de France, 1988. 4. Daniel Delas, <i>Guide méthodique poésie</i>, Nathan, Paris, 1990. 5. G. Genette, <i>Figures II "Langage poétique, poétique du langage"</i>, Seuil, Paris, 1972. 6. G. POULET, <i>Etudes sur le temps humain</i> [en particulier, Baudelaire dans le tome I, Hugo et Mallarmé dans le II, Char, Supervielle, Eluard, Saint-John Perse, Reverdy dans le III], 10/18. 7. Henri Mechonnic, <i>Les états de la poétique</i>, Presses Universitaires de France, Paris 1985. 8. Jean Rousset, <i>Anthologie de la poésie baroque française</i>, Tome I et II, Armand Colin, Paris, 1968. 9. J.M. Adam, <i>Pour lire le poème</i>, De Boeck-Duculot, Paris, 1985. 10. J.L. Joubert, <i>La poésie</i>, Armand Colin, Paris, 1988. 11. J.-P Richard, <i>Poésie et Profondeur</i> [Baudelaire, Rimbaud, Verlaine], Seuil, Paris, 1965. 12. J Mazaleyrat, <i>Eléments de métrique française</i>, A. Colin, Paris, 1974. Additional material may be provided by the Department.	
Evaluation: The Internal assessment consists of marks secured in class tests, assignments/ presentations and attendance. The Continuous assessment will comprise of tutorials and attendance. Some of the activities that may be done as component of tutorials are as follows: • Assignments/Presentations. • Literature review • Book review • Project activity (group) • Research cum presentation • Term Paper writing • Group discussion	
Note: Examination scheme and mode shall be as prescribed by the Examination Branch, University of Delhi, from time to time.	

DSE : Methodology of Teaching French as a Foreign Language: Theory and Practice-2

Credit Distribution, Eligibility and Pre-requisites of the Course

Course Title & Code	Credits	Credit Distribution of the Course	Eligibility Criteria	Prerequisite of the Course

		Lecture	Tutorial	Practical/ Practice		
Methodology of Teaching French as a Foreign Language: Theory and Practice-2	04	3	1	0	As per the admission criteria	B2 Level in French

Learning Objectives:

- To introduce students to the theoretical foundations of teaching French as a foreign language (FLE).
- To familiarize students with major methodological approaches (grammar-translation, direct method, communicative, task-based, Flipped Classroom).
- To develop skills in designing curricula, lesson plans, and assessment tools for FLE.
- To integrate intercultural, plurilingual, and digital perspectives into teaching practice.
- To critically evaluate classroom practices through observation, reflection, and research.

Learning Outcomes:

At the end of the semester, students:

- will be able to demonstrate knowledge of the history and evolution of FLE methodologies.
- will be able to apply communicative and task-based approaches in classroom contexts.
- will be able to design and implement effective teaching sequences adapted to learner needs.
- will be able to critically assess teaching materials and adapt them for diverse contexts.
- will be able to incorporate intercultural competence and digital tools into FLE pedagogy.

Syllabus:**UNIT I****9 hours**

Foundations of FLE Didactics

- History of FLE teaching methodologies.
- Key concepts: langue étrangère vs. langue seconde, acquisition vs. learning.
- The role of CEFR (Cadre européen commun de référence pour les langues).

UNIT II**12 hours**

Methodological Approaches

- Grammar-translation, direct method, audio-oral, communicative approach.
- The action-oriented approach and task-based learning.

UNIT III**12 hours**

Classroom Practice and Pedagogical Tools

- Lesson planning, sequencing, and scaffolding.
- Teaching grammar, vocabulary, oral and written skills.
- Use of authentic documents and multimodal resources.

UNIT IV**12 hours**

Intercultural and Plurilingual Perspectives

- Intercultural competence in FLE.
 - Plurilingualism and mediation.
 - Teaching French in multicultural classrooms.
- Assessment: formative, summative, self-assessment.

- ICT and digital tools in FLE teaching.
- Current trends: blended learning, online platforms, multimodal literacy.

Suggested Readings:

1. Alderson, J. Charles, and Lyle F. Bachman (eds.). *Assessing Foreign Language Proficiency: Theories and Practice*. Reading: Addison-Wesley, 2000.
2. Beacco, Jean-Claude. *Les dimensions culturelles des enseignements de langue*. Paris: Hachette, 2000.
3. Bérard, Évelyne. *L'approche communicative: Théorie et pratiques*. Paris: CLE International, 1991.
4. Chapelle, Carol A., and Sauro, Shannon (eds.). *The Handbook of Technology and Second Language Teaching and Learning*. Hoboken: Wiley-Blackwell, 2017.
5. Conseil de l'Europe. *Cadre européen commun de référence pour les langues: Apprendre, enseigner, évaluer*. Paris: Didier, 2001.
6. Coste, Daniel. *Vingt ans de didactique des langues en France*. Paris: Didier, 2001.
7. Cuq, Jean-Pierre (dir.). *Dictionnaire de didactique du français langue étrangère et seconde*. Paris: CLE International, 2003.
8. Germain, Claude, and Netten, Joan. *Pédagogie et apprentissage des langues secondes: Le français intensif*. Paris: CLE International, 2005.
9. Germain, Claude. *Évolution de l'enseignement des langues: 5000 ans d'histoire*. Paris: CLE International, 1993.
10. Littlewood, William. *Communicative Language Teaching: An Introduction*. Cambridge: Cambridge University Press, 1981.
11. Nunan, David. *Task-Based Language Teaching*. Cambridge: Cambridge University Press, 2004.
12. Ollivier, Christian, and Daniel Springer. *Le français langue étrangère et le numérique: Enseigner et apprendre dans un monde connecté*. Paris: Didier, 2019.
13. Puren, Christian. *Histoire des méthodologies de l'enseignement des langues*. Paris: Nathan, 1988.
14. Richards, Jack C., and Rodgers, Theodore S. *Approaches and Methods in Language Teaching*. 3rd ed. Cambridge: Cambridge University Press, 2014.
15. Zarate, Geneviève. *Représentations de l'étranger et didactique des langues*. Paris: Didier, 1993.

Additional readings would be suggested by the Department on the basis of the author chosen.

Evaluation: The Internal assessment consists of marks secured in class tests, assignments/presentations and attendance. The Continuous assessment will comprise of tutorials and attendance. Some of the activities that may be done as component of tutorials are as follows:

- Assignments/Presentations.
- Literature review
- Book review
- Project activity (group)
- Research cum presentation
- Term Paper writing
- Group discussion

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

DSE: Introduction to Technical and Scientific Translation

Credit Distribution, Eligibility and Pre-requisites of the Course

Course Title & Code	Credits	Credit Distribution of the Course			Eligibility Criteria	Prerequisite of the Course
		Lecture	Tutorial	Practical/ Practice		
Introduction to Technical and Scientific Translation	04	3	1	0	As per the admission criteria	B2 Level in French

Learning Objectives:

- To introduce students to the principles and practices of technical and scientific translation (French ↔ other languages).
- To familiarize students with specialized terminology, style, and discourse conventions in scientific and technical texts.
- To develop skills in using translation tools (terminology databases, CAT tools, corpora).
- To raise awareness of ethical, cultural, and communicative issues in technical and scientific translation.
- To prepare students for professional practice in specialized translation domains.

Learning Outcomes:

At the end of the semester, students:

- will be able to demonstrate knowledge of the main features of technical and scientific discourse.
- will be able to translate specialized texts with accuracy, clarity, and terminological consistency.
- will be able to use translation technologies and resources effectively.
- will be able to critically evaluate translations in terms of readability, precision, and audience adaptation.
- will be able to apply professional standards and ethical considerations in technical and scientific translation.

Syllabus:**UNIT I****9 hours**

Foundations of Technical and Scientific Translation

- Definition, scope, and challenges of specialized translation.
- Characteristics of scientific and technical discourse (clarity, conciseness, objectivity).
- Introduction to terminology management.

UNIT II**12 hours**

Scientific Discourse and Terminology

- Structure of scientific articles, reports, and patents.
- Terminology extraction and management.
- Standardization and international scientific communication.

UNIT III**12 hours**

Technical Texts and Genres

- Manuals, technical specifications, product documentation.
- Translation of instructions, safety notices, and standards.
- Style and register in technical writing.

UNIT IV**12 hours**

Tools and Technologies

- ## Professional Practice and Ethics

- Ethical issues: confidentiality, accuracy, responsibility.

- Case studies in medical, legal-technical, and environmental translation.

1. Bowker, Lynne. *Computer-Aided Translation Technology: A Practical Introduction*. Ottawa: University of Ottawa Press, 2002.

3. Byrne, Jody. *Technical Translation: Usability Strategies for Translating Technical Documentation*. Dordrecht: Springer, 2006.

5. Chesterman, Andrew. *Memes of Translation: The Spread of Ideas in Translation Theory*. Amsterdam: John Benjamins, 1997.

7. Gouadec, Daniel. *Profession: Traducteur*. Paris: La Maison du Dictionnaire, 2002.

9. Kenny, Dorothy. *Lexis and Creativity in Translation: A Corpus-Based Study*. Manchester: St. Jerome, 2001.

11. Sager, Juan C. *Language Engineering and Translation: Consequences of Automation*. Amsterdam: John Benjamins, 1994.

12. Temmerman, Rita. *Towards New Ways of Terminology Description: The Sociocognitive Approach*. Amsterdam: John Benjamins, 2000.

13. Wright, Sue Ellen, and Gerhard Budin (eds.). *Handbook of Terminology Management*. Vol. 1. Amsterdam: John Benjamins, 1997.

Additional material may be provided by the Department

Evaluation: The Internal assessment consists of marks secured in class tests, assignments/presentations and attendance. The Continuous assessment will comprise of tutorials and attendance. Some of the activities that may be done as component of tutorials are as follows:

- Assignments/Presentations.
- Literature review
- Book review
- Project activity (group)
- Research cum presentation
- Term Paper writing
- Group discussion

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

DSE : Engaging with 21st Century French and Francophone Literature

Credit Distribution, Eligibility and Pre-requisites of the Course

Course Title & Code	Credits	Credit Distribution of the Course			Eligibility Criteria	Prerequisite of the Course
		Lecture	Tutorial	Practical/ Practice		
Engaging with 21st Century French and Francophone Literature	04	3	1	0	As per the admission criteria	B2 Level in French

Learning Objectives

- To introduce students to major trends, themes, and innovations in French and Francophone literature since 2000.
- To analyse how contemporary literature engages with globalization, migration, memory, identity, and new media.
- To explore emerging genres (autofiction, micro-fiction, graphic novels, digital literature).
- To situate contemporary works within broader cultural, political, and theoretical frameworks.

Learning Outcomes

At the end of the semester, students:

- will be able to identify key authors, movements, and genres of 21st-century French and Francophone literature.
- will be able to critically analyse texts in relation to themes of memory, migration, gender, and globalization.
- will be able to apply contemporary literary and cultural theory to the study of recent works.
- will be able to engage with interdisciplinary approaches (visual culture, digital humanities, postcolonial studies).
- will be able to produce research essays and presentations demonstrating advanced critical engagement with contemporary literature.

Syllabus:

UNIT I

9 hours

Autofiction and Life-Writing

- The rise of autofiction and hybrid forms of self-narration.
- Memory, subjectivity, and collective history.

UNIT II

12 hours

Migration, Exile, and Transnational Identities

- Literature of displacement, diaspora, and transcultural encounters.
- Francophone voices from Africa, the Caribbean, the Indian Ocean, Canada.

UNIT III	12 hours
Memory, Trauma, and Postcolonial Rewriting - Literature as testimony and rewriting of history. - Postcolonial memory and intergenerational trauma.	
UNIT IV	12 hours
New Genres and Media - Graphic novels, microfiction, and digital literature. - Literature in dialogue with visual and digital culture. Globalization, Ecology, and the Future of Literature - Literature and ecological crisis. - Global French literature and the concept of littérature-monde.	
Suggested Readings: 1. Condé, Maryse. <i>Victoire, les saveurs et les mots</i> . Paris: Mercure de France, 2006. 2. Diome, Fatou. <i>Le Ventre de l'Atlantique</i> . Paris: Anne Carrière, 2003. 3. Djébar, Assia. <i>Nulle part dans la maison de mon père</i> . Paris: Fayard, 2007. 4. Doubrovsky, Serge. <i>Le Livre brisé</i> . Paris: Gallimard, 1989 (precursor to 21st-century autofiction). 5. Ernaux, Annie. <i>Les Années</i> . Paris: Gallimard, 2008. 6. Faye, Gaël. <i>Petit pays</i> . Paris: Grasset, 2016. 7. Forsdick, Charles, and David Murphy (eds.). <i>Francophone Postcolonial Studies: A Critical Introduction</i> . London: Arnold, 2003. 8. Garrard, Greg. <i>Ecocriticism</i> . 2nd ed. London: Routledge, 2012 (theoretical framework). 9. Houellebecq, Michel. <i>La Carte et le territoire</i> . Paris: Flammarion, 2010. 10. Jauffret, Régis. <i>Microfictions</i> . Paris: Gallimard, 2007. 11. Le Bris, Michel, and Jean Rouaud (eds.). <i>Pour une littérature-monde</i> . Paris: Gallimard, 2007. 12. Lecarme, Jacques, and Lecarme-Tabone, Éliane. <i>L'Autofiction: Un genre littéraire émergent</i> . Paris: Armand Colin, 1997. 13. Moura, Jean-Marc. <i>Littératures francophones et théorie postcoloniale</i> . Paris: PUF, 1999. 14. Mukasonga, Scholastique. <i>Notre-Dame du Nil</i> . Paris: Gallimard, 2012. 15. Ollivier, Michèle, and Côté, Jean-François. <i>La Littérature numérique</i> . Paris: Hermès Science, 2011. 16. Rosenthal, Olivia, and Lionel Ruffel (eds.). <i>Littérature contemporaine: état des lieux</i> . Paris: Éditions Cécile Defaut, 2010. 17. Sansal, Boualem. <i>Le Village de l'Allemand</i> . Paris: Gallimard, 2008. 18. Satrapi, Marjane. <i>Persepolis</i> . Paris: L'Association, 2000–2003. 19. Viart, Dominique, and Bruno Vercier. <i>La Littérature française au présent: Héritage, modernité, mutations</i> . Paris: Bordas, 2005. Additional readings would be suggested by the Department on the basis of the issue chosen.	
Evaluation: The Internal assessment consists of marks secured in class tests, assignments/presentations and attendance. The Continuous assessment will comprise of tutorials and attendance. Some of the activities that may be done as component of tutorials are as follows: • Assignments/Presentations. • Literature review • Book review • Project activity (group) • Research cum presentation • Term Paper writing • Group discussion	
Note: Examination scheme and mode shall be as prescribed by the Examination Branch,	

University of Delhi, from time to time.

DSE: Popular genres in French and Francophone Literature

Credit Distribution, Eligibility and Pre-requisites of the Course

Course Title & Code	Credits	Credit Distribution of the Course			Eligibility Criteria	Prerequisite of the Course
		Lecture	Tutorial	Practical/ Practice		
Popular genres in French and Francophone Literature	04	3	1	0	As per the admission criteria	B2 Level in French

Learning Objectives:

- To introduce students to the study of popular genres in French and Francophone contexts (detective fiction, science fiction, chanson, comics, popular theatre).
- To analyze how popular literature reflects cultural, social, and political realities.
- To explore the intersections between “high” literature and mass culture.
- To examine Francophone popular forms as sites of resistance, identity, and creativity.

Learning Outcomes:

At the end of the semester, students:

- will be able to identify and critically analyze major genres and authors of popular French and Francophone literature.
- will be able to understand the historical development of popular forms from the 19th century to the present.
- will be able to apply cultural and literary theory to the study of mass and popular texts.
- will be able to compare French and Francophone popular genres with global popular culture.

Syllabus:

UNIT I	9 hours

Introduction to Popular Literature

- Defining “popular” vs. “canonical” literature.
- The rise of mass publishing in 19th-century France.

UNIT II	12 hours

Detective Fiction and Serial Narratives

UNIT III	12 hours

Speculative Function and Fantasy

UNIT IV	12 hours

Oral traditions, chanson, Comics, Slam, and Contemporary Popular Culture

Suggested Readings:

1. Alexis, Jacques-Stephen. *Compère Général Soleil*. Paris: Gallimard, 1955 (Haitian novel blending realism and the fantastic).

2. Barthes, Roland. *Mythologies*. Paris: Seuil, 1957.
3. Caribbean and African popular forms: tales, proverbs, and urban narratives.
4. Chamoiseau, Patrick. *Solibo Magnifique*. Paris: Gallimard, 1988.
5. Chartier, Roger. *Culture écrite et société: L'ordre des livres (XIV^e–XVIII^e siècle)*. Paris: Albin Michel, 1996.
6. Damasio, Alain. *La Horde du Contrevent*. Paris: La Volte, 2004.
7. Eco, Umberto. *Apocalittici e integrati*. Milan: Bompiani, 1964 (French trans. *Apocaliptiques et intégrés*. Paris: Grasset, 1968).
8. Hampâté Bâ, Amadou. *L'Étrange destin de Wangrin*. Paris: Union Générale d'Éditions, 1973.
9. Leblanc, Maurice. *Arsène Lupin, gentleman-cambrioleur*. Paris: Lafitte, 1907.
10. Miller, Christopher. *Nationalists and Nomads: Essays on Francophone African Literature and Culture*. Chicago: University of Chicago Press, 1998.
11. Prévos, André J.M. *Sociologie du rap français*. Paris: L'Harmattan, 1996.
12. Satrapi, Marjane. *Persepolis*. Paris: L'Association, 2000–2003.
13. Scaggs, John. *Crime Fiction*. London: Routledge, 2005 (theoretical overview).
14. Sfar, Joann. *Le Chat du rabbin*. Paris: Dargaud, 2002.
15. Sue, Eugène. *Les Mystères de Paris*. Paris: Garnier-Flammarion, 1989 (orig. 1842–43).
16. Thiesse, Anne-Marie. *Le Roman du quotidien: Lecteurs et lectures populaires à la Belle Époque*. Paris: Seuil, 1984.
17. Verne, Jules. *Voyage au centre de la Terre*. Paris: Hetzel, 1864.

Additional material will be provided by the Department.

Evaluation: The Internal assessment consists of marks secured in class tests, assignments/presentations and attendance. The Continuous assessment will comprise of tutorials and attendance. Some of the activities that may be done as component of tutorials are as follows:

- Assignments/Presentations.
- Literature review
- Book review
- Project activity (group)
- Research cum presentation
- Term Paper writing
- Group discussion

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

DSE: Advanced Thematic Studies in French & Francophone Literature

Credit Distribution, Eligibility and Pre-requisites of the Course

Course Title & Code	Credits	Credit Distribution of the Course			Eligibility Criteria	Prerequisite of the Course
		Lecture	Tutorial	Practical/ Practice		
Advanced Thematic Studies in	04	3	1	0	As per the admission criteria	B2 Level in French

French & Francophone Literature						

Learning Objectives:

- To study of a particular theme along with the narrative and cultural and literary strategies involved. A new theme is chosen every year.
- To develop analytical skills to study a literary theme.
- To develop the capacity to distinguish between theme and motif in Literature.
- To develop an understanding of critical issues related to the chosen theme.

Learning Outcomes:

At the end of the semester, students:

- will be able to understand the theme along with the narrative, cultural and literary strategies involved.
- will be able to critically engage with various aspects involved to analyse the theme.
- will be able to analyse a variety of narrative and generic techniques to represent the same theme.

Syllabus:**UNIT I** **12 hours**

Study of the theoretical questions related to the theme

UNIT II **12 hours**

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

UNIT III **12 hours**

Study of the formal devices deployed to depict the theme

UNIT IV **9 Hours**

Comparative analysis of the studied texts

Suggested themes:

Autobiography, Travel and Migration, Diversity and Unity in Multicultural Societies, Narrative Spaces, Popular Fiction, Literature and history, Urban spaces and cityscapes, India in other Literature, Experimental Literature, Imaginary Homelands, Life Writing, Places in Literature, Literary Islands, Corporeality, or other similar themes. The theme will be announced at the beginning of the academic year.

Suggested Readings:

6. Bennett, Andrew, and Nicholas Royle. *An Introduction to Literature, Criticism and Theory*. Harlow: Pearson Education Limited. 2009
 7. Barthes, R., Kayser, W., Booth, W., Hamon, P. *Poétique du récit*, Editions du Seuil, Paris, 1977.
 8. Escarpit Robert et al., *Le littéraire et le social*, Flammarion, 1970.
 9. Patillon, Michel, *Précis d'analyse littéraire : structures de la fiction*, Nathan, 1974
 10. Waugh, Patricia. *Literary Theory and Criticism: An Oxford Guide*. Oxford: OUP, 2006
- Readings would be suggested by the Department on the basis of the theme chosen.

Additional material may be provided by the Department.

Evaluation: The Internal assessment consists of marks secured in class tests, assignments/ presentations and attendance. The Continuous assessment will comprise of tutorials and attendance. Some of the activities that may be done as component of tutorials are as follows:

- Assignments/Presentations.
- Literature review
- Book review

- Project activity (group)
- Research cum presentation
- Term Paper writing
- Group discussion

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

SBC: Designing and Conducting Surveys

Credit Distribution, Eligibility and Pre-requisites of the Course

Course Title & Code	Credits	Credit Distribution of the Course			Eligibility Criteria	Prerequisite of the Course
		Lecture	Tutorial	Practical/ Practice		
Designing and Conducting Surveys	02	01	0	01	As per the admission criteria	B2 Level in French

Learning Objectives:

- Familiarising students with basic techniques of data collection and surveys
- Enabling students to design sample sizes and effective survey questions
- Familiarising students with basic methodologies and tools for analysis and interpretation of data
- Familiarising students with basic software and IT Tools for data collection analysis and interpretation

Learning Outcomes:

At the end of the semester, students:

- will be able to define goals, target audience and survey methods.
- Will be able to make ethical decisions related to anonymity and consent of the participants.
- will be able to design questionnaires to conduct effective surveys.
- will be able to use various software and online platforms designed for data collection
- will learn how to analyse and interpret data
- will learn to present the survey findings in the form of a detailed report.

Syllabus:

UNIT I:

7 hours

Understanding Survey Research Fundamentals

- **Defining Research Goals:** Clearly articulating what one wants to achieve with the survey.
- **Identifying Target Audience:** Determining who one needs to survey and why.

• Choosing the Right Survey Method: Understanding different types of surveys (online, paper, etc.) and their suitability. • Sampling Techniques: Learning about probability and non-probability sampling methods. • Ethical Considerations: Understanding issues related to privacy, anonymity, and informed consent.	
UNIT II:	8 hours
Designing Effective Survey Questions • Question Types: Learning about open-ended, closed-ended, and multiple-choice questions and when to use them. • Question Wording: Learning how to avoid bias, ambiguity, and leading questions. • Question Sequencing: Understanding how to organize questions logically and effectively. • Visual Aids: Learning how to use visuals to improve clarity and engagement.	
Practical Component	30 hours
Distributing and Collecting Data • Choosing the Right Platform: Exploring different survey software and online platforms like Qualtrics, SurveyMonkey, and Google Forms. • Pilot Testing: Learning how to test your survey before deploying it to a larger audience. • Data Collection Methods: Understanding how to distribute surveys via email, social media, or other channels. • Response Rate Optimization: Learning how to increase participation and reduce bias. • Data Cleaning: Learning how to identify and correct errors in your data. Analyzing and Interpreting Survey Results • Statistical Analysis: Understanding basic statistical concepts and how to analyze survey data. • Data Visualization: Learning how to present the findings in a clear and concise manner. Drawing Conclusions: Understanding how to interpret the findings and draw meaningful conclusions.	
Writing a Survey Report • Structuring the Report: Learning how to organize your findings in a logical and coherent manner. • Presenting Data: Understanding how to present your findings in tables, charts, and graphs. • Interpreting Results: Learning how to explain your findings in a clear and concise manner. • Making Recommendations: Learning how to use your findings to make informed decisions.	
Suggested Readings: Henry Rouanet, Brigitte Le Roux, <i>Analyse des données multidimensionnelles</i> , Dunod, 1993 Louis M. Rea, Richard A. Parker, <i>Designing and Conducting Survey Research: A Comprehensive Guide, 4th Edition</i> , Jossey-Bass, 2014. N. Berthier, <i>Les techniques d'enquête en sciences sociales : méthodes et exercices corrigés</i> , Armand Colin, 2023. S. Alami, D. Desjeux, I. Garabuau-Moussaoui, <i>Les méthodes qualitatives</i> , Presses Universitaires de France : Que Sais-Je ?, 2022	
Note: Examination scheme and mode shall be as prescribed by the Examination Branch, University of Delhi, from time to time.	

SBC: Advanced Research Tools in French and Francophone Studies

Credit Distribution, Eligibility and Pre-requisites of the Course

Course Title & Code	Credits	Credit Distribution of the Course			Eligibility Criteria	Prerequisite of the Course
		Lecture	Tutorial	Practical/ Practice		
Advanced Research Tools in French and Francophone Studies	02	01	0	01	As per the admission criteria	B2 Level in French

Learning Objectives:

- To introduce students to advanced bibliographical, archival, and digital research tools relevant to French and Francophone studies.
- To train students in corpus building, digital text analysis, and data visualization for literary and cultural research.
- To develop skills in using specialized databases, reference management systems, and digital archives.
- To prepare students for independent, interdisciplinary, and technology-enhanced research projects.

Learning Outcomes:

At the end of the semester, students:

- will be able to identify and use specialized bibliographic and archival resources in French and Francophone studies.
- will be able to apply digital humanities tools (text mining, mapping, visualization) to literary and cultural materials.
- will be able to manage bibliographies and citations with reference management software (Zotero, EndNote, Mendeley).
- will be able to design and present a mini digital research project integrating advanced tools.
- will be able to critically evaluate the epistemological and ethical implications of digital research in the humanities.

Syllabus:

UNIT I

7 hours

Bibliographical and Archival Research Tools

- Advanced bibliographic databases: MLA International Bibliography, Cairn.info, Persée, Gallica (BnF).
- Archives and digital repositories for French and Francophone studies.
- Reference management systems (Zotero, EndNote, Mendeley).
- Research ethics and citation practices.

UNIT II

8 hours

Digital Humanities and Analytical Tools (Theoretical) • Introduction to Digital Humanities in French and Francophone contexts. • Text encoding (TEI), corpus linguistics, and distant reading. • Tools for text analysis (Voyant Tools, AntConc), mapping (Palladio, ArcGIS), and visualization (Gephi). • Case studies: digital editions of French texts, Francophone cultural heritage projects.	
Practical Component	30 hours
• Hands-on training in bibliographic databases (MLA, Cairn, Persée, Gallica). • Building and managing a digital corpus of French/Francophone texts. • Using Zotero/EndNote for annotated bibliographies. • Applying text analysis and visualization tools to a selected corpus. • Final project: mini digital research portfolio (annotated bibliography + corpus analysis + visualization).	
Suggested Readings: 1. Booth, Wayne C., Gregory G. Colomb, and Joseph M. Williams. <i>The Craft of Research</i>. 4th ed. Chicago: University of Chicago Press, 2016. 2. Gibaldi, Joseph. <i>MLA Handbook</i>. 9th ed. New York: Modern Language Association, 2021. 3. Moretti, Franco. <i>Distant Reading</i>. London: Verso, 2013. 4. Pierazzo, Elena. <i>Digital Scholarly Editing: Theories and Practices</i>. Farnham: Ashgate, 2015. 5. Rockwell, Geoffrey, and Stéfan Sinclair. <i>Hermeneutica: Computer-Assisted Interpretation in the Humanities</i>. Cambridge, MA: MIT Press, 2016. 6. Schreibman, Susan, Ray Siemens, and John Unsworth (eds.). <i>A New Companion to Digital Humanities</i>. 2nd ed. Oxford: Wiley-Blackwell, 2016. 7. Svensson, Patrik. <i>Big Digital Humanities: Imagining a Meeting Place for the Humanities and the Digital</i>. Ann Arbor: University of Michigan Press, 2016. 8. Terras, Melissa. <i>Digitisation and Digital Resources in the Humanities</i>. London: Routledge, 2011. 9. Turabian, Kate L. <i>A Manual for Writers of Research Papers, Theses, and Dissertations</i>. 9th ed. Chicago: University of Chicago Press, 2018. Additional material may be provided by the Department.	
Note: Examination scheme and mode shall be as prescribed by the Examination Branch, University of Delhi, from time to time.	

SBC: Introduction to audio-visual translation

Credit Distribution, Eligibility and Pre-requisites of the Course

Course Title & Code	Credits	Credit Distribution of the Course			Eligibility Criteria	Prerequisite of the Course
		Lecture	Tutorial	Practical/ Practice		
Introduction to audio-visual	02	01	0	01	As per the admission	B2 Level in French

translation					criteria	

Learning Objectives:

- To introduce students to the principles and practices of audiovisual translation (AVT) with a focus on dubbing and subtitling in French.
- To familiarize students with the linguistic, cultural, and technical constraints of dubbing and subtitling.
- To develop practical skills in script adaptation, timing, synchronization, and subtitling software.
- To encourage critical reflection on the cultural, ethical, and professional dimensions of AVT.

Learning Outcomes:

At the end of the semester, students:

- will be able to demonstrate knowledge of theoretical frameworks in audiovisual translation.
- will be able to identify and analyse the linguistic, cultural, and technical challenges of dubbing and subtitling in French.
- will be able to use specialized tools (e.g., Subtitle Workshop, Aegisub) to produce subtitles and dubbed scripts.
- will be able to adapt dialogues for dubbing while respecting lip-sync, rhythm, and register.
- will be able to critically evaluate professional dubbing and subtitling practices in Francophone contexts.

Syllabus:**UNIT I****8 hours**

Theoretical Foundations of Audiovisual Translation

- History and development of dubbing and subtitling in France and Francophone countries.
- Key concepts: synchronization, equivalence, domestication vs. foreignization.
- Cultural transfer and censorship in AVT.

UNIT II**7 hours**

Linguistic and Technical Aspects

- Constraints of subtitling: space, time, segmentation, readability.
- Constraints of dubbing: lip-sync, isochrony, kinaesthetic synchrony.
- Register, tone, and cultural adaptation in French.
- Professional standards and ethics in AVT.

Practical**30 hours**

- Hands-on training with subtitling software (Aegisub, Subtitle Workshop).
- Creating subtitles for short French films or TV excerpts.
- Dubbing workshop: adapting scripts, recording voices, and synchronizing with visuals.
- peer review and critique of student projects.
- Final project: produce a subtitled and dubbed version of a short audiovisual extract in French.

Suggested Readings:

1. Drucker, Johanna. *Graphesis: Visual Forms of Knowledge Production*. Cambridge, MA: Harvard University Press, 2014.
2. Armstrong, Nigel, and Federico M. Federici. *Translating Voices, Translating Regions*. Rome: Aracne, 2006.
3. Baker, Mona. *Translation and Conflict: A Narrative Account*. London: Routledge, 2006 (for cultural/ethical dimensions).

4. Bogucki, Łukasz, and Mikołaj Deckert (eds.). *The Palgrave Handbook of Audiovisual Translation and Media Accessibility*. London: Palgrave Macmillan, 2020.
5. Chaume, Frederic, and Jean-Noël Pappens. *Doublage et sous-titrage: Guide d'une profession en plein essor*. Paris: L'Harmattan, 2021.
6. Chaume, Frederic. *Audiovisual Translation: Dubbing*. London: Routledge, 2020.
7. Chaume, Frederic. *Audiovisual Translation: Research and Practice*. London: Routledge, 2012.
8. Díaz-Cintas, Jorge, and Aline Remael. *Audiovisual Translation: Subtitling*. 2nd ed. London: Routledge, 2021.
9. Díaz-Cintas, Jorge, and Gunilla Anderman (eds.). *Audiovisual Translation: Language Transfer on Screen*. London: Palgrave Macmillan, 2009.
10. Gambier, Yves (ed.). *La Traduction audiovisuelle: un genre en expansion*. Meta 49, no. 1 (2004).
11. Pérez-González, Luis. *Audiovisual Translation: Theories, Methods and Issues*. London: Routledge, 2014.
12. Remael, Aline, and Josélia Neves (eds.). *Audiovisual Translation: Taking Stock*. Amsterdam: John Benjamins, 2022.
13. Sokoli, Stavroula. "Subtitling Norms in France: A Case Study." *Meta* 54, no. 1 (2009): 37–50.

Additional material may be provided by the Department.

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

MASTER OF ARTS (FRENCH STUDIES)

**COURSES FOR TWO-YEAR PG (FRENCH STUDIES) PROGRAMME
(BASED ON NEP-2020)**

Semester I and II

Structure 3 (Level 6.5): Research



**DEPARTMENT OF GERMANIC & ROMANCE STUDIES
FACULTY OF ARTS
UNIVERSITY OF DELHI
DELHI-110007**

**W.E.F FROM JULY 2025 AS PER PGCF
BASED ON NEP-2020**

Courses for One-Year PG (French Studies) Programme

1st Year (Semesters 1& 2) of PG curricular structure for 1-year PG Programme with only Research

Structure 3 (Level 6.5): Research

Semesters I& II

Total: 22 Credits

Programme Eligibility

4 Years B.A (Hons.) in French with research

4 Years B.A (Prog.) with Major in French

Semester-I

Credit 22

Discipline Specific Course (DSC): Credits 4

Course Title	Credits
DSC-7: Perspectives in Theory and Criticism	4

Discipline-Specific Elective (DSE) - Any 01 from pool: Credits 4

Course Title	Credits
DSE 14 - Literature and Migration	4
DSE 15 - New Literary Genres	4
DSE 16 - Travel Writing	4
DSE 17 - Exploring History and Memory through French and Francophone Literature	4
DSE 18 - Introduction to Literary Translation	4

Skill-Based Courses (SBC) - 02 from the pool: Credits 4

Course Title	Credits
Advanced Research Tools in French and Francophone Studies	2
Advanced Research Methodology	2

Dissertation/ Academic Project: Credits 10

Semester-II

Credit 22

Discipline-Specific Elective (DSE) - Any 01 from pool: Credits 4

Course Title	Credits
DSE 19 - Evolution of a Genre: Theatre	4
DSE 20 - Evolution of a Genre: Poetry	4
DSE 21 - Methodology of Teaching French as a Foreign Language: Theory and Practice-2	4
DSE 22 - Introduction to Technical and Scientific Translation	4

DSE 23 - Engaging with 21st Century French and Francophone Literature	4
DSE 24 - Popular genres in French and Francophone Literature	4
DSE 25 - Advanced Thematic Studies in French & Francophone Literature	4

Skill-Based Courses (SBC) - 01: Credits 2

Course Title	Credits
Techniques of Research Writing	2

Dissertation/ Academic Project: Credits 16

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Semester I**Credits 22****DSC-1: Perspectives in Theory & Criticism****Credit Distribution, Eligibility and Pre-requisites of the Course**

Course Title & Code	Credits	Credit Distribution of the Course			Eligibility Criteria	Prerequisite of the Course
		Lecture	Tutorial	Practical/ Practice		
Perspectives in Theory & Criticism	04	3	1	0	As per the admission criteria	B2 Level in French

Learning Objectives:

- To introduce students to the major schools of literary theory and criticism from antiquity to the present.
- To develop critical skills for analyzing texts through multiple theoretical frameworks.
- To situate literary theory within broader intellectual, cultural, and historical contexts.
- To encourage comparative and interdisciplinary approaches to literature.

Learning Outcomes:

At the end of the semester, students:

- will be able to demonstrate knowledge of key theoretical movements and thinkers in literary criticism.
- will be able to apply theoretical frameworks (structuralist, poststructuralist, feminist, postcolonial, etc.) to literary texts.
- will be able to critically evaluate the strengths and limitations of different critical perspectives.
- Will be able to engage with primary theoretical texts and secondary scholarship in a scholarly manner.
- Will be able to produce advanced research essays that integrate theory and textual analysis.

Syllabus:**UNIT I****9 hours**

Introduction: Definitions of literary and cultural theory

Difference between Theory and Criticism

A historical overview of literary theory: from the Greek and Roman origins to Romantic aesthetics: imagination, genius, and subjectivity, as well as Realism and the rise of historical/philological criticism.

UNIT II**12 hours**

Emergence of Critical Theory:

-Socio-historical Criticism and commentary

-Freud, Lacan, and psychoanalytic criticism. -Feminist interventions: gender, language, and representation.	
UNIT III	12 hours
Structuralism and Poststructuralism -Saussurean linguistics and structuralist narratology. -Derrida, deconstruction, and the critique of logocentrism. -Barthes and the “death of the author.” -Foucault’s Order of Discourse	
UNIT IV	12 hours
-Postcolonial critique: hybridity, subalternity, empire. -Decoloniality -Cultural studies: popular culture, identity, and power. -Ecocriticism and new directions in theory.	
Suggested Readings: 1. Aristotle. <i>Poetics</i> . Trans. Malcolm Heath. London: Penguin Classics, 1996. 2. Barthes, Roland. <i>Image-Music-Text</i> . Trans. Stephen Heath. New York: Hill and Wang, 1977. 3. Bhabha, Homi K. <i>The Location of Culture</i> . London: Routledge, 1994. 4. Coleridge, Samuel Taylor. <i>Biographia Literaria</i> . Ed. James Engell and W. Jackson Bate. Princeton: Princeton University Press, 1983. 5. Derrida, Jacques. <i>Of Grammatology</i> . Trans. Gayatri Chakravorty Spivak. Baltimore: Johns Hopkins University Press, 1976. 6. Eagleton, Terry. <i>Literary Theory: An Introduction</i> . 2nd ed. Minneapolis: University of Minnesota Press, 1996. 7. Freud, Sigmund. <i>The Interpretation of Dreams</i> . Trans. James Strachey. New York: Basic Books, 2010 (original 1900). 8. Horace. <i>Ars Poetica</i> . In <i>Classical Literary Criticism</i> . Trans. D.A. Russell and M. Winterbottom. Oxford: Oxford University Press, 1989. 9. Lacan, Jacques. <i>Écrits: A Selection</i> . Trans. Alan Sheridan. New York: Norton, 1977. 10. Longinus. <i>On the Sublime</i> . Trans. W.H. Fyfe. Cambridge, MA: Harvard University Press (Loeb Classical Library), 1995. 11. Said, Edward. <i>Orientalism</i> . New York: Pantheon, 1978. 12. Sainte-Beuve, Charles-Augustin. <i>Causeries du lundi</i> . Paris: Garnier, 1851–62 (selections). 13. Saussure, Ferdinand de. <i>Course in General Linguistics</i> . Trans. Wade Baskin. New York: McGraw-Hill, 1966. 14. Selden, Raman, Peter Widdowson, and Peter Brooker. <i>A Reader’s Guide to Contemporary Literary Theory</i> . 5th ed. London: Routledge, 2005. 15. Showalter, Elaine. <i>A Literature of Their Own: British Women Novelists from Brontë to Lessing</i> . Princeton: Princeton University Press, 1977. 16. Spivak, Gayatri Chakravorty. <i>In Other Worlds: Essays in Cultural Politics</i> . New York: Routledge, 1987. 17. Waugh, Patricia (ed.). <i>Literary Theory and Criticism: An Oxford Guide</i> . Oxford: Oxford University Press, 2006. 18. Williams, Raymond. <i>Marxism and Literature</i> . Oxford: Oxford University Press, 1977. 19. Wordsworth, William. <i>Preface to Lyrical Ballads</i> (1802). In <i>Wordsworth’s Literary Criticism</i> . Ed. W.J.B. Owen. London: Routledge, 1974. Additional material will be provided by the Department.	
Evaluation: The Internal assessment consists of marks secured in class tests, assignments/	

presentations and attendance. The Continuous assessment will comprise of tutorials and attendance. Some of the activities that may be done as component of tutorials are as follows:

- Assignments/Presentations.
- Literature review
- Book review
- Project activity (group)
- Research cum presentation
- Term Paper writing
- Group discussion

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

DSE 14: Literature and Migration

Credit Distribution, Eligibility and Pre-requisites of the Course

Course Title & Code	Credits	Credit Distribution of the Course			Eligibility Criteria	Prerequisite of the Course
		Lecture	Tutorial	Practical/ Practice		
Literature and Migration	04	3	1	0	As per the admission criteria	B2 Level in French

Learning Objectives:

- To explore the literary representations of migration, exile, and displacement in French and Francophone contexts.
- To analyse how literature reflects and critiques historical, cultural, and political experiences of migration.
- To examine the intersections of identity, memory, language, and belonging in migrant narratives.
- To engage with theoretical frameworks (postcolonialism, diaspora studies, transnationalism) in relation to literary texts.

Learning Outcomes:

At the end of the semester, students:

- will be able to identify and critically analyse major French and Francophone texts dealing with migration and displacement.
- will be able to apply theoretical perspectives (postcolonial, feminist, diasporic) to literary works.
- will be able to understand the historical and socio-political contexts of migration in Francophone regions (Maghreb, Sub-Saharan Africa, Caribbean, Indian Ocean, Canada).

Syllabus:

UNIT I

9 hours

Theoretical Frameworks of Migration and Displacement
- Concepts: exile, diaspora, hybridity, transculturalism.

- Migration as a literary theme: memory, identity, and belonging.	
UNIT II	10 hours
Colonial and Postcolonial Displacements - Migration in colonial and postcolonial contexts. - Representations of forced displacement, exile, and cultural alienation.	
UNIT III	14 hours
Maghrebi and Beur Literature - Migration from North Africa to France. - Identity, marginalization, and cultural hybridity. Sub-Saharan and Caribbean Francophone Voices - Migration, exile, and displacement in African and Caribbean contexts. - The role of memory, trauma, and cultural survival. Writings from the Indian Ocean Coolitude, memories of Indentured labour, Insularity	
UNIT IV	11 Hours
Contemporary Perspectives and Transnational Identities - Migration in the 21st century: globalization, exile, and refugee crises. - Literature of second-generation immigrants and transnational identities.	
Suggested Readings: 1. Begag, Azouz. <i>Le Gone du Chaâba</i>. Paris: Éditions du Seuil, 1986. 2. Bhabha, Homi K. <i>The Location of Culture</i>. London: Routledge, 1994. 3. Brah, Avtar. <i>Cartographies of Diaspora: Contesting Identities</i>. London: Routledge, 1996. 4. Cambria, Domenico. "Exil et migration. Réflexions autour d'expériences et de vécus littéraires." <i>Voix plurielles</i> 18, no. 2 (2021): 124–126. 5. Césaire, Aimé. <i>Cahier d'un retour au pays natal</i>. Paris: Présence Africaine, 1983 (original 1939). 6. Clifford, James. <i>Routes: Travel and Translation in the Late Twentieth Century</i>. Cambridge, MA: Harvard University Press, 1997. 7. Condé, Maryse. <i>Traversée de la mangrove</i>. Paris: Mercure de France, 1989. 8. Coulibaly, Adama & Konan, Yao Louis (eds.). <i>Les écritures migrantes: de l'exil à la migration littéraire dans le roman francophone</i>. Paris: L'Harmattan, 2015. 9. Diome, Fatou. <i>Le Ventre de l'Atlantique</i>. Paris: Anne Carrière, 2003. 10. Djébar, Assia. <i>L'Amour, la fantasia</i>. Paris: Éditions Albin Michel, 1985. 11. Faye, Gaël. <i>Petit pays</i>. Paris: Grasset, 2016. 12. Hall, Stuart. <i>Cultural Identity and Diaspora</i>. In <i>Colonial Discourse and Post-Colonial Theory: A Reader</i>, eds. Patrick Williams and Laura Chrisman. London: Harvester Wheatsheaf, 1994, pp. 392–403. 13. Hargreaves, Alec G. <i>Voices from the North African Immigrant Community in France: Immigration and Identity in Beur Fiction</i>. Oxford: Berg, 1991. 14. Lionnet, Françoise. <i>Postcolonial Representations: Women, Literature, Identity</i>. Ithaca: Cornell University Press, 1995. 15. Memmi, Albert. <i>La Statue de sel</i>. Paris: Gallimard, 1953. 16. Mukasonga, Scholastique. <i>Notre-Dame du Nil</i>. Paris: Gallimard, 2012. 17. Rutherford, Jonathan (ed.). <i>Identity: Community, Culture, Difference</i>. London: Lawrence & Wishart, 1990. 18. Said, Edward. <i>Reflections on Exile and Other Essays</i>. Cambridge, MA: Harvard University Press, 2000. 19. Salvayre, Lydie. <i>Pas pleurer</i>. Paris: Éditions du Seuil, 2014. 20. Sansal, Boualem. <i>Le Village de l'Allemand</i>. Paris: Gallimard, 2008.	

21. Sebbar, Leïla. *Shérazade, 17 ans, brune, frisée, les yeux verts*. Paris: Stock, 1982.
Additional material may be provided by the Department.

Evaluation: The Internal assessment consists of marks secured in class tests, assignments/presentations and attendance. The Continuous assessment will comprise of tutorials and attendance. Some of the activities that may be done as component of tutorials are as follows:

- Assignments/Presentations.
- Literature review
- Book review
- Project activity (group)
- Research cum presentation
- Term Paper writing
- Group discussion

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

DSE 15: New Literary Genres

Credit Distribution, Eligibility and Pre-requisites of the Course

Course Title & Code	Credits	Credit Distribution of the Course			Eligibility Criteria	Prerequisite of the Course
		Lecture	Tutorial	Practical/ Practice		
New Literary Genres	04	3	1	0	As per the admission criteria	B2 Level in French

Learning Objectives:

- To introduce students to emerging and hybrid literary genres in contemporary French and Francophone literature.
- To analyse how new genres reflect cultural, political, and technological transformations.
- To explore the intersections of literature with visual culture, digital media, and performance.
- To situate new genres within broader debates on postmodernism, globalization, and identity.
- To develop critical tools for analysing brevity, fragmentation, and multimodality in literature.

Learning Outcomes:

At the end of the semester, students:

- will be able to identify and critically analyse new and hybrid genres in French and Francophone writing, such as autofiction, flash narratives, microstories, testimonial writing, and graphic novels.
- will be able to understand the socio-cultural and historical contexts that gave rise to these genres.

• will be able to apply theoretical frameworks (postmodernism, postcolonialism, media and cultural studies) to contemporary texts. • will be able to produce research essays and presentations that demonstrate advanced critical engagement with new literary forms.	
Syllabus:	
UNIT I	12 hours
Autofiction and Life-Writing - The rise of autofiction in late 20th-century French literature. - Blurring boundaries between autobiography, fiction, and testimony. -Memory, subjectivity, and self-narration. Testimonial and Post-Genocide Writing - Literature as witness: trauma, memory, and testimony.	
UNIT II	12 hours
Graphic Novels and Visual Narratives - The rise of the bande dessinée and graphic memoirs. - Visual storytelling as a new literary form.	
UNIT III	12 hours
Flash Narratives and Microstories -The aesthetics of brevity: microrécits, nouvelles très courtes, minifiction. -Fragmentation, ellipsis, and the poetics of the instant. -Francophone microfiction as a response to digital culture and globalization.	
UNIT IV	9 hours
Digital and Experimental Genres - Literature in the digital age: blogs, hypertext, and multimedia narratives. - Performance, slam poetry, and spoken word in Francophone contexts.	
Suggested Readings: 1. Chevillard, Éric. <i>Démolir Nisard</i>. Paris: Minuit, 1993 (fragmentary narrative style). 2. Doubrovsky, Serge. <i>Fils</i>. Paris: Galilée, 1977. 3. Ernaux, Annie. <i>Les Années</i>. Paris: Gallimard, 2008. 4. Forsdick, Charles, and Murphy, Feroza Basu (eds.). <i>Francophone Postcolonial Studies: A Critical Introduction</i>. London: Arnold, 2003. 5. Glissant, Édouard. <i>Poétique de la Relation</i>. Paris: Gallimard, 1990. 6. Groensteen, Thierry. <i>Système de la bande dessinée</i>. Paris: PUF, 1999. 7. Hatzfeld, Jean. <i>Dans le nu de la vie: Récits des marais rwandais</i>. Paris: Seuil, 2000. 8. Hutcheon, Linda. <i>A Poetics of Postmodernism: History, Theory, Fiction</i>. New York: Routledge, 1988. 9. Jauffret, Régis. <i>Microfictions</i>. Paris: Gallimard, 2007. 10. Kassabian, Anahid. <i>Ubiquitous Listening: Affect, Attention, and Distributed Subjectivity</i>. Berkeley: University of California Press, 2013 (for performance and media theory). 11. Lauro, Sarah. <i>The Transatlantic Zombie: Slavery, Rebellion, and Living Death</i>. New Brunswick: Rutgers University Press, 2015 12. Lecarme, Jacques, and Lecarme-Tabone, Éliane. <i>L'Autofiction: Un genre littéraire émergent</i>. Paris: Armand Colin, 1997. 13. Miller, Christopher. <i>Nationalists and Nomads: Essays on Francophone African Literature and Culture</i>. Chicago: University of Chicago Press, 1998. 14. Mukasonga, Scholastique. <i>Inyenzi ou les cafards</i>. Paris: Gallimard, 2006. 15. Ollivier, Michèle, and Côté, Jean-François. <i>La Littérature numérique</i>. Paris: Hermès Science, 2011. 16. Ricœur, Paul. <i>La Mémoire, l'histoire, l'oubli</i>. Paris: Seuil, 2000 (selections). 17. Satrapi, Marjane. <i>Persepolis</i>. Paris: L'Association, 2000–2003.	

18. Sfar, Joann. *Le Chat du rabbin*. Paris: Dargaud, 2002.

Additional readings would be suggested by the Department on the basis of the authors selected.

Evaluation: The Internal assessment consists of marks secured in class tests, assignments/presentations and attendance. The Continuous assessment will comprise of tutorials and attendance. Some of the activities that may be done as component of tutorials are as follows:

- Assignments/Presentations.
- Literature review
- Book review
- Project activity (group)
- Research cum presentation
- Term Paper writing
- Group discussion

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

DSE 16: Travel Writing

Credit Distribution, Eligibility and Pre-requisites of the Course

Course Title & Code	Credits	Credit Distribution of the Course			Eligibility Criteria	Prerequisite of the Course
		Lecture	Tutorial	Practical/ Practice		
Travel Writing	04	3	1	0	As per the admission criteria	B2 Level in French

Learning Objectives:

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

Learning Outcomes:

At the end of the semester, students:

- will be able to identify key authors, texts, and traditions in French and Francophone travel writing.
- will be able to critically interpret travel narratives using literary and cultural theory.
- will be able to evaluate the role of travel writing in shaping perceptions of geography,

culture, and identity. • will be able to produce analytical essays and presentations that demonstrate nuanced understanding of travel literature. • will be able to reflect on the ethical and political dimensions of travel writing, especially in colonial and postcolonial contexts.	
Syllabus:	
UNIT I	10 hours
Introduction to Travel Writing - Defining travel writing: genre, hybridity, and narrative strategies. - Historical overview: from medieval pilgrimage accounts to Enlightenment exploration. - The role of travel writing in shaping European knowledge of the world. - Key concepts: exoticism, alterity, ethnography, and narrative authority.	
UNIT II	12 hours
Colonial Encounters and Representations -Travel writing as a tool of empire: mapping, cataloguing, and “othering.” -Representations of Africa, Asia, and the Caribbean in French colonial travelogues. -The tension between discovery and domination.	
UNIT III	11 hours
Francophone Rewritings and Postcolonial Perspectives - Francophone authors reclaiming the travel narrative. - Subverting colonial discourse: irony, resistance, and re-appropriation. - Travel as exile, migration, and return.	
UNIT IV	12 hours
Travel, Identity, and Self-Discovery - Travel as a metaphor for identity formation. - Gendered perspectives in travel writing. - The blurred line between autobiography, memoir, and travelogue. Travel writing in the age of tourism and mobility. -Ecocriticism and travel: landscapes, environment, and sustainability. -Digital travel narratives and blogs in Francophone contexts.	
Suggested Readings: 1. Bougainville, Louis-Antoine de. Voyage autour du monde par la frégate La Boudeuse et la flûte L'Étoile (1766–1769). Paris: Saillant & Nyon, 1771. Modern edition: Paris: Gallimard, coll. “Folio,” 1982. 2. Bouvier, Nicolas. L'Usage du monde. Paris: Payot, 1963. Rééd. Paris: La Découverte/Poche, 2014. 3. Cartier, Jacques. The Voyages of Jacques Cartier. Translated and edited by Henry Percival Biggar. Toronto: University of Toronto Press, 1993. 4. Césaire, Aimé. Cahier d'un retour au pays natal. Paris: Bordas, 1947. Édition critique: Paris: Présence Africaine, 1983. 5. Condé, Maryse. Traversée de la mangrove. Paris: Mercure de France, 1989. 6. Ernaux, Annie. Journal du dehors. Paris: Gallimard, 1993. 7. Forsdick, Charles. Travel in Twentieth-Century French and Francophone Cultures: The Persistence of Diversity. Oxford: Oxford University Press, 2005. 8. Pratt, Mary Louise. Imperial Eyes: Travel Writing and Transculturation. London: Routledge, 1992 (2nd ed. 2008). 9. Youngs, Tim (ed.). The Cambridge Companion to Travel Writing. Cambridge: Cambridge University Press, 2002. 10. Forsdick, Charles & Murphy, Feroza Basu (eds.). Francophone Postcolonial Studies: A Critical Introduction. London: Arnold, 2003.	

11. Hargreaves, Alec G. Post-Colonial Cultures in France. London: Routledge, 1997.
12. Lionnet, Françoise. Postcolonial Representations: Women, Literature, Identity. Ithaca: Cornell University Press, 1995.
13. Bongie, Chris. Islands and Exiles: The Creole Identities of Post/Colonial Literature. Stanford: Stanford University Press, 1998.
14. Clifford, James. Routes: Travel and Translation in the Late Twentieth Century. Cambridge, MA: Harvard University Press, 1997.
15. Burton, Richard D. E. Afro-Creole: Power, Opposition, and Play in the Caribbean. Ithaca: Cornell University Press, 1997.
16. Loti, Pierre. Voyages: 1872–1913. Édition établie et présentée par Claude Martin. Paris: Robert Laffont, coll. “Bouquins,” 1991.
17. Montaigne, Michel de. Essais. Édition de Pierre Villey et V.-L. Saulnier. Paris: Presses Universitaires de France, coll. “Quadrige,” 1965 (nombreuses réimpressions).
18. Montesquieu, Charles-Louis de Secondat. Lettres persanes. Édition de Jean Ehrard et Catherine Volpilhac-Augier. Oxford: Voltaire Foundation, 2004.
19. Mukasonga, Scholastique. Ce que murmurent les collines. Paris: Gallimard, coll. “Continents Noirs,” 2014. (For her diasporic/travel reflections, also Notre-Dame du Nil, Gallimard, 2012).
20. Sebbar, Leïla. Voyage en Algérie autour de ma chambre. Paris: Bleu autour, 2008. (Representative of her travel/memory narratives). Additional material will be provided by the Department.

Evaluation: The Internal assessment consists of marks secured in class tests, assignments/presentations and attendance. The Continuous assessment will comprise of tutorials and attendance. Some of the activities that may be done as component of tutorials are as follows:

- Assignments/Presentations.
- Literature review
- Book review
- Project activity (group)
- Research cum presentation
- Term Paper writing
- Group discussion

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

DSE 17: Exploring History and Memory through French and Francophone Literature

Credit Distribution, Eligibility and Pre-requisites of the Course

Course Title & Code	Credits	Credit Distribution of the Course			Eligibility Criteria	Prerequisite of the Course
		Lecture	Tutorial	Practical/ Practice		
Exploring History and Memory through	04	3	1	0	As per the admission	B2 Level in French

French and Francophone Literature					criteria	

Learning Objectives:

- To examine how French and Francophone writers engage with history, memory, and trauma.
- To analyze literary strategies of remembrance, testimony, and rewriting of the past.
- To explore the intersections of personal memory, collective memory, and national history.
- To situate literary texts within broader debates on historiography, postcolonialism, New-historicism and cultural memory.

Learning Outcomes:

At the end of the semester, students:

- will be able to identify and critically analyse major French and Francophone texts that address history and memory.
- will be able to apply theoretical frameworks (memory studies, postcolonial theory, trauma studies) to literary works.
- will be able to understand the role of literature in shaping cultural and collective memory.
- will be able to produce advanced research essays linking literary analysis with historical and theoretical perspectives.

Syllabus:**UNIT I****12 hours****Theoretical Frameworks of History and Memory**

- Concepts: lieux de mémoire, collective memory, trauma, testimony.
- Literature as a site of remembrance.

UNIT II**12 hours**

French Literature and Historical Memory

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

Postcolonial Memory in Francophone Literature

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

UNIT III**12 hours**

Memory, Trauma, and Testimony in Francophone Africa

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

UNIT IV**9 hours**

Contemporary Perspectives on History and Memory

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

Suggested Readings:

1. Assmann, Aleida. *Cultural Memory and Western Civilization: Functions, Media, Archives*. Cambridge: Cambridge University Press, 2011.
2. Camus, Albert. *La Peste*. Paris: Gallimard, 1947.
3. Césaire, Aimé. *Discours sur le colonialisme*. Paris: Présence Africaine, 1955.
4. Chamoiseau, Patrick. *Texaco*. Paris: Gallimard, 1992.
5. Condé, Maryse. *Moi, Tituba sorcière... Noire de Salem*. Paris: Mercure de France, 1986.
6. Diop, Boubacar Boris. *Murambi, le livre des ossements*. Paris: Stock, 2000.

7. Djebbar, Assia. *La femme sans sépulture*. Paris: Albin Michel, 2002.
 8. Faye, Gaël. *Petit pays*. Paris: Grasset, 2016.
 9. Halbwachs, Maurice. *La Mémoire collective*. Paris: PUF, 1950.
 10. Hatzfeld, Jean. *Dans le nu de la vie: Récits des marais rwandais*. Paris: Seuil, 2000.
 11. Hirsch, Marianne. *The Generation of Postmemory: Writing and Visual Culture After the Holocaust*. New York: Columbia University Press, 2012.
 12. Hugo, Victor. *Les Misérables*. Paris: Gallimard, "Bibliothèque de la Pléiade," 1951 (original 1862).
 13. Modiano, Patrick. *Dora Bruder*. Paris: Gallimard, 1997.
 14. Mukasonga, Scholastique. *Ce que murmurent les collines*. Paris: Gallimard, 2014.
 15. Mukasonga, Scholastique. *Iguifu*. Paris: Gallimard, 2010.
 16. Nora, Pierre. *Les Lieux de mémoire*. Paris: Gallimard, 1984–1992 (selections).
 17. Ricœur, Paul. *La Mémoire, l'histoire, l'oubli*. Paris: Seuil, 2000.
 18. Rothberg, Michael. *Multidirectional Memory: Remembering the Holocaust in the Age of Decolonization*. Stanford: Stanford University Press, 2009.
 19. Sebbar, Leïla. *La Seine était rouge*. Paris: Acte Sud, 1999.
- Additional readings would be suggested by the Department on the basis of the author chosen.

Evaluation: The Internal assessment consists of marks secured in class tests, assignments/presentations and attendance. The Continuous assessment will comprise of tutorials and attendance. Some of the activities that may be done as component of tutorials are as follows:

- Assignments/Presentations.
- Literature review
- Book review
- Project activity (group)
- Research cum presentation
- Term Paper writing
- Group discussion

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

DSE 18: Introduction to Literary Translation

Credit Distribution, Eligibility and Pre-requisites of the Course

Course Title & Code	Credits	Credit Distribution of the Course			Eligibility Criteria	Prerequisite of the Course
		Lecture	Tutorial	Practical/ Practice		
Introduction to Literary Translation	04	3	1	0	As per the admission criteria	B2 Level in French

Learning Objectives:

• To introduce students to the history, theory, and practice of literary translation. • To explore key debates in translation studies: fidelity vs. creativity, domestication vs. foreignization, visibility of the translator. • To analyse case studies of translated works across genres (poetry, prose, drama). • To develop practical translation skills alongside critical reflection..	
Learning Outcomes: At the end of the semester, students: • will be able to demonstrate knowledge of major theories and approaches in literary translation. • will be able to critically evaluate translations in relation to cultural, historical, and linguistic contexts. • will be able to apply theoretical frameworks to practical translation exercises. • will be able to produce annotated translations that reflect awareness of stylistic, cultural, and ethical issues. • will be able to engage with debates on the politics of translation, including gender, postcolonialism, and globalization.	
Syllabus:	
UNIT I	9 hours
Foundations of Translation Studies -History of translation in Western and non-Western traditions. -Key concepts: equivalence, fidelity, adaptation.	
UNIT II	12 hours
Theories of Literary Translation -Structuralist and poststructuralist approaches. -Domestication vs. foreignization. -The translator's visibility.	
UNIT III	14 hours
Translation of Genres -Poetry: rhythm, sound, and untranslatability. -Prose: style, register, and cultural context. -Drama: performance, orality, and adaptation. Translation, Culture, and Power -Postcolonial translation studies. -Feminist translation practices. -Translation and world literature.	
UNIT IV	10 hours
Contemporary Perspectives and Practice -Digital tools and translation. -Globalization and translation flows. -Practical workshops: annotated translations, preparing glossaries	
Suggested Readings: 1. Bassnett, Susan, and Harish Trivedi (eds.). <i>Post-Colonial Translation: Theory and Practice</i>. London: Routledge, 1999. 2. Bassnett, Susan. <i>Translation Studies</i>. 4th ed. London: Routledge, 2014. 3. Benjamin, Walter. "The Task of the Translator." In <i>Illuminations</i>, trans. Harry Zohn. New York: Schocken, 1968. 4. Berman, Antoine. <i>La traduction et la lettre ou l'auberge du lointain</i>. Paris: Seuil, 1999. 5. Boase-Beier, Jean, Lina Fisher, and Hiroko Furukawa (eds.). <i>The Palgrave Handbook of</i>	

- Literary Translation*. London: Palgrave Macmillan, 2018.
6. Cronin, Michael. *Translation and Globalization*. London: Routledge, 2003.
 7. Eco, Umberto. *Experiences in Translation*. Toronto: University of Toronto Press, 2001.
 8. Guidère, Mathieu. *Introduction à la traductologie: Penser la traduction, hier, aujourd'hui, demain*. Bruxelles: De Boeck, 2008.
 9. Hermans, Theo (ed.). *The Manipulation of Literature: Studies in Literary Translation*. London: Croom Helm, 1985.
 10. Holmes, James S. *Translated! Papers on Literary Translation and Translation Studies*. Amsterdam: Rodopi, 1988.
 11. Ladamiral, Jean-René. *Traduire: Théorèmes pour la traduction*. Paris: Gallimard, 1979.
 12. Lefevere, André. *Translating Literature: Practice and Theory in a Comparative Literature Context*. New York: Modern Language Association, 1992.
 13. Meschonnic, Henri. *Poétique du traduire*. Lagrasse: Verdier, 1999.
 14. Munday, Jeremy. *Introducing Translation Studies: Theories and Applications*. 5th ed. London: Routledge, 2022.
 15. Spivak, Gayatri Chakravorty. "The Politics of Translation." In *Outside in the Teaching Machine*. New York: Routledge, 1993.
 16. Venuti, Lawrence (ed.). *The Translation Studies Reader*. 4th ed. London: Routledge, 2021.
 17. Venuti, Lawrence. *The Translator's Invisibility: A History of Translation*. 2nd ed. London: Routledge, 2008.
 18. Williams, Jenny, and Andrew Chesterman. *The Map: A Beginner's Guide to Doing Research in Translation Studies*. Manchester: St. Jerome, 2002.
- Additional readings would be suggested by the Department.

Evaluation: The Internal assessment consists of marks secured in class tests, assignments/presentations and attendance. The Continuous assessment will comprise of tutorials and attendance. Some of the activities that may be done as component of tutorials are as follows:

- Assignments/Presentations.
- Literature review
- Book review
- Project activity (group)
- Research cum presentation
- Term Paper writing
- Group discussion

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

SBC: Research Tools in French and Francophone Studies

Credit Distribution, Eligibility and Pre-requisites of the Course

Course Title & Code	Credits	Credit Distribution of the Course			Eligibility Criteria	Prerequisite of the Course
		Lecture	Tutorial	Practical/ Practice		

Research Tools in French and Francophone Studies	02	01	0	01	As per the admission criteria	B2 Level in French

Learning Objectives:

- To introduce students to advanced bibliographical, archival, and digital research tools relevant to French and Francophone studies.
- To train students in corpus building, digital text analysis, and data visualization for literary and cultural research.
- To develop skills in using specialized databases, reference management systems, and digital archives.
- To prepare students for independent, interdisciplinary, and technology-enhanced research projects.

Learning Outcomes:

At the end of the semester, students:

- will be able to identify and use specialized bibliographic and archival resources in French and Francophone studies.
- will be able to apply digital humanities tools (text mining, mapping, visualization) to literary and cultural materials.
- will be able to manage bibliographies and citations with reference management software (Zotero, EndNote, Mendeley).
- will be able to design and present a mini digital research project integrating advanced tools.
- will be able to critically evaluate the epistemological and ethical implications of digital research in the humanities.

Syllabus:**UNIT I****7 hours****Bibliographical and Archival Research Tools**

- Advanced bibliographic databases: MLA International Bibliography, Cairn.info, Persée, Gallica (BnF).
- Archives and digital repositories for French and Francophone studies.
- Reference management systems (Zotero, EndNote, Mendeley).
- Research ethics and citation practices.

UNIT II**8 hours****Digital Humanities and Analytical Tools (Theoretical)**

- Introduction to Digital Humanities in French and Francophone contexts.
- Text encoding (TEI), corpus linguistics, and distant reading.
- Tools for text analysis (Voyant Tools, AntConc), mapping (Palladio, ArcGIS), and visualization (Gephi).
- Case studies: digital editions of French texts, Francophone cultural heritage projects.

Practical Component**30 hours**

- Hands-on training in bibliographic databases (MLA, Cairn, Persée, Gallica).
- Building and managing a digital corpus of French/Francophone texts.
- Using Zotero/EndNote for annotated bibliographies.
- Applying text analysis and visualization tools to a selected corpus.
- Final project: mini digital research portfolio (annotated bibliography + corpus analysis + visualization).

Suggested Readings:

1. Booth, Wayne C., Gregory G. Colomb, and Joseph M. Williams. *The Craft of Research*. 4th ed. Chicago: University of Chicago Press, 2016.
2. Gibaldi, Joseph. *MLA Handbook*. 9th ed. New York: Modern Language Association, 2021.
3. Moretti, Franco. *Distant Reading*. London: Verso, 2013.
4. Pierazzo, Elena. *Digital Scholarly Editing: Theories and Practices*. Farnham: Ashgate, 2015.
5. Rockwell, Geoffrey, and Stéfan Sinclair. *Hermeneutica: Computer-Assisted Interpretation in the Humanities*. Cambridge, MA: MIT Press, 2016.
6. Schreibman, Susan, Ray Siemens, and John Unsworth (eds.). *A New Companion to Digital Humanities*. 2nd ed. Oxford: Wiley-Blackwell, 2016.
7. Svensson, Patrik. *Big Digital Humanities: Imagining a Meeting Place for the Humanities and the Digital*. Ann Arbor: University of Michigan Press, 2016.
8. Terras, Melissa. *Digitisation and Digital Resources in the Humanities*. London: Routledge, 2011.
9. Turabian, Kate L. *A Manual for Writers of Research Papers, Theses, and Dissertations*. 9th ed. Chicago: University of Chicago Press, 2018.

Additional material may be provided by the Department.

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

SBC: Advanced Research Methodology

Credit Distribution, Eligibility and Pre-requisites of the Course

Course Title & Code	Credits	Credit Distribution of the Course			Eligibility Criteria	Prerequisite of the Course
		Lecture	Tutorial	Practical/ Practice		
Advanced Research Methodology	02	01	0	01	As per the admission criteria	B2 Level in French

Learning Objectives

- To provide students with advanced knowledge of research paradigms, theories, and methods relevant to French and Francophone literary, cultural, translation and didactic studies.
- To train students in the critical use of bibliographical, archival, and digital resources.
- To develop skills in formulating research questions, designing projects, and applying interdisciplinary approaches.
- To prepare students for independent research, dissertation writing, and scholarly publication.

Learning Outcomes

At the end of the semester, students will:

- be able to demonstrate mastery of advanced research tools and methodologies in French and Francophone studies.
- be able to critically engage with theoretical frameworks (postcolonialism, memory

studies, cultural studies, critical discourse analysis, gender theory, narratology, translation theory, digital humanities, didactic studies). • be able to design and execute a research project with appropriate methodology and documentation. • be able to produce scholarly writing that meets academic standards of rigor, citation, and originality. • be able to present research findings effectively in both oral and written formats.	
Syllabus:	
UNIT I	8 hours
• Theoretical Foundations of Research in French and Francophone Studies • Research paradigms: qualitative, comparative, interdisciplinary. • Theoretical frameworks: postcolonial theory, memory studies, narratology, gender studies, translation studies, media studies and didactic studies. • Ethics of research in literary and cultural studies.	
UNIT II: Machine Translation and its limits	7 hours
• Research Tools, Methods, and Documentation • Bibliographical research: catalogues, databases, archives. • Citation styles (MLA, Chicago, APA) and bibliographic management tools (Zotero, EndNote). • Corpus building and textual analysis (close reading, discourse analysis, digital tools). • Comparative and interdisciplinary approaches (linking literature with history, sociology, linguistics).	
Practical Component	30 hours
Practical Research Workshop • Formulating research questions and hypotheses. • Tools for Literature survey • Identifying research gap • Designing a research proposal (objectives, methodology, bibliography). • Annotated bibliography and literature review writing. • Peer workshops: presenting and critiquing research proposals. • Final project: submission of mini-research dossier (8-10 pages) including proposal, annotated bibliography, and sample analysis.	
Suggested Readings: 1. Booth, Wayne C., Gregory G. Colomb, and Joseph M. Williams. <i>The Craft of Research</i>. 4th ed. Chicago: University of Chicago Press, 2016. 2. Caillé, Patricia. “Francophone Studies and the Challenges of Research Methodology.” <i>French Cultural Studies</i> 22, no. 2 (2011): 95–107. 3. Eagleton, Terry. <i>Literary Theory: An Introduction</i>. 2nd ed. Oxford: Blackwell, 1996. 4. Eco, Umberto. <i>How to Write a Thesis</i>. Cambridge, MA: MIT Press, 2015 (orig. 1977). 5. Forsdick, Charles, and David Murphy (eds.). <i>Francophone Postcolonial Studies: A Critical Introduction</i>. London: Arnold, 2003. 6. Gibaldi, Joseph. <i>MLA Handbook for Writers of Research Papers</i>. 9th ed. New York: MLA, 2021. 7. Machi, Lawrence A., and Brenda T. McEvoy. <i>The Literature Review: Six Steps to Success</i>. 3rd ed. Thousand Oaks: Corwin, 2016. 8. Moura, Jean-Marc. <i>Littératures francophones et théorie postcoloniale</i>. Paris: PUF, 1999. 9. Rockwell, Geoffrey, and Stéfan Sinclair. <i>Hermeneutica: Computer-Assisted Interpretation in the Humanities</i>. Cambridge, MA: MIT Press, 2016. 10. Turabian, Kate L. <i>A Manual for Writers of Research Papers, Theses, and Dissertations</i>. 9th ed. Chicago: University of Chicago Press, 2018.	

11. Viart, Dominique, and Bruno Vercier. *La Littérature française au présent: Héritage, modernité, mutations*. Paris: Bordas, 2005.

Additional material may be provided by the Department.

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

Dissertation/ Academic Project: 10 Credits

Semester II

DSE 19: Evolution of a Genre: Theatre

Credit Distribution, Eligibility and Pre-requisites of the Course

Course Title & Code	Credits	Credit Distribution of the Course			Eligibility Criteria	Prerequisite of the Course
		Lecture	Tutorial	Practical/ Practice		
Evolution of a Genre: Theatre	04	3	1	0	As per the admission criteria	B2 Level in French

Learning Objectives:

- To trace the historical development of French and Francophone theatre from the classical period to the present.
- To analyse key dramatic texts in their cultural, political, and aesthetic contexts.
- To explore the role of theatre as a medium of social critique, identity formation, and cultural memory.
- To engage with theoretical approaches to drama and performance.

Learning Outcomes:

At the end of the semester, students:

- will be able to demonstrate knowledge of major playwrights and movements in French and Francophone theatre.
- will be able to critically analyse dramatic texts using literary and performance theory.
- will be able to understand the intersections of theatre with history, politics, and postcolonial identity.
- will be able to compare French canonical theatre with Francophone reappropriations and innovations.

Syllabus:

UNIT I

12 hours

Theatrical genres of the medieval period

Classical French Theatre

- The rise of French classical drama in the 17th century.

- Rules of tragedy and comedy: unity, decorum, and catharsis.	
UNIT II	9 hours
Enlightenment and Romantic Theatre - Theatre as a space of critique and reform. - The role of theatre in shaping public opinion.	
UNIT III	12 hours
Modern French Theatre - Symbolism, avant-garde, and the Theatre of the Absurd. - Existentialism and postwar theatre.	
UNIT IV	12 hours
Francophone Theatre – Africa and the Caribbean - Theatre as a tool of resistance, memory, and cultural affirmation. - Oral traditions and performance in African and Caribbean contexts. Contemporary Francophone Theatre and Performance - Migration, exile, and identity on stage. - Hybrid forms: slam, performance poetry, and experimental theatre.	
Suggested Authors: Racine, Corneille, Molière, Marivaux, Beaumarchais, Musset, Hugo, Feydeau, Maeterlink, Claudel, Cocteau, Genet, Giraudoux, Beckett, Ionesco, Sartre, Jarry, Artaud, Pagnol, Marie N'Diaye, Kossi Efoui, Hélène Cixous, Yasmina Réza, Maryse Condé, Wajdi Mouawad, Suzanne Lebeau etc.	
Suggested Readings: 1. Michel Corvin, <i>Dictionnaire encyclopédique du théâtre</i> , première édition en 1991 chez Bordas, dernière réédition Larousse 2008 2. Michel Vinaver, <i>Écritures dramatiques, essai d'analyse de textes de théâtre</i> , Actes Sud collection Babel, 1993 3. Monique Borie, Martine de Rougemont, Jacques Scherer, <i>Esthétique théâtrale textes de Platon à Brecht</i> , SEDES, 1982 4. Romain Fohr, <i>Du décor à la scénographie, anthologie commentée de textes sur l'espace scénique</i> , Éditions l'Entretemps, 2014 5. Patrice, Pavis, <i>Dictionnaire du théâtre</i> , première édition en 1987 chez Messidor/Éditions sociales, dernière réédition Armand Colin 2002 6. Patrice, Pavis, <i>L'Analyse des spectacles</i> , Armand Colin, dernière édition 2016 7. Etienne Souriau, (sous la direction de), <i>Vocabulaire d'esthétique</i> , PUF, 1990 8. <i>Scénographes en France 1975 - 2015</i> , Actes Sud, 2013 Additional material may be provided by the Department.	
Evaluation: The Internal assessment consists of marks secured in class tests, assignments/ presentations and attendance. The Continuous assessment will comprise of tutorials and attendance. Some of the activities that may be done as component of tutorials are as follows: • Assignments/Presentations. • Literature review • Book review • Project activity (group) • Research cum presentation • Term Paper writing • Group discussion Note: Examination scheme and mode shall be as prescribed by the Examination Branch, University of Delhi, from time to time.	

DSE 20: Evolution of a Genre – Poetry

Credit Distribution, Eligibility and Pre-requisites of the Course

Course Title & Code	Credits	Credit Distribution of the Course			Eligibility Criteria	Prerequisite of the Course
		Lecture	Tutorial	Practical/ Practice		
Evolution of a Genre – Poetry	04	3	1	0	As per the admission criteria	B2 Level in French

Learning Objectives:

- To trace the evolution of French and Francophone poetry from the Renaissance to the contemporary period.
- To analyse poetic forms, themes, and innovations across different historical and cultural contexts.
- To explore the intersections of poetry with politics, identity, memory, and postcolonial discourse.
- To engage with theoretical approaches to poetics and literary analysis.

Learning Outcomes:

At the end of the semester, students:

- will develop an understanding of the specificities of the genre.
- will be able to apply various tools to analyse poetic texts
- will become familiar with the historical evolution of the genre.
- will be able to identify characteristics of specific poetic forms.
- will read the major poets of French and Francophone literature.

Syllabus:

UNIT I	9 hours
Introduction to Poetics Characteristics of poetic forms of the Medieval period. Suggested authors: Charles d'Orleans, François Villon	
UNIT II	12 hours
Study and analysis of poetic texts from the Renaissance period Suggested authors: The poets of Pléiade, such as Pierre de Ronsard, Louise Labé, Marguerite de Navarre, J. du Bellay etc. Study and analysis of poetic texts from the XVII Century Suggested authors: Agrippa D'Aubigny, Nicholas Boileau, Jean de la Fontaine etc.	
UNIT III	12 hours
Study and analysis of poetic texts from the XVIII Century Suggested authors: Voltaire, André Chenier etc. Study and analysis of poetic texts from the XIX Century Suggested authors: Victor Hugo, Alfred de Musset, Alfred de Vigny, Alphonse de Lamartine,	

Gérard de Nerval, Théophile Gautier, Charles Baudelaire, Stéphane Mallarmé, Paul Verlaine, Arthur Rimbaud.	
UNIT IV	12 hours
Study and analysis of poetic texts from the XX and XXI Centuries Suggested authors: Guillaume Apollinaire, Paul Valéry, André Breton, Paul Eluard, Louis Aragon, Francis Ponge, Jacques Prévert, Michel Deguy, Blaise Cendrars, Aimé Césaire, Leopold Sédar Senghor, Edouard Glissant, Khâl Thorabully, Natacha Kanapé Fontaine, Jacques Rabemananjara, etc.	
Suggested Readings: 1. André Breton, <i>Position politique du Surréalisme</i>, (1935), Reed. Gonthier, Paris, 1972. 2. Clause Abastado, <i>Mythes et rituels de l'écriture</i>, Editions Complexe, Paris, 1979. 3. C. Zilberberg, <i>Raison et poétique du sens</i>, Presses Universitaires de France, 1988. 4. Daniel Delas, <i>Guide méthodique poésie</i>, Nathan, Paris, 1990. 5. G. Genette, <i>Figures II "Langage poétique, poétique du langage"</i>, Seuil, Paris, 1972. 6. G. POULET, <i>Etudes sur le temps humain</i> [en particulier, Baudelaire dans le tome I, Hugo et Mallarmé dans le II, Char, Supervielle, Eluard, Saint-John Perse, Reverdy dans le III], 10/18. 7. Henri Mechonnic, <i>Les états de la poétique</i>, Presses Universitaires de France, Paris 1985. 8. Jean Rousset, <i>Anthologie de la poésie baroque française</i>, Tome I et II, Armand Colin, Paris, 1968. 9. J.M. Adam, <i>Pour lire le poème</i>, De Boeck-Duculot, Paris, 1985. 10. J.L. Joubert, <i>La poésie</i>, Armand Colin, Paris, 1988. 11. J.-P Richard, <i>Poésie et Profondeur</i> [Baudelaire, Rimbaud, Verlaine], Seuil, Paris, 1965. 12. J Mazaleyrat, <i>Eléments de métrique française</i>, A. Colin, Paris, 1974. Additional material may be provided by the Department.	
Evaluation: The Internal assessment consists of marks secured in class tests, assignments/ presentations and attendance. The Continuous assessment will comprise of tutorials and attendance. Some of the activities that may be done as component of tutorials are as follows: • Assignments/Presentations. • Literature review • Book review • Project activity (group) • Research cum presentation • Term Paper writing • Group discussion	
Note: Examination scheme and mode shall be as prescribed by the Examination Branch, University of Delhi, from time to time.	

DSE 21: Methodology of Teaching French as a Foreign Language: Theory and Practice-2

Credit Distribution, Eligibility and Pre-requisites of the Course

Course Title & Code	Credits	Credit Distribution of the Course			Eligibility Criteria	Prerequisite of the Course
		Lecture	Tutorial	Practical/ Practice		

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

Learning Objectives:

- To introduce students to the theoretical foundations of teaching French as a foreign language (FLE).
- To familiarize students with major methodological approaches (grammar-translation, direct method, communicative, task-based, Flipped Classroom).
- To develop skills in designing curricula, lesson plans, and assessment tools for FLE.
- To integrate intercultural, plurilingual, and digital perspectives into teaching practice.
- To critically evaluate classroom practices through observation, reflection, and research.

Learning Outcomes:

At the end of the semester, students:

- will be able to demonstrate knowledge of the history and evolution of FLE methodologies.
- will be able to apply communicative and task-based approaches in classroom contexts.
- will be able to design and implement effective teaching sequences adapted to learner needs.
- will be able to critically assess teaching materials and adapt them for diverse contexts.
- will be able to incorporate intercultural competence and digital tools into FLE pedagogy.

Syllabus:**UNIT I****9 hours**

Foundations of FLE Didactics

- History of FLE teaching methodologies.
- Key concepts: langue étrangère vs. langue seconde, acquisition vs. learning.
- The role of CEFR (Cadre européen commun de référence pour les langues).

UNIT II**12 hours**

Methodological Approaches

- Grammar-translation, direct method, audio-oral, communicative approach.
- The action-oriented approach and task-based learning.

UNIT III**12 hours**

Classroom Practice and Pedagogical Tools

- Lesson planning, sequencing, and scaffolding.
- Teaching grammar, vocabulary, oral and written skills.
- Use of authentic documents and multimodal resources.

UNIT IV**12 hours**

Intercultural and Plurilingual Perspectives

- Intercultural competence in FLE.
 - Plurilingualism and mediation.
 - Teaching French in multicultural classrooms.
- Assessment: formative, summative, self-assessment.
- ICT and digital tools in FLE teaching.
 - Current trends: blended learning, online platforms, multimodal literacy.

Suggested Readings:

1. Alderson, J. Charles, and Lyle F. Bachman (eds.). *Assessing Foreign Language Proficiency:*

- Theories and Practice*. Reading: Addison-Wesley, 2000.
2. Beacco, Jean-Claude. *Les dimensions culturelles des enseignements de langue*. Paris: Hachette, 2000.
 3. Bérard, Évelyne. *L'approche communicative: Théorie et pratiques*. Paris: CLE International, 1991.
 4. Chapelle, Carol A., and Sauro, Shannon (eds.). *The Handbook of Technology and Second Language Teaching and Learning*. Hoboken: Wiley-Blackwell, 2017.
 5. Conseil de l'Europe. *Cadre européen commun de référence pour les langues: Apprendre, enseigner, évaluer*. Paris: Didier, 2001.
 6. Coste, Daniel. *Vingt ans de didactique des langues en France*. Paris: Didier, 2001.
 7. Cuq, Jean-Pierre (dir.). *Dictionnaire de didactique du français langue étrangère et seconde*. Paris: CLE International, 2003.
 8. Germain, Claude, and Netten, Joan. *Pédagogie et apprentissage des langues secondes: Le français intensif*. Paris: CLE International, 2005.
 9. Germain, Claude. *Évolution de l'enseignement des langues: 5000 ans d'histoire*. Paris: CLE International, 1993.
 10. Littlewood, William. *Communicative Language Teaching: An Introduction*. Cambridge: Cambridge University Press, 1981.
 11. Nunan, David. *Task-Based Language Teaching*. Cambridge: Cambridge University Press, 2004.
 12. Ollivier, Christian, and Daniel Springer. *Le français langue étrangère et le numérique: Enseigner et apprendre dans un monde connecté*. Paris: Didier, 2019.
 13. Puren, Christian. *Histoire des méthodologies de l'enseignement des langues*. Paris: Nathan, 1988.
 14. Richards, Jack C., and Rodgers, Theodore S. *Approaches and Methods in Language Teaching*. 3rd ed. Cambridge: Cambridge University Press, 2014.
 15. Zarate, Geneviève. *Représentations de l'étranger et didactique des langues*. Paris: Didier, 1993.

Additional readings would be suggested by the Department on the basis of the author chosen.

Evaluation: The Internal assessment consists of marks secured in class tests, assignments/presentations and attendance. The Continuous assessment will comprise of tutorials and attendance. Some of the activities that may be done as component of tutorials are as follows:

- Assignments/Presentations.
- Literature review
- Book review
- Project activity (group)
- Research cum presentation
- Term Paper writing
- Group discussion

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

DSE 22: Introduction to Technical and Scientific Translation

Credit Distribution, Eligibility and Pre-requisites of the Course

Course Title & Code	Credits	Credit Distribution of the Course			Eligibility Criteria	Prerequisite of the Course
		Lecture	Tutorial	Practical/ Practice		
Introduction to Technical and Scientific Translation	04	3	1	0	As per the admission criteria	B2 Level in French

Learning Objectives:

- To introduce students to the principles and practices of technical and scientific translation (French ↔ other languages).
- To familiarize students with specialized terminology, style, and discourse conventions in scientific and technical texts.
- To develop skills in using translation tools (terminology databases, CAT tools, corpora).
- To raise awareness of ethical, cultural, and communicative issues in technical and scientific translation.
- To prepare students for professional practice in specialized translation domains.

Learning Outcomes:

At the end of the semester, students:

- will be able to demonstrate knowledge of the main features of technical and scientific discourse.
- will be able to translate specialized texts with accuracy, clarity, and terminological consistency.
- will be able to use translation technologies and resources effectively.
- will be able to critically evaluate translations in terms of readability, precision, and audience adaptation.
- will be able to apply professional standards and ethical considerations in technical and scientific translation.

Syllabus:**UNIT I****9 hours**

Foundations of Technical and Scientific Translation

- Definition, scope, and challenges of specialized translation.
- Characteristics of scientific and technical discourse (clarity, conciseness, objectivity).
- Introduction to terminology management.

UNIT II**12 hours**

Scientific Discourse and Terminology

- Structure of scientific articles, reports, and patents.
- Terminology extraction and management.
- Standardization and international scientific communication.

UNIT III**12 hours**

Technical Texts and Genres

- Manuals, technical specifications, product documentation.
- Translation of instructions, safety notices, and standards.
- Style and register in technical writing.

UNIT IV**12 hours**

Tools and Technologies

- Computer-Assisted Translation (CAT) tools.
- Corpora, terminology databases, and machine translation.
- Quality assurance and revision strategies.

Professional Practice and Ethics

- The translator's role in scientific communication.
- Ethical issues: confidentiality, accuracy, responsibility.
- Case studies in medical, legal-technical, and environmental translation.

Suggested Readings:

1. Bowker, Lynne. *Computer-Aided Translation Technology: A Practical Introduction*. Ottawa: University of Ottawa Press, 2002.
2. Byrne, Jody. *Scientific and Technical Translation Explained: A Nuts and Bolts Guide for Beginners*. Manchester: St. Jerome, 2012.
3. Byrne, Jody. *Technical Translation: Usability Strategies for Translating Technical Documentation*. Dordrecht: Springer, 2006.
4. Cabré, Maria Teresa. *Terminology: Theory, Methods and Applications*. Amsterdam: John Benjamins, 1999.
5. Chesterman, Andrew. *Memes of Translation: The Spread of Ideas in Translation Theory*. Amsterdam: John Benjamins, 1997.
6. Delisle, Jean, Hannelore Lee-Jahnke, and Monique C. Cormier (eds.). *Terminologie de la traduction*. Amsterdam: John Benjamins, 1999.
7. Gouadec, Daniel. *Profession: Traducteur*. Paris: La Maison du Dictionnaire, 2002.
8. Hurtado Albir, Amparo. *Traduction et traductologie: Introduction à la traductologie*. Paris: Armand Colin, 2017.
9. Kenny, Dorothy. *Lexis and Creativity in Translation: A Corpus-Based Study*. Manchester: St. Jerome, 2001.
10. Montalt, Vicent, and Maria González Davies. *Medical Translation Step by Step: Learning by Drafting*. Manchester: St. Jerome, 2007.
11. Sager, Juan C. *Language Engineering and Translation: Consequences of Automation*. Amsterdam: John Benjamins, 1994.
12. Temmerman, Rita. *Towards New Ways of Terminology Description: The Sociocognitive Approach*. Amsterdam: John Benjamins, 2000.
13. Wright, Sue Ellen, and Gerhard Budin (eds.). *Handbook of Terminology Management*. Vol. 1. Amsterdam: John Benjamins, 1997.

Additional material may be provided by the Department

Evaluation: The Internal assessment consists of marks secured in class tests, assignments/presentations and attendance. The Continuous assessment will comprise of tutorials and attendance. Some of the activities that may be done as component of tutorials are as follows:

- Assignments/Presentations.
- Literature review
- Book review
- Project activity (group)
- Research cum presentation
- Term Paper writing
- Group discussion

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

DSE 23: Engaging with 21st Century French and Francophone Literature

Credit Distribution, Eligibility and Pre-requisites of the Course

Course Title & Code	Credits	Credit Distribution of the Course			Eligibility Criteria	Prerequisite of the Course
		Lecture	Tutorial	Practical/ Practice		
Engaging with 21st Century French and Francophone Literature	04	3	1	0	As per the admission criteria	B2 Level in French

Learning Objectives

- To introduce students to major trends, themes, and innovations in French and Francophone literature since 2000.
- To analyse how contemporary literature engages with globalization, migration, memory, identity, and new media.
- To explore emerging genres (autofiction, micro-fiction, graphic novels, digital literature).
- To situate contemporary works within broader cultural, political, and theoretical frameworks.

Learning Outcomes

At the end of the semester, students:

- will be able to identify key authors, movements, and genres of 21st-century French and Francophone literature.
- will be able to critically analyse texts in relation to themes of memory, migration, gender, and globalization.
- will be able to apply contemporary literary and cultural theory to the study of recent works.
- will be able to engage with interdisciplinary approaches (visual culture, digital humanities, postcolonial studies).
- will be able to produce research essays and presentations demonstrating advanced critical engagement with contemporary literature.

Syllabus:

UNIT I

9 hours

Autofiction and Life-Writing

- The rise of autofiction and hybrid forms of self-narration.
- Memory, subjectivity, and collective history.

UNIT II

12 hours

Migration, Exile, and Transnational Identities

- Literature of displacement, diaspora, and transcultural encounters.
- Francophone voices from Africa, the Caribbean, the Indian Ocean, Canada.

UNIT III	12 hours
Memory, Trauma, and Postcolonial Rewriting - Literature as testimony and rewriting of history. - Postcolonial memory and intergenerational trauma.	
UNIT IV	12 hours
New Genres and Media - Graphic novels, microfiction, and digital literature. - Literature in dialogue with visual and digital culture. Globalization, Ecology, and the Future of Literature - Literature and ecological crisis. - Global French literature and the concept of littérature-monde.	
Suggested Readings: 1. Condé, Maryse. <i>Victoire, les saveurs et les mots</i> . Paris: Mercure de France, 2006. 2. Diome, Fatou. <i>Le Ventre de l'Atlantique</i> . Paris: Anne Carrière, 2003. 3. Djébar, Assia. <i>Nulle part dans la maison de mon père</i> . Paris: Fayard, 2007. 4. Doubrovsky, Serge. <i>Le Livre brisé</i> . Paris: Gallimard, 1989 (precursor to 21st-century autofiction). 5. Ernaux, Annie. <i>Les Années</i> . Paris: Gallimard, 2008. 6. Faye, Gaël. <i>Petit pays</i> . Paris: Grasset, 2016. 7. Forsdick, Charles, and David Murphy (eds.). <i>Francophone Postcolonial Studies: A Critical Introduction</i> . London: Arnold, 2003. 8. Garrard, Greg. <i>Ecocriticism</i> . 2nd ed. London: Routledge, 2012 (theoretical framework). 9. Houellebecq, Michel. <i>La Carte et le territoire</i> . Paris: Flammarion, 2010. 10. Jauffret, Régis. <i>Microfictions</i> . Paris: Gallimard, 2007. 11. Le Bris, Michel, and Jean Rouaud (eds.). <i>Pour une littérature-monde</i> . Paris: Gallimard, 2007. 12. Lecarme, Jacques, and Lecarme-Tabone, Éliane. <i>L'Autofiction: Un genre littéraire émergent</i> . Paris: Armand Colin, 1997. 13. Moura, Jean-Marc. <i>Littératures francophones et théorie postcoloniale</i> . Paris: PUF, 1999. 14. Mukasonga, Scholastique. <i>Notre-Dame du Nil</i> . Paris: Gallimard, 2012. 15. Ollivier, Michèle, and Côté, Jean-François. <i>La Littérature numérique</i> . Paris: Hermès Science, 2011. 16. Rosenthal, Olivia, and Lionel Ruffel (eds.). <i>Littérature contemporaine: état des lieux</i> . Paris: Éditions Cécile Defaut, 2010. 17. Sansal, Boualem. <i>Le Village de l'Allemand</i> . Paris: Gallimard, 2008. 18. Satrapi, Marjane. <i>Persepolis</i> . Paris: L'Association, 2000–2003. 19. Viart, Dominique, and Bruno Vercier. <i>La Littérature française au présent: Héritage, modernité, mutations</i> . Paris: Bordas, 2005. Additional readings would be suggested by the Department on the basis of the issue chosen.	
Evaluation: The Internal assessment consists of marks secured in class tests, assignments/presentations and attendance. The Continuous assessment will comprise of tutorials and attendance. Some of the activities that may be done as component of tutorials are as follows: • Assignments/Presentations. • Literature review • Book review • Project activity (group) • Research cum presentation • Term Paper writing • Group discussion	
Note: Examination scheme and mode shall be as prescribed by the Examination Branch,	

University of Delhi, from time to time.

DSE 24: Popular genres in French and Francophone Literature

Credit Distribution, Eligibility and Pre-requisites of the Course

Course Title & Code	Credits	Credit Distribution of the Course			Eligibility Criteria	Prerequisite of the Course
		Lecture	Tutorial	Practical/ Practice		
Popular genres in French and Francophone Literature	04	3	1	0	As per the admission criteria	B2 Level in French

Learning Objectives:

- To introduce students to the study of popular genres in French and Francophone contexts (detective fiction, science fiction, chanson, comics, popular theatre).
- To analyze how popular literature reflects cultural, social, and political realities.
- To explore the intersections between “high” literature and mass culture.
- To examine Francophone popular forms as sites of resistance, identity, and creativity.

Learning Outcomes:

At the end of the semester, students:

- will be able to identify and critically analyze major genres and authors of popular French and Francophone literature.
- will be able to understand the historical development of popular forms from the 19th century to the present.
- will be able to apply cultural and literary theory to the study of mass and popular texts.
- will be able to compare French and Francophone popular genres with global popular culture.

Syllabus:

UNIT I **9 hours**

Introduction to Popular Literature

- Defining “popular” vs. “canonical” literature.
- The rise of mass publishing in 19th-century France.

UNIT II **12 hours**

Detective Fiction and Serial Narratives

UNIT III **12 hours**

Speculative Function and Fantasy

UNIT IV **12 hours**

Oral traditions, chanson, Comics, Slam, and Contemporary Popular Culture

Suggested Readings:

1. Alexis, Jacques-Stephen. *Compère Général Soleil*. Paris: Gallimard, 1955 (Haitian novel blending realism and the fantastic).

2. Barthes, Roland. *Mythologies*. Paris: Seuil, 1957.
3. Caribbean and African popular forms: tales, proverbs, and urban narratives.
4. Chamoiseau, Patrick. *Solibo Magnifique*. Paris: Gallimard, 1988.
5. Chartier, Roger. *Culture écrite et société: L'ordre des livres (XIV^e–XVIII^e siècle)*. Paris: Albin Michel, 1996.
6. Damasio, Alain. *La Horde du Contrevent*. Paris: La Volte, 2004.
7. Eco, Umberto. *Apocalittici e integrati*. Milan: Bompiani, 1964 (French trans. *Apocaliptiques et intégrés*. Paris: Grasset, 1968).
8. Hampâté Bâ, Amadou. *L'Étrange destin de Wangrin*. Paris: Union Générale d'Éditions, 1973.
9. Leblanc, Maurice. *Arsène Lupin, gentleman-cambrioleur*. Paris: Lafitte, 1907.
10. Miller, Christopher. *Nationalists and Nomads: Essays on Francophone African Literature and Culture*. Chicago: University of Chicago Press, 1998.
11. Prévos, André J.M. *Sociologie du rap français*. Paris: L'Harmattan, 1996.
12. Satrapi, Marjane. *Persepolis*. Paris: L'Association, 2000–2003.
13. Scaggs, John. *Crime Fiction*. London: Routledge, 2005 (theoretical overview).
14. Sfar, Joann. *Le Chat du rabbin*. Paris: Dargaud, 2002.
15. Sue, Eugène. *Les Mystères de Paris*. Paris: Garnier-Flammarion, 1989 (orig. 1842–43).
16. Thiesse, Anne-Marie. *Le Roman du quotidien: Lecteurs et lectures populaires à la Belle Époque*. Paris: Seuil, 1984.
17. Verne, Jules. *Voyage au centre de la Terre*. Paris: Hetzel, 1864.

Additional material will be provided by the Department.

Evaluation: The Internal assessment consists of marks secured in class tests, assignments/presentations and attendance. The Continuous assessment will comprise of tutorials and attendance. Some of the activities that may be done as component of tutorials are as follows:

- Assignments/Presentations.
- Literature review
- Book review
- Project activity (group)
- Research cum presentation
- Term Paper writing
- Group discussion

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

DSE 25 - Advanced Thematic Studies in French & Francophone Literature

Credit Distribution, Eligibility and Pre-requisites of the Course

Course Title & Code	Credits	Credit Distribution of the Course			Eligibility Criteria	Prerequisite of the Course
		Lecture	Tutorial	Practical/ Practice		
Advanced Thematic Studies in French & Francophone	04	3	1	0	As per the admission criteria	B2 Level in French

Literature						

Learning Objectives:

- To study of a particular theme along with the narrative and cultural and literary strategies involved. A new theme is chosen every year.
- To develop analytical skills to study a literary theme.
- To develop the capacity to distinguish between theme and motif in Literature.
- To develop an understanding of critical issues related to the chosen theme.

Learning Outcomes:

At the end of the semester, students:

- will be able to understand the theme along with the narrative, cultural and literary strategies involved.
- will be able to critically engage with various aspects involved to analyse the theme.
- will be able to analyse a variety of narrative and generic techniques to represent the same theme.

Syllabus:**UNIT I** **12 hours**

Study of the theoretical questions related to the theme

UNIT II **12 hours**

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

UNIT III **12 hours**

Study of the formal devices deployed to depict the theme

UNIT IV **9 Hours**

Comparative analysis of the studied texts

Suggested themes:

Autobiography, Travel and Migration, Diversity and Unity in Multicultural Societies, Narrative Spaces, Popular Fiction, Literature and history, Urban spaces and cityscapes, India in other Literature, Experimental Literature, Imaginary Homelands, Life Writing, Places in Literature, Literary Islands, Corporeality, or other similar themes. The theme will be announced at the beginning of the academic year.

Suggested Readings:

1. Bennett, Andrew, and Nicholas Royle. *An Introduction to Literature, Criticism and Theory*. Harlow: Pearson Education Limited. 2009
2. Barthes, R., Kayser, W., Booth, W., Hamon, P. *Poétique du récit*, Editions du Seuil, Paris, 1977.
3. Escarpit Robert et al., *Le littéraire et le social*, Flammarion, 1970.
4. Patillon, Michel, *Précis d'analyse littéraire : structures de la fiction*, Nathan, 1974
5. Waugh, Patricia. *Literary Theory and Criticism: An Oxford Guide*. Oxford: OUP, 2006

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

Additional material may be provided by the Department.

Evaluation: The Internal assessment consists of marks secured in class tests, assignments/ presentations and attendance. The Continuous assessment will comprise of tutorials and attendance. Some of the activities that may be done as component of tutorials are as follows:

- Assignments/Presentations.
- Literature review
- Book review

- Project activity (group)
- Research cum presentation
- Term Paper writing
- Group discussion

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

SBC: Techniques of Research Writing

Credit Distribution, Eligibility and Pre-requisites of the Course

Course Title & Code	Credits	Credit Distribution of the Course			Eligibility Criteria	Prerequisite of the Course
		Lecture	Tutorial	Practical/ Practice		
Techniques of Research Writing	02	01	0	01	As per the admission criteria	B2 Level in French

Learning Objectives:

- To understand the conventions and expectations of academic writing in literary and cultural studies.
- To develop skills in structuring arguments, integrating theory, and citing sources ethically.
- To practice writing research proposals, annotated bibliographies, and critical essays.
- To learn to revise and refine writing for clarity, coherence, and scholarly impact

Learning Outcomes:

At the end of the semester, students:

- will be able to compose well-structured, theoretically grounded research papers.
- will be able to apply discipline-specific citation styles (MLA, Chicago, etc.) accurately.
- will be able to critically engage with primary and secondary sources in writing.
- will be able to produce a polished research proposal and a publishable-quality academic essay.

Syllabus:

UNIT I

8 hours

Theoretical Foundations of Research Writing

- Academic writing conventions in literary and cultural studies
- Argumentation and thesis development
- Integrating theory: postcolonial, feminist, ecocritical, and structuralist lenses
- Ethics of citation, paraphrasing, and intellectual ownership

UNIT II

7 hours

Genre and Form in Humanities Writing

- Research proposals: structure, rationale, and theoretical framing
- Annotated bibliographies: purpose, format, and evaluative commentary
- Literature reviews: synthesis, critique, and thematic organization

• Critical essays: close reading, comparative analysis, and theoretical application	
Practical	30 hours
-Drafting, Revising, and Peer Review - Writing exercises: thesis statements, topic sentences, transitions - Peer review sessions: constructive feedback and revision strategies - Editing for clarity, coherence, and style - Final project: submission of a research proposal and critical essay	
Suggested Readings: 1. Belsey, Catherine. <i>Critical Practice</i>. 2nd ed., Routledge, 2002. 2. Gibaldi, Joseph. <i>MLA Handbook</i>. 9th ed., Modern Language Association of America, 2021. 3. Graff, Gerald, and Cathy Birkenstein. <i>They Say / I Say: The Moves That Matter in Academic Writing</i>. 5th ed., W.W. Norton & Company, 2021. - Williams, Joseph M., and Joseph Bizup. <i>Style: Lessons in Clarity and Grace</i>. 12th ed., Pearson, 2016. 4. Hayles, N. Katherine. <i>How We Think: Digital Media and Contemporary Technogenesis</i>. University of Chicago Press, 2012.	
Note: Examination scheme and mode shall be as prescribed by the Examination Branch, University of Delhi, from time to time.	

Dissertation / Academic Project: 16 Credits

MASTER OF ARTS (FRENCH STUDIES)

**COURSES FOR TWO-YEAR PG (FRENCH STUDIES) PROGRAMME (BASED ON
NEP-2020)**

Semester III and IV

Structure 2 (Level 6.5): PG Curricular Structure with Coursework + Research



**DEPARTMENT OF GERMANIC & ROMANCE STUDIES
FACULTY OF ARTS
UNIVERSITY OF DELHI
DELHI-110007**

**W.E.F FROM JULY 2025 AS PER PGCF
BASED ON NEP-2020**

Courses for Two-Year PG (French Studies) Programme

2nd Year (Semesters 3 & 4) of PG curricular structure for 2-year PG Programmes

Syllabus for Semester III & IV for 2-year PG Programme with Coursework + Research

2. Structure 2 (Level 6.5): PG Curricular Structure with Coursework + Research

Semesters III & IV Total: 22 Credits

Programme Eligibility

B.A (Hons.) in French

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

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

Semester-I

Credit 22

Discipline Specific Course (DSC): Credits 12

Course Title	Credits
DSC-1: Evolution of a Genre: Shorter Narrative Forms	4
DSC-2: Translation: Theory and Practice	4
DSC-3: Cultural History of France and French-Speaking Countries- 1	4

Discipline-Specific Elective (DSE) - Any 02 from pool: Credits 8

Course Title	Credits
Thematic Studies in Literature	4
Women's Writings	4
Elements of Linguistics	4
Introduction to Media Studies	4
Engaging with XIX Century Literature	4
Children's and Adolescent Literature	4

Skill-Based Courses (SBC) - Any 01 from the pool: Credits 2

Course Title	Credits
Media Skills	2
Academic Writing	2

Semester-II

Credit 22

Discipline Specific Course (DSC): Credits 12

Course Title	Credits
DSC-4: Engaging with Themes	4
DSC-5: Evolution of a Genre: Novel	4
DSC-6: Cultural History of France and French-Speaking Countries- 2	4

Discipline-Specific Elective (DSE) - Any 02 from pool: Credits 8

Course Title	Credits

Advanced Study of an Author	4
Engaging with Critical Issues in French and Francophone Literature	4
Understanding the Arts	4
Critical Issues in Comparative Literature	4
Europe and the Postcolonial World	4
Engaging with XX Century Literature-1	4
Life Writing	4

Skill-Based Courses (SBC) - Any 01 from pool: Credits 2

Course Title	Credits
Interpretation (Consecutive and Simultaneous)	2
Approaches and Methodologies of Teaching French as a Foreign Language	2
Functional Translation	2

Semester-III

Credit 22

Discipline Specific Course (DSC): Credits 8

Course Title	Credits
DSC-7: Perspectives in Theory and Criticism	4
DSC-8: Engaging with Themes in French & Francophone Literature-2	4

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

Course Title	Credits
Literature and Migration	4
New Literary Genres	4
Travel Writing	4
Exploring History and Memory through French and Francophone Literature	4
Introduction to Literary Translation	4
Research Methodology	4

Dissertation/Academic Project/ Entrepreneurship- Credits 6

Semester-IV

Credit 22

Discipline Specific Course (DSC): Credits 8

Course Title	Credits
DSC-9: Evolution of a Genre: Theatre	4
DSC-10: Evolution of a Genre: Poetry	4

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

Course Title	Credits

Methodology of Teaching French as a Foreign Language: Theory and Practice-2	4
Introduction to Technical and Scientific Translation	4
Engaging with 21st Century French and Francophone Literature	4
Popular genres in French and Francophone Literature	4
Advanced Thematic Studies in French & Francophone Literature	4

Dissertation/Academic Project/ Entrepreneurship- Credits 6

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Semester I/III**Credits 22****DSC-7: Perspectives in Theory & Criticism****Credit Distribution, Eligibility and Pre-requisites of the Course**

Course Title & Code	Credits	Credit Distribution of the Course			Eligibility Criteria	Prerequisite of the Course
		Lecture	Tutorial	Practical/ Practice		
Perspectives in Theory & Criticism	04	3	1	0	As per the admission criteria	B2 Level in French

Learning Objectives:

- To introduce students to the major schools of literary theory and criticism from antiquity to the present.
- To develop critical skills for analyzing texts through multiple theoretical frameworks.
- To situate literary theory within broader intellectual, cultural, and historical contexts.
- To encourage comparative and interdisciplinary approaches to literature.

Learning Outcomes:

At the end of the semester, students:

- will be able to demonstrate knowledge of key theoretical movements and thinkers in literary criticism.
- will be able to apply theoretical frameworks (structuralist, poststructuralist, feminist, postcolonial, etc.) to literary texts.
- will be able to critically evaluate the strengths and limitations of different critical perspectives.
- Will be able to engage with primary theoretical texts and secondary scholarship in a scholarly manner.
- Will be able to produce advanced research essays that integrate theory and textual analysis.

Syllabus:**UNIT I****9 hours**

Introduction: Definitions of literary and cultural theory

Difference between Theory and Criticism

A historical overview of literary theory: from the Greek and Roman origins to Romantic aesthetics: imagination, genius, and subjectivity, as well as Realism and the rise of historical/philological criticism.

UNIT II**12 hours**

Emergence of Critical Theory:

-Socio-historical Criticism and commentary

-Freud, Lacan, and psychoanalytic criticism.

-Feminist interventions: gender, language, and representation.

UNIT III	12 hours
Structuralism and Poststructuralism -Saussurean linguistics and structuralist narratology. -Derrida, deconstruction, and the critique of logocentrism. -Barthes and the “death of the author.” -Foucault’s Order of Discourse	
UNIT IV	12 hours
-Postcolonial critique: hybridity, subalternity, empire. -Decoloniality -Cultural studies: popular culture, identity, and power. -Ecocriticism and new directions in theory.	
1. Suggested Readings: 2. Aristotle. <i>Poetics</i> . Trans. Malcolm Heath. London: Penguin Classics, 1996. 3. Barthes, Roland. <i>Image-Music-Text</i> . Trans. Stephen Heath. New York: Hill and Wang, 1977. 4. Bhabha, Homi K. <i>The Location of Culture</i> . London: Routledge, 1994. 5. Coleridge, Samuel Taylor. <i>Biographia Literaria</i> . Ed. James Engell and W. Jackson Bate. Princeton: Princeton University Press, 1983. 6. Derrida, Jacques. <i>Of Grammatology</i> . Trans. Gayatri Chakravorty Spivak. Baltimore: Johns Hopkins University Press, 1976. 7. Eagleton, Terry. <i>Literary Theory: An Introduction</i> . 2nd ed. Minneapolis: University of Minnesota Press, 1996. 8. Freud, Sigmund. <i>The Interpretation of Dreams</i> . Trans. James Strachey. New York: Basic Books, 2010 (original 1900). 9. Horace. <i>Ars Poetica</i> . In <i>Classical Literary Criticism</i> . Trans. D.A. Russell and M. Winterbottom. Oxford: Oxford University Press, 1989. 10. Lacan, Jacques. <i>Écrits: A Selection</i> . Trans. Alan Sheridan. New York: Norton, 1977. 11. Longinus. <i>On the Sublime</i> . Trans. W.H. Fyfe. Cambridge, MA: Harvard University Press (Loeb Classical Library), 1995. 12. Said, Edward. <i>Orientalism</i> . New York: Pantheon, 1978. 13. Sainte-Beuve, Charles-Augustin. <i>Causeries du lundi</i> . Paris: Garnier, 1851–62 (selections). 14. Saussure, Ferdinand de. <i>Course in General Linguistics</i> . Trans. Wade Baskin. New York: McGraw-Hill, 1966. 15. Selden, Raman, Peter Widdowson, and Peter Brooker. <i>A Reader’s Guide to Contemporary Literary Theory</i> . 5th ed. London: Routledge, 2005. 16. Showalter, Elaine. <i>A Literature of Their Own: British Women Novelists from Brontë to Lessing</i> . Princeton: Princeton University Press, 1977. 17. Spivak, Gayatri Chakravorty. <i>In Other Worlds: Essays in Cultural Politics</i> . New York: Routledge, 1987. 18. Waugh, Patricia (ed.). <i>Literary Theory and Criticism: An Oxford Guide</i> . Oxford: Oxford	

University Press, 2006.

19. Williams, Raymond. *Marxism and Literature*. Oxford: Oxford University Press, 1977.

20. Wordsworth, William. *Preface to Lyrical Ballads* (1802). In *Wordsworth's Literary Criticism*. Ed. W.J.B. Owen. London: Routledge, 1974.

Additional material will be provided by the Department.

Evaluation: The Internal assessment consists of marks secured in class tests, assignments/presentations and attendance. The Continuous assessment will comprise of tutorials and attendance. Some of the activities that may be done as component of tutorials are as follows:

- Assignments/Presentations.
- Literature review
- Book review
- Project activity (group)
- Research cum presentation
- Term Paper writing
- Group discussion

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

DSC-8: Engaging with Themes in French & Francophone Literature-2

Credit Distribution, Eligibility and Pre-requisites of the Course

Course Title & Code	Credits	Credit Distribution of the Course			Eligibility Criteria	Prerequisite of the Course
		Lecture	Tutorial	Practical/ Practice		
Engaging with Themes in French & Francophone Literature-2	04	3	1	0	As per the admission criteria	B2 Level in French

Learning Objectives:

- To study of a particular theme along with the narrative and cultural and literary strategies involved. A new theme is chosen every year.
- To develop analytical skills to study a literary theme.
- To develop the capacity to distinguish between theme and motif in Literature.
- To develop an understanding of critical issues related to the chosen theme.

Learning Outcomes:

At the end of the semester, students:

- will be able to understand the theme along with the narrative, cultural and literary strategies involved.
- will be able to critically engage with various aspects involved to analyse the theme.
- will be able to analyse a variety of narrative and generic techniques to represent the same

theme.	
Syllabus:	
UNIT I	12 Hours
Study of the theoretical questions related to the theme	
UNIT II	12 Hours
Study and analysis of literary texts that are based on the theme	
UNIT III	12 Hours
Study of the formal devices deployed to depict the theme	
UNIT IV	9 Hours
Comparative analysis of the studied texts	
Suggested themes: Autobiography, Travel and Migration, Diversity and Unity in Multicultural Societies, Narrative Spaces, Popular Fiction, Literature and history, Urban spaces and cityscapes, India in other Literature, Experimental Literature, Imaginary Homelands, Life Writing, Places in Literature, Literary Islands, Corporeality, or other similar themes. The theme will be announced at the beginning of the academic year.	
Suggested Readings: 1. Bennett, Andrew, and Nicholas Royle. <i>An Introduction to Literature, Criticism and Theory</i> . Harlow: Pearson Education Limited. 2009 2. Barthes, R., Kayser, W., Booth, W., Hamon, P. <i>Poétique du récit</i> , Editions du Seuil, Paris, 1977. 3. Escarpit Robert et al., <i>Le littéraire et le social</i> , Flammarion, 1970. 4. Patillon, Michel, <i>Précis d'analyse littéraire : structures de la fiction</i> , Nathan, 1974 5. Waugh, Patricia. <i>Literary Theory and Criticism: An Oxford Guide</i> . Oxford: OUP, 2006 Readings would be suggested by the Department on the basis of the theme chosen. Additional material may be provided by the Department.	
Evaluation: The Internal assessment consists of marks secured in class tests, assignments/presentations and attendance. The Continuous assessment will comprise of tutorials and attendance. Some of the activities that may be done as component of tutorials are as follows: - Assignments/Presentations. - Literature review - Book review - Project activity (group) - Research cum presentation - Term Paper writing - Group discussion	
Note: Examination scheme and mode shall be as prescribed by the Examination Branch, University of Delhi, from time to time.	

DSE: Literature and Migration

Credit Distribution, Eligibility and Pre-requisites of the Course

Course Title & Code	Credits	Credit Distribution of the Course			Eligibility Criteria	Prerequisite of the Course
		Lecture	Tutorial	Practical/ Practice		

Literature and Migration	04	3	1	0	As per the admission criteria	B2 Level in French

Learning Objectives:

- To explore the literary representations of migration, exile, and displacement in French and Francophone contexts.
- To analyse how literature reflects and critiques historical, cultural, and political experiences of migration.
- To examine the intersections of identity, memory, language, and belonging in migrant narratives.
- To engage with theoretical frameworks (postcolonialism, diaspora studies, transnationalism) in relation to literary texts.

Learning Outcomes:

At the end of the semester, students:

- will be able to identify and critically analyse major French and Francophone texts dealing with migration and displacement.
- will be able to apply theoretical perspectives (postcolonial, feminist, diasporic) to literary works.
- will be able to understand the historical and socio-political contexts of migration in Francophone regions (Maghreb, Sub-Saharan Africa, Caribbean, Indian Ocean, Canada).

Syllabus:**UNIT I** **9 hours**

Theoretical Frameworks of Migration and Displacement

- Concepts: exile, diaspora, hybridity, transculturalism.
- Migration as a literary theme: memory, identity, and belonging.

UNIT II **10 hours**

Colonial and Postcolonial Displacements

- Migration in colonial and postcolonial contexts.
- Representations of forced displacement, exile, and cultural alienation.

UNIT III **14 hours**

Maghrebi and Beur Literature

- Migration from North Africa to France.
- Identity, marginalization, and cultural hybridity.

Sub-Saharan and Caribbean Francophone Voices

- Migration, exile, and displacement in African and Caribbean contexts.
- The role of memory, trauma, and cultural survival.

Writings from the Indian Ocean

Coolitude, memories of Indentured labour, Insularity

UNIT IV **11 Hours**

Contemporary Perspectives and Transnational Identities

- Migration in the 21st century: globalization, exile, and refugee crises.
- Literature of second-generation immigrants and transnational identities.

Suggested Readings:

1. Begag, Azouz. *Le Gone du Chaâba*. Paris: Éditions du Seuil, 1986.
2. Bhabha, Homi K. *The Location of Culture*. London: Routledge, 1994.
3. Brah, Avtar. *Cartographies of Diaspora: Contesting Identities*. London: Routledge, 1996.
4. Cambria, Domenico. "Exil et migration. Réflexions autour d'expériences et de vécus littéraires." *Voix plurielles* 18, no. 2 (2021): 124–126.

5. Césaire, Aimé. *Cahier d'un retour au pays natal*. Paris: Présence Africaine, 1983 (original 1939).
 6. Clifford, James. *Routes: Travel and Translation in the Late Twentieth Century*. Cambridge, MA: Harvard University Press, 1997.
 7. Condé, Maryse. *Traversée de la mangrove*. Paris: Mercure de France, 1989.
 8. Coulibaly, Adama & Konan, Yao Louis (eds.). *Les écritures migrantes: de l'exil à la migration littéraire dans le roman francophone*. Paris: L'Harmattan, 2015.
 9. Diome, Fatou. *Le Ventre de l'Atlantique*. Paris: Anne Carrière, 2003.
 10. Djébar, Assia. *L'Amour, la fantasia*. Paris: Éditions Albin Michel, 1985.
 11. Faye, Gaël. *Petit pays*. Paris: Grasset, 2016.
 12. Hall, Stuart. *Cultural Identity and Diaspora*. In *Colonial Discourse and Post-Colonial Theory: A Reader*, eds. Patrick Williams and Laura Chrisman. London: Harvester Wheatsheaf, 1994, pp. 392–403.
 13. Hargreaves, Alec G. *Voices from the North African Immigrant Community in France: Immigration and Identity in Beur Fiction*. Oxford: Berg, 1991.
 14. Lionnet, Françoise. *Postcolonial Representations: Women, Literature, Identity*. Ithaca: Cornell University Press, 1995.
 15. Memmi, Albert. *La Statue de sel*. Paris: Gallimard, 1953.
 16. Mukasonga, Scholastique. *Notre-Dame du Nil*. Paris: Gallimard, 2012.
 17. Rutherford, Jonathan (ed.). *Identity: Community, Culture, Difference*. London: Lawrence & Wishart, 1990.
 18. Said, Edward. *Reflections on Exile and Other Essays*. Cambridge, MA: Harvard University Press, 2000.
 19. Salvayre, Lydie. *Pas pleurer*. Paris: Éditions du Seuil, 2014.
 20. Sansal, Boualem. *Le Village de l'Allemand*. Paris: Gallimard, 2008.
 21. Sebbar, Leïla. *Shérazade, 17 ans, brune, frisée, les yeux verts*. Paris: Stock, 1982.
- Additional material may be provided by the Department.

Evaluation: The Internal assessment consists of marks secured in class tests, assignments/presentations and attendance. The Continuous assessment will comprise of tutorials and attendance. Some of the activities that may be done as component of tutorials are as follows:

- Assignments/Presentations.
- Literature review
- Book review
- Project activity (group)
- Research cum presentation
- Term Paper writing
- Group discussion

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

DSE 2: New Literary Genres

Credit Distribution, Eligibility and Pre-requisites of the Course

Course Title & Code	Credits	Credit Distribution of the Course			Eligibility Criteria	Prerequisite of the Course
		Lecture	Tutorial	Practical/ Practice		

New Literary Genres	04	3	1	0	As per the admission criteria	B2 Level in French

Learning Objectives:

- To introduce students to emerging and hybrid literary genres in contemporary French and Francophone literature.
- To analyse how new genres reflect cultural, political, and technological transformations.
- To explore the intersections of literature with visual culture, digital media, and performance.
- To situate new genres within broader debates on postmodernism, globalization, and identity.
- To develop critical tools for analysing brevity, fragmentation, and multimodality in literature.

Learning Outcomes:

At the end of the semester, students:

- will be able to identify and critically analyse new and hybrid genres in French and Francophone writing, such as autofiction, flash narratives, microstories, testimonial writing, and graphic novels.
- will be able to understand the socio-cultural and historical contexts that gave rise to these genres.
- will be able to apply theoretical frameworks (postmodernism, postcolonialism, media and cultural studies) to contemporary texts.
- will be able to produce research essays and presentations that demonstrate advanced critical engagement with new literary forms.

Syllabus:

UNIT I	12 hours

Autofiction and Life-Writing

- The rise of autofiction in late 20th-century French literature.
- Blurring boundaries between autobiography, fiction, and testimony.
- Memory, subjectivity, and self-narration.

Testimonial and Post-Genocide Writing

- Literature as witness: trauma, memory, and testimony.

UNIT II	12 hours

Graphic Novels and Visual Narratives

- The rise of the bande dessinée and graphic memoirs.
- Visual storytelling as a new literary form.

UNIT III	12 hours

Flash Narratives and Microstories

- The aesthetics of brevity: microrécits, nouvelles très courtes, minifiction.
- Fragmentation, ellipsis, and the poetics of the instant.
- Francophone microfiction as a response to digital culture and globalization.

UNIT IV	9 hours

Digital and Experimental Genres

- Literature in the digital age: blogs, hypertext, and multimedia narratives.
- Performance, slam poetry, and spoken word in Francophone contexts.

Suggested Readings:

1. Chevillard, Éric. *Démolir Nisard*. Paris: Minuit, 1993 (fragmentary narrative style).
2. Doubrovsky, Serge. *Fils*. Paris: Galilée, 1977.

3. Ernaux, Annie. *Les Années*. Paris: Gallimard, 2008.
4. Forsdick, Charles, and Murphy, Feroza Basu (eds.). *Francophone Postcolonial Studies: A Critical Introduction*. London: Arnold, 2003.
5. Glissant, Édouard. *Poétique de la Relation*. Paris: Gallimard, 1990.
6. Groensteen, Thierry. *Système de la bande dessinée*. Paris: PUF, 1999.
7. Hatzfeld, Jean. *Dans le nu de la vie: Récits des marais rwandais*. Paris: Seuil, 2000.
8. Hutcheon, Linda. *A Poetics of Postmodernism: History, Theory, Fiction*. New York: Routledge, 1988.
9. Jauffret, Régis. *Microfictions*. Paris: Gallimard, 2007.
10. Kassabian, Anahid. *Ubiquitous Listening: Affect, Attention, and Distributed Subjectivity*. Berkeley: University of California Press, 2013 (for performance and media theory).
11. Lauro, Sarah. *The Transatlantic Zombie: Slavery, Rebellion, and Living Death*. New Brunswick: Rutgers University Press, 2015
12. Lecarme, Jacques, and Lecarme-Tabone, Éliane. *L'Autofiction: Un genre littéraire émergent*. Paris: Armand Colin, 1997.
13. Miller, Christopher. *Nationalists and Nomads: Essays on Francophone African Literature and Culture*. Chicago: University of Chicago Press, 1998.
14. Mukasonga, Scholastique. *Inyenzi ou les cafards*. Paris: Gallimard, 2006.
15. Ollivier, Michèle, and Côté, Jean-François. *La Littérature numérique*. Paris: Hermès Science, 2011.
16. Ricœur, Paul. *La Mémoire, l'histoire, l'oubli*. Paris: Seuil, 2000 (selections).
17. Satrapi, Marjane. *Persepolis*. Paris: L'Association, 2000–2003.
18. Sfar, Joann. *Le Chat du rabbin*. Paris: Dargaud, 2002.

Additional readings would be suggested by the Department on the basis of the authors selected.

Evaluation: The Internal assessment consists of marks secured in class tests, assignments/presentations and attendance. The Continuous assessment will comprise of tutorials and attendance. Some of the activities that may be done as component of tutorials are as follows:

- Assignments/Presentations.
- Literature review
- Book review
- Project activity (group)
- Research cum presentation
- Term Paper writing
- Group discussion

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

DSE: Travel Writing

Credit Distribution, Eligibility and Pre-requisites of the Course

Course Title & Code	Credits	Credit Distribution of the Course			Eligibility Criteria	Prerequisite of the Course
		Lecture	Tutorial	Practical/ Practice		
Travel Writing	04	3	1	0	As per the admission	B2 Level in French

					criteria	

Learning Objectives:

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

Learning Outcomes:

At the end of the semester, students:

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

Syllabus:

UNIT I

10 hours

Introduction to Travel Writing

- Defining travel writing: genre, hybridity, and narrative strategies.
- Historical overview: from medieval pilgrimage accounts to Enlightenment exploration.
- The role of travel writing in shaping European knowledge of the world.
- Key concepts: exoticism, alterity, ethnography, and narrative authority.

UNIT II

12 hours

Colonial Encounters and Representations

- Travel writing as a tool of empire: mapping, cataloguing, and “othering.”
- Representations of Africa, Asia, and the Caribbean in French colonial travelogues.
- The tension between discovery and domination.

UNIT III

11 hours

Francophone Rewritings and Postcolonial Perspectives

- Francophone authors reclaiming the travel narrative.
- Subverting colonial discourse: irony, resistance, and re-appropriation.
- Travel as exile, migration, and return.

UNIT IV

12 hours

Travel, Identity, and Self-Discovery

- Travel as a metaphor for identity formation.
- Gendered perspectives in travel writing.
- The blurred line between autobiography, memoir, and travelogue.

Travel writing in the age of tourism and mobility.

- Ecocriticism and travel: landscapes, environment, and sustainability.
- Digital travel narratives and blogs in Francophone contexts.

Suggested Readings:

1. Bougainville, Louis-Antoine de. Voyage autour du monde par la frégate La Boudeuse et la flûte L'Étoile (1766–1769). Paris: Saillant & Nyon, 1771. Modern edition: Paris: Gallimard, coll. "Folio," 1982.
2. Bouvier, Nicolas. L'Usage du monde. Paris: Payot, 1963. Rééd. Paris: La Découverte/Poche, 2014.
3. Cartier, Jacques. The Voyages of Jacques Cartier. Translated and edited by Henry Percival Biggar. Toronto: University of Toronto Press, 1993.
4. Césaire, Aimé. Cahier d'un retour au pays natal. Paris: Bordas, 1947. Édition critique: Paris: Présence Africaine, 1983.
5. Condé, Maryse. Traversée de la mangrove. Paris: Mercure de France, 1989.
6. Ernaux, Annie. Journal du dehors. Paris: Gallimard, 1993.
7. Forsdick, Charles. Travel in Twentieth-Century French and Francophone Cultures: The Persistence of Diversity. Oxford: Oxford University Press, 2005.
8. Pratt, Mary Louise. Imperial Eyes: Travel Writing and Transculturation. London: Routledge, 1992 (2nd ed. 2008).
9. Youngs, Tim (ed.). The Cambridge Companion to Travel Writing. Cambridge: Cambridge University Press, 2002.
10. Forsdick, Charles & Murphy, Feroza Basu (eds.). Francophone Postcolonial Studies: A Critical Introduction. London: Arnold, 2003.
11. Hargreaves, Alec G. Post-Colonial Cultures in France. London: Routledge, 1997.
12. Lionnet, Françoise. Postcolonial Representations: Women, Literature, Identity. Ithaca: Cornell University Press, 1995.
13. Bongie, Chris. Islands and Exiles: The Creole Identities of Post/Colonial Literature. Stanford: Stanford University Press, 1998.
14. Clifford, James. Routes: Travel and Translation in the Late Twentieth Century. Cambridge, MA: Harvard University Press, 1997.
15. Burton, Richard D. E. Afro-Creole: Power, Opposition, and Play in the Caribbean. Ithaca: Cornell University Press, 1997.
16. Loti, Pierre. Voyages: 1872–1913. Édition établie et présentée par Claude Martin. Paris: Robert Laffont, coll. "Bouquins," 1991.
17. Montaigne, Michel de. Essais. Édition de Pierre Villey et V.-L. Saulnier. Paris: Presses Universitaires de France, coll. "Quadrige," 1965 (nombreuses réimpressions).
18. Montesquieu, Charles-Louis de Secondat. Lettres persanes. Édition de Jean Ehrard et Catherine Volpilhac-Augier. Oxford: Voltaire Foundation, 2004.
19. Mukasonga, Scholastique. Ce que murmurent les collines. Paris: Gallimard, coll. "Continents Noirs," 2014. (For her diasporic/travel reflections, also Notre-Dame du Nil, Gallimard, 2012).
20. Sebbar, Leïla. Voyage en Algérie autour de ma chambre. Paris: Bleu autour, 2008. (Representative of her travel/memory narratives). Additional material will be provided by the Department.

Evaluation: The Internal assessment consists of marks secured in class tests, assignments/presentations and attendance. The Continuous assessment will comprise of tutorials and attendance. Some of the activities that may be done as component of tutorials are as follows:

- Assignments/Presentations.
- Literature review
- Book review
- Project activity (group)
- Research cum presentation
- Term Paper writing
- Group discussion

Note: Examination scheme and mode shall be as prescribed by the Examination Branch,

University of Delhi, from time to time.

DSE: Exploring History and Memory through French and Francophone Literature

Credit Distribution, Eligibility and Pre-requisites of the Course

Course Title & Code	Credits	Credit Distribution of the Course			Eligibility Criteria	Prerequisite of the Course
		Lecture	Tutorial	Practical/ Practice		
Exploring History and Memory through French and Francophone Literature	04	3	1	0	As per the admission criteria	B2 Level in French

Learning Objectives: - To examine how French and Francophone writers engage with history, memory, and trauma. - To analyze literary strategies of remembrance, testimony, and rewriting of the past. - To explore the intersections of personal memory, collective memory, and national history. - To situate literary texts within broader debates on historiography, postcolonialism, New-historicism and cultural memory.	
Learning Outcomes: At the end of the semester, students: - will be able to identify and critically analyse major French and Francophone texts that address history and memory. - will be able to apply theoretical frameworks (memory studies, postcolonial theory, trauma studies) to literary works. - will be able to understand the role of literature in shaping cultural and collective memory. - will be able to produce advanced research essays linking literary analysis with historical and theoretical perspectives.	
Syllabus:	
UNIT I	12 hours
Theoretical Frameworks of History and Memory -Concepts: lieux de mémoire, collective memory, trauma, testimony. -Literature as a site of remembrance.	
UNIT II	12 hours
French Literature and Historical Memory - Representations of war, revolution, and national trauma. - Literature as witness to historical upheavals. Postcolonial Memory in Francophone Literature - Colonialism, decolonization, and rewriting history. - Memory of slavery, empire, and cultural displacement.	

UNIT III	12 hours
Memory, Trauma, and Testimony in Francophone Africa - Literature of genocide, exile, and survival. - Testimonial writing and the ethics of memory.	
UNIT IV	9 hours
Contemporary Perspectives on History and Memory -Memory in the age of globalization and migration. -Transgenerational trauma and the politics of remembrance.	
Suggested Readings: 1. Assmann, Aleida. <i>Cultural Memory and Western Civilization: Functions, Media, Archives</i>. Cambridge: Cambridge University Press, 2011. 2. Camus, Albert. <i>La Peste</i>. Paris: Gallimard, 1947. 3. Césaire, Aimé. <i>Discours sur le colonialisme</i>. Paris: Présence Africaine, 1955. 4. Chamoiseau, Patrick. <i>Texaco</i>. Paris: Gallimard, 1992. 5. Condé, Maryse. <i>Moi, Tituba sorcière... Noire de Salem</i>. Paris: Mercure de France, 1986. 6. Diop, Boubacar Boris. <i>Murambi, le livre des ossements</i>. Paris: Stock, 2000. 7. Djébar, Assia. <i>La femme sans sépulture</i>. Paris: Albin Michel, 2002. 8. Faye, Gaël. <i>Petit pays</i>. Paris: Grasset, 2016. 9. Halbwachs, Maurice. <i>La Mémoire collective</i>. Paris: PUF, 1950. 10. Hatzfeld, Jean. <i>Dans le nu de la vie: Récits des marais rwandais</i>. Paris: Seuil, 2000. 11. Hirsch, Marianne. <i>The Generation of Postmemory: Writing and Visual Culture After the Holocaust</i>. New York: Columbia University Press, 2012. 12. Hugo, Victor. <i>Les Misérables</i>. Paris: Gallimard, "Bibliothèque de la Pléiade," 1951 (original 1862). 13. Modiano, Patrick. <i>Dora Bruder</i>. Paris: Gallimard, 1997. 14. Mukasonga, Scholastique. <i>Ce que murmurent les collines</i>. Paris: Gallimard, 2014. 15. Mukasonga, Scholastique. <i>Iguifu</i>. Paris: Gallimard, 2010. 16. Nora, Pierre. <i>Les Lieux de mémoire</i>. Paris: Gallimard, 1984–1992 (selections). 17. Ricœur, Paul. <i>La Mémoire, l'histoire, l'oubli</i>. Paris: Seuil, 2000. 18. Rothberg, Michael. <i>Multidirectional Memory: Remembering the Holocaust in the Age of Decolonization</i>. Stanford: Stanford University Press, 2009. 19. Sebbar, Leïla. <i>La Seine était rouge</i>. Paris: Acte Sud, 1999. Additional readings would be suggested by the Department on the basis of the author chosen.	
Evaluation: The Internal assessment consists of marks secured in class tests, assignments/presentations and attendance. The Continuous assessment will comprise of tutorials and attendance. Some of the activities that may be done as component of tutorials are as follows: • Assignments/Presentations. • Literature review • Book review • Project activity (group) • Research cum presentation • Term Paper writing • Group discussion	
Note: Examination scheme and mode shall be as prescribed by the Examination Branch, University of Delhi, from time to time.	

Credit Distribution, Eligibility and Pre-requisites of the Course

Course Title & Code	Credits	Credit Distribution of the Course			Eligibility Criteria	Prerequisite of the Course
		Lecture	Tutorial	Practical/ Practice		
Introduction to Literary Translation	04	3	1	0	As per the admission criteria	B2 Level in French

Learning Objectives:

- To introduce students to the history, theory, and practice of literary translation.
- To explore key debates in translation studies: fidelity vs. creativity, domestication vs. foreignization, visibility of the translator.
- To analyse case studies of translated works across genres (poetry, prose, drama).
- To develop practical translation skills alongside critical reflection..

Learning Outcomes:

At the end of the semester, students:

- will be able to demonstrate knowledge of major theories and approaches in literary translation.
- will be able to critically evaluate translations in relation to cultural, historical, and linguistic contexts.
- will be able to apply theoretical frameworks to practical translation exercises.
- will be able to produce annotated translations that reflect awareness of stylistic, cultural, and ethical issues.
- will be able to engage with debates on the politics of translation, including gender, postcolonialism, and globalization.

Syllabus:

UNIT I	9 hours
Foundations of Translation Studies -History of translation in Western and non-Western traditions. -Key concepts: equivalence, fidelity, adaptation.	
UNIT II	12 hours
Theories of Literary Translation -Structuralist and poststructuralist approaches. -Domestication vs. foreignization. -The translator's visibility.	
UNIT III	14 hours
Translation of Genres -Poetry: rhythm, sound, and untranslatability. -Prose: style, register, and cultural context. -Drama: performance, orality, and adaptation. Translation, Culture, and Power -Postcolonial translation studies. -Feminist translation practices. -Translation and world literature.	
UNIT IV	10 hours

Contemporary Perspectives and Practice

-Digital tools and translation.

-Globalization and translation flows.

-Practical workshops: annotated translations, preparing glossaries

Suggested Readings:

1. Bassnett, Susan, and Harish Trivedi (eds.). *Post-Colonial Translation: Theory and Practice*. London: Routledge, 1999.
2. Bassnett, Susan. *Translation Studies*. 4th ed. London: Routledge, 2014.
3. Benjamin, Walter. "The Task of the Translator." In *Illuminations*, trans. Harry Zohn. New York: Schocken, 1968.
4. Berman, Antoine. *La traduction et la lettre ou l'auberge du lointain*. Paris: Seuil, 1999.
5. Boase-Beier, Jean, Lina Fisher, and Hiroko Furukawa (eds.). *The Palgrave Handbook of Literary Translation*. London: Palgrave Macmillan, 2018.
6. Cronin, Michael. *Translation and Globalization*. London: Routledge, 2003.
7. Eco, Umberto. *Experiences in Translation*. Toronto: University of Toronto Press, 2001.
8. Guidère, Mathieu. *Introduction à la traductologie: Penser la traduction, hier, aujourd'hui, demain*. Bruxelles: De Boeck, 2008.
9. Hermans, Theo (ed.). *The Manipulation of Literature: Studies in Literary Translation*. London: Croom Helm, 1985.
10. Holmes, James S. *Translated! Papers on Literary Translation and Translation Studies*. Amsterdam: Rodopi, 1988.
11. Ladmiral, Jean-René. *Traduire: Théorèmes pour la traduction*. Paris: Gallimard, 1979.
12. Lefevere, André. *Translating Literature: Practice and Theory in a Comparative Literature Context*. New York: Modern Language Association, 1992.
13. Meschonnic, Henri. *Poétique du traduire*. Lagrasse: Verdier, 1999.
14. Munday, Jeremy. *Introducing Translation Studies: Theories and Applications*. 5th ed. London: Routledge, 2022.
15. Spivak, Gayatri Chakravorty. "The Politics of Translation." In *Outside in the Teaching Machine*. New York: Routledge, 1993.
16. Venuti, Lawrence (ed.). *The Translation Studies Reader*. 4th ed. London: Routledge, 2021.
17. Venuti, Lawrence. *The Translator's Invisibility: A History of Translation*. 2nd ed. London: Routledge, 2008.
18. Williams, Jenny, and Andrew Chesterman. *The Map: A Beginner's Guide to Doing Research in Translation Studies*. Manchester: St. Jerome, 2002.

Additional readings would be suggested by the Department.

Evaluation: The Internal assessment consists of marks secured in class tests, assignments/presentations and attendance. The Continuous assessment will comprise of tutorials and attendance. Some of the activities that may be done as component of tutorials are as follows:

- Assignments/Presentations.
- Literature review
- Book review
- Project activity (group)
- Research cum presentation
- Term Paper writing
- Group discussion

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

DSE: Advanced Research Methodology

Credit Distribution, Eligibility and Pre-requisites of the Course

Course Title & Code	Credits	Credit Distribution of the Course			Eligibility Criteria	Prerequisite of the Course
		Lecture	Tutorial	Practical/ Practice		
Advanced Research Methodology	04	03	01		As per the admission criteria	B2 Level in French

Learning Objectives

- To understand and apply diverse research paradigms in literary and cultural analysis.
- To design ethically sound, theoretically informed research projects.
- To critically evaluate sources, archives, and digital tools.
- To engage with interdisciplinary methods, including comparative and intermedial approaches.

Learning Outcomes

At the end of the semester, students will:

- be able to demonstrate mastery of advanced research tools and methodologies in French and Francophone studies.
- be able to critically engage with theoretical frameworks (postcolonialism, memory studies, cultural studies, critical discourse analysis, gender theory, narratology, translation theory, digital humanities, didactic studies).
- be able to design and execute a research project with appropriate methodology and documentation.
- Be able to produce a research proposal with clear objectives, methodology, and theoretical framework.
- be able to produce scholarly writing that meets academic standards of rigor, citation, and originality.
- be able to present research findings effectively in both oral and written formats.

Syllabus:

UNIT I	12 hours
• Theoretical Foundations of Research in French and Francophone Studies • Research paradigms: qualitative, comparative, interdisciplinary. • Theoretical frameworks: postcolonial theory, memory studies, narratology, gender studies, translation studies, media studies and didactic studies. • Ethics of research in literary and cultural studies.	
UNIT II	12 hours
Methodologies in Practice • Textual analysis: close reading, intertextuality, narratology • Cultural analysis: semiotics, ethnography, visual culture • Comparative frameworks: transnational, diasporic, multilingual • Fieldwork and interviews in cultural studies • Material Culture and Affect Theory	
UNIT III	10 hours
Research Tools, Methods, and Documentation	

• Bibliographical research: catalogues, databases, archives. • Citation styles (MLA, Chicago, APA) and bibliographic management tools (Zotero, EndNote). • Corpus building and textual analysis (close reading, discourse analysis, digital tools). Comparative and interdisciplinary approaches (linking literature with history, sociology, linguistics).	
UNIT IV	11 hours
Practical Research Workshop • Formulating research questions and hypotheses. • Tools for Literature survey • Identifying research gap • Designing a research proposal (objectives, methodology, bibliography). • Annotated bibliography and literature review writing.	
Suggested Readings: 1. Assmann, Aleida. <i>Cultural Memory and Western Civilization: Functions, Media, Archives</i>. Cambridge: Cambridge University Press, 2011. 2. Bhabha, Homi K. <i>The Location of Culture</i>. London: Routledge, 1994. 3. Booth, Wayne C., Gregory G. Colomb, and Joseph M. Williams. <i>The Craft of Research</i>. 4th ed. Chicago: University of Chicago Press, 2016. 4. Caillé, Patricia. "Francophone Studies and the Challenges of Research Methodology." <i>French Cultural Studies</i> 22, no. 2 (2011): 95–107. 5. Eagleton, Terry. <i>Literary Theory: An Introduction</i>. 2nd ed. Oxford: Blackwell, 1996. 6. Eco, Umberto. <i>How to Write a Thesis</i>. Cambridge, MA: MIT Press, 2015 (orig. 1977). 7. Forsdick, Charles, and David Murphy (eds.). <i>Francophone Postcolonial Studies: A Critical Introduction</i>. London: Arnold, 2003. 8. Gibaldi, Joseph. <i>MLA Handbook for Writers of Research Papers</i>. 9th ed. New York: MLA, 2021. 9. Hutcheon, Linda. <i>A Poetics of Postmodernism: History, Theory, Fiction</i>. New York: Routledge, 1988. 10. Machi, Lawrence A., and Brenda T. McEvoy. <i>The Literature Review: Six Steps to Success</i>. 3rd ed. Thousand Oaks: Corwin, 2016. 11. Moura, Jean-Marc. <i>Littératures francophones et théorie postcoloniale</i>. Paris: PUF, 1999. 12. Rockwell, Geoffrey, and Stéfan Sinclair. <i>Hermeneutica: Computer-Assisted Interpretation in the Humanities</i>. Cambridge, MA: MIT Press, 2016. 13. Said, Edward. <i>Orientalism</i>. New York: Vintage, 1979. 14. Turabian, Kate L. <i>A Manual for Writers of Research Papers, Theses, and Dissertations</i>. 9th ed. Chicago: University of Chicago Press, 2018. 15. Viart, Dominique, and Bruno Vercier. <i>La Littérature française au présent: Héritage, modernité, mutations</i>. Paris: Bordas, 2005. Additional material may be provided by the Department.	
Note: Examination scheme and mode shall be as prescribed by the Examination Branch, University of Delhi, from time to time.	

NOTE: The Dissertation/Academic Project/Entrepreneurship chosen should be an original work and not a repetition of work done in the 4th Year of the UG programme. It may be an extension though of the work done in the 4th Year of UG programme.

A. Outcomes expected of Dissertation writing track in the 2nd Year of PG Programmes

Semester III

The following **four** outcomes must be achieved by the end of III Semester:

- i. Research Problem identification
 - ii. Review of literature
 - iii. Research design formulation
 - iv. Commencement of experimentation, fieldwork, or similar tasks
- B. **Expected outcomes of Academic Projects in the 2nd Year of PG Programmes** (all academic projects should be application-based research and not an exploratory or descriptive research, except book translation or projects without research component such as those of Master of Fine Arts)

Semester III

The following **four** outcomes must be achieved by the end of III Semester:

- i. Research Problem identification
- ii. Review of literature
- iii. Research design formulation
- iv. Commencement of experimentation, fieldwork, or similar tasks

C. Learning outcomes of Entrepreneurship track in the 2nd Year of PG Programmes are as follows:

Milestones for III Semester:				
Week (Tentative)	Topic	Deliverable	Activities	Mentor Checkpoint
1-2	Idea Generation and Validation	Submission of at least three potential startup ideas.	Conduct market research to validate the viability of each idea.	Review and feedback on the initial ideas.
3-4	Finalizing the Business Idea	Selection of the final business idea based on research and mentor feedback.	Develop a preliminary business model canvas.	Approval of the final business idea.
5-6	Market Research and Customer Discovery	Detailed market research report and customer discovery	Identify target market, customer segments, and key competitors.	Presentation of market research findings.

		interviews.		
7-14	Prototype Development/Minimum Viable Product (MVP) and Business Model Refinement	Development of a prototype or MVP. Refined business model canvas including value proposition, customer segments, and revenue streams.	Design and build a basic version of the product or service. Test and iterate the business model based on prototype/MVP feedback.	Prototype/MVP review and feedback.
11-12	Financial and Legal Planning	Initial financial plan including cost structure, pricing	Prepare a basic financial plan, including a budget and	Financial plan and IPR review.

		strategy, and funding requirements.	revenue forecast; review IPR potential	
13-14	Pitch Preparation	Development of a pitch deck summarizing the business idea, market opportunity, prototype, and financials.	Create and refine a presentation for potential investors or stakeholders.	Practice pitch session with feedback.
15-16	Final Presentation and Review	Final pitch presentation to a panel of mentors, faculty, and possibly industry experts.	Deliver a polished pitch, receive feedback, and make final adjustments.	Final assessment and grading based on the pitch and overall progress throughout the semester.

Semester II/IV

DSC- 9: Evolution of a Genre: Theatre

Credit Distribution, Eligibility and Pre-requisites of the Course

Course Title & Code	Credits	Credit Distribution of the Course			Eligibility Criteria	Prerequisite of the Course
		Lecture	Tutorial	Practical/ Practice		
Evolution of a Genre: Theatre	04	3	1	0	As per the admission criteria	B2 Level in French

- Learning Objectives:**
- To trace the historical development of French and Francophone theatre from the classical period to the present.
 - To analyse key dramatic texts in their cultural, political, and aesthetic contexts.
 - To explore the role of theatre as a medium of social critique, identity formation, and cultural memory.
 - To engage with theoretical approaches to drama and performance.

- Learning Outcomes:**
- At the end of the semester, students:
- will be able to demonstrate knowledge of major playwrights and movements in French and Francophone theatre.
 - will be able to critically analyse dramatic texts using literary and performance theory.
 - will be able to understand the intersections of theatre with history, politics, and postcolonial identity.
 - will be able to compare French canonical theatre with Francophone reappropriations and innovations.

Syllabus:	
UNIT I	12 hours

Theatrical genres of the medieval period Classical French Theatre - The rise of French classical drama in the 17th century. - Rules of tragedy and comedy: unity, decorum, and catharsis.	
UNIT II	9 hours
Enlightenment and Romantic Theatre - Theatre as a space of critique and reform. - The role of theatre in shaping public opinion.	
UNIT III	12 hours
Modern French Theatre - Symbolism, avant-garde, and the Theatre of the Absurd. - Existentialism and postwar theatre.	
UNIT IV	12 hours
Francophone Theatre – Africa and the Caribbean - Theatre as a tool of resistance, memory, and cultural affirmation. - Oral traditions and performance in African and Caribbean contexts. Contemporary Francophone Theatre and Performance - Migration, exile, and identity on stage. - Hybrid forms: slam, performance poetry, and experimental theatre.	
Suggested Readings: 1. Suggested Authors: Racine, Corneille, Molière, Marivaux, Beaumarchais, Musset, Hugo, Feydeau, Maeterlink, Claudel, Cocteau, Genet, Giraudoux, Beckett, Ionesco, Sartre, Jarry, Artaud, Pagnol, Marie N'Diaye, Kossi Efoui, Hélène Cixous, Yasmina Réza, Maryse Condé, Wajdi Mouawad, Suzanne Lebeau etc. 2. Suggested Readings: 3. Michel Corvin, <i>Dictionnaire encyclopédique du théâtre</i> , première édition en 1991 chez Bordas, dernière réédition Larousse 2008 4. Michel Vinaver, <i>Écritures dramatiques, essai d'analyse de textes de théâtre</i> , Actes Sud collection Babel, 1993 5. Monique Borie, Martine de Rougemont, Jacques Scherer, <i>Esthétique théâtrale textes de Platon à Brecht</i> , SEDES, 1982 6. Romain Fohr, <i>Du décor à la scénographie, anthologie commentée de textes sur l'espace scénique</i> , Éditions l'Entretemps, 2014 7. Patrice, Pavis, <i>Dictionnaire du théâtre</i> , première édition en 1987 chez Messidor/Éditions sociales, dernière réédition Armand Colin 2002 8. Patrice, Pavis, <i>L'Analyse des spectacles</i> , Armand Colin, dernière édition 2016 9. Etienne Souriau, (sous la direction de), <i>Vocabulaire d'esthétique</i> , PUF, 1990 10. <i>Scénographes en France 1975 - 2015</i> , Actes Sud, 2013 Additional material may be provided by the Department.	
Evaluation: The Internal assessment consists of marks secured in class tests, assignments/ presentations and attendance. The Continuous assessment will comprise of tutorials and attendance. Some of the activities that may be done as component of tutorials are as follows: • Assignments/Presentations.	

- Literature review
- Book review
- Project activity (group)
- Research cum presentation
- Term Paper writing
- Group discussion

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

DSC-10: Evolution of a Genre – Poetry

Credit Distribution, Eligibility and Pre-requisites of the Course

Course Title & Code	Credits	Credit Distribution of the Course			Eligibility Criteria	Prerequisite of the Course
		Lecture	Tutorial	Practical/ Practice		
Evolution of a Genre – Poetry	04	3	1	0	As per the admission criteria	B2 Level in French

Learning Objectives:

- To trace the evolution of French and Francophone poetry from the Renaissance to the contemporary period.
- To analyse poetic forms, themes, and innovations across different historical and cultural contexts.
- To explore the intersections of poetry with politics, identity, memory, and postcolonial discourse.
- To engage with theoretical approaches to poetics and literary analysis.

Learning Outcomes:

At the end of the semester, students:

- will develop an understanding of the specificities of the genre.
- will be able to apply various tools to analyse poetic texts
- will become familiar with the historical evolution of the genre.
- will be able to identify characteristics of specific poetic forms.
- will read the major poets of French and Francophone literature.

Syllabus:

UNIT I	9 hours
Introduction to Poetics Characteristics of poetic forms of the Medieval period. Suggested authors: Charles d'Orleans, François Villon	
UNIT II	12 hours
Study and analysis of poetic texts from the Renaissance period Suggested authors: The poets of Pléiade, such as Pierre de Ronsard, Louise Labé, Marguerite de Navarre, J. du Bellay etc. Study and analysis of poetic texts from the XVII Century	

Suggested authors: Agrippa D'Aubigny, Nicholas Boileau, Jean de la Fontaine etc.	
UNIT III	12 hours
Study and analysis of poetic texts from the XVIII Century Suggested authors: Voltaire, André Chenier etc. Study and analysis of poetic texts from the XIX Century Suggested authors: Victor Hugo, Alfred de Musset, Alfred de Vigny, Alphonse de Lamartine, Gérard de Nerval, Théophile Gautier, Charles Baudelaire, Stéphane Mallarmé, Paul Verlaine, Arthur Rimbaud.	
UNIT IV	12 hours
Study and analysis of poetic texts from the XX and XXI Centuries Suggested authors: Guillaume Apollinaire, Paul Valéry, André Breton, Paul Eluard, Louis Aragon, Francis Ponge, Jacques Prévert, Michel Deguy, Blaise Cendrars, Aimé Césaire, Leopold Sédar Senghor, Edouard Glissant, Khâl Thorabully, Natacha Kanapé Fontaine, Jacques Rabemananjara, etc. Suggested Readings: 1. André Breton, <i>Position politique du Surréalisme</i>, (1935), Reed. Gonthier, Paris, 1972. 2. Clause Abastado, <i>Mythes et rituels de l'écriture</i>, Editions Complexe, Paris, 1979. 3. C. Zilberberg, <i>Raison et poétique du sens</i>, Presses Universitaires de France, 1988. 4. Daniel Delas, <i>Guide méthodique poésie</i>, Nathan, Paris, 1990. 5. G. Genette, <i>Figures II "Langage poétique, poétique du langage"</i>, Seuil, Paris, 1972. 6. G. POULET, <i>Etudes sur le temps humain</i> [en particulier, Baudelaire dans le tome I, Hugo et Mallarmé dans le II, Char, Supervielle, Eluard, Saint-John Perse, Reverdy dans le III], 10/18. 7. Henri Mechonnic, <i>Les états de la poétique</i>, Presses Universitaires de France, Paris 1985. 8. Jean Rousset, <i>Anthologie de la poésie baroque française</i>, Tome I et II, Armand Colin, Paris, 1968. 9. J.M. Adam, <i>Pour lire le poème</i>, De Boeck-Duculot, Paris, 1985. 10. J.L. Joubert, <i>La poésie</i>, Armand Colin, Paris, 1988. 11. J.-P Richard, <i>Poésie et Profondeur</i> [Baudelaire, Rimbaud, Verlaine], Seuil, Paris, 1965. 12. J Mazaleyrat, <i>Eléments de métrique française</i>, A. Colin, Paris, 1974. Additional material may be provided by the Department.	
Evaluation: The Internal assessment consists of marks secured in class tests, assignments/ presentations and attendance. The Continuous assessment will comprise of tutorials and attendance. Some of the activities that may be done as component of tutorials are as follows: • Assignments/Presentations. • Literature review • Book review • Project activity (group) • Research cum presentation • Term Paper writing • Group discussion Note: Examination scheme and mode shall be as prescribed by the Examination Branch, University of Delhi, from time to time.	

DSE : Methodology of Teaching French as a Foreign Language: Theory and Practice-2

Credit Distribution, Eligibility and Pre-requisites of the Course

Course Title & Code	Credits	Credit Distribution of the Course			Eligibility Criteria	Prerequisite of the Course
		Lecture	Tutorial	Practical/ Practice		
Methodology of Teaching French as a Foreign Language: Theory and Practice-2	04	3	1	0	As per the admission criteria	B2 Level in French

Learning Objectives:

- To introduce students to the theoretical foundations of teaching French as a foreign language (FLE).
- To familiarize students with major methodological approaches (grammar-translation, direct method, communicative, task-based, Flipped Classroom).
- To develop skills in designing curricula, lesson plans, and assessment tools for FLE.
- To integrate intercultural, plurilingual, and digital perspectives into teaching practice.
- To critically evaluate classroom practices through observation, reflection, and research.

Learning Outcomes:

At the end of the semester, students:

- will be able to demonstrate knowledge of the history and evolution of FLE methodologies.
- will be able to apply communicative and task-based approaches in classroom contexts.
- will be able to design and implement effective teaching sequences adapted to learner needs.
- will be able to critically assess teaching materials and adapt them for diverse contexts.
- will be able to incorporate intercultural competence and digital tools into FLE pedagogy.

Syllabus:

UNIT I	9 hours
Foundations of FLE Didactics - History of FLE teaching methodologies. - Key concepts: langue étrangère vs. langue seconde, acquisition vs. learning. - The role of CEFR (Cadre européen commun de référence pour les langues).	
UNIT II	12 hours
Methodological Approaches - Grammar-translation, direct method, audio-oral, communicative approach. - The action-oriented approach and task-based learning.	
UNIT III	12 hours
Classroom Practice and Pedagogical Tools - Lesson planning, sequencing, and scaffolding. - Teaching grammar, vocabulary, oral and written skills. - Use of authentic documents and multimodal resources.	
UNIT IV	12 hours
Intercultural and Plurilingual Perspectives - Intercultural competence in FLE. - Plurilingualism and mediation. - Teaching French in multicultural classrooms. Assessment: formative, summative, self-assessment.	

- ICT and digital tools in FLE teaching.
- Current trends: blended learning, online platforms, multimodal literacy.

Suggested Readings:

1. Alderson, J. Charles, and Lyle F. Bachman (eds.). *Assessing Foreign Language Proficiency: Theories and Practice*. Reading: Addison-Wesley, 2000.
2. Beacco, Jean-Claude. *Les dimensions culturelles des enseignements de langue*. Paris: Hachette, 2000.
3. Bérard, Évelyne. *L'approche communicative: Théorie et pratiques*. Paris: CLE International, 1991.
4. Chapelle, Carol A., and Sauro, Shannon (eds.). *The Handbook of Technology and Second Language Teaching and Learning*. Hoboken: Wiley-Blackwell, 2017.
5. Conseil de l'Europe. *Cadre européen commun de référence pour les langues: Apprendre, enseigner, évaluer*. Paris: Didier, 2001.
6. Coste, Daniel. *Vingt ans de didactique des langues en France*. Paris: Didier, 2001.
7. Cuq, Jean-Pierre (dir.). *Dictionnaire de didactique du français langue étrangère et seconde*. Paris: CLE International, 2003.
8. Germain, Claude, and Netten, Joan. *Pédagogie et apprentissage des langues secondes: Le français intensif*. Paris: CLE International, 2005.
9. Germain, Claude. *Évolution de l'enseignement des langues: 5000 ans d'histoire*. Paris: CLE International, 1993.
10. Littlewood, William. *Communicative Language Teaching: An Introduction*. Cambridge: Cambridge University Press, 1981.
11. Nunan, David. *Task-Based Language Teaching*. Cambridge: Cambridge University Press, 2004.
12. Ollivier, Christian, and Daniel Springer. *Le français langue étrangère et le numérique: Enseigner et apprendre dans un monde connecté*. Paris: Didier, 2019.
13. Puren, Christian. *Histoire des méthodologies de l'enseignement des langues*. Paris: Nathan, 1988.
14. Richards, Jack C., and Rodgers, Theodore S. *Approaches and Methods in Language Teaching*. 3rd ed. Cambridge: Cambridge University Press, 2014.
15. Zarate, Geneviève. *Représentations de l'étranger et didactique des langues*. Paris: Didier, 1993.

Additional readings would be suggested by the Department on the basis of the author chosen.

Evaluation: The Internal assessment consists of marks secured in class tests, assignments/presentations and attendance. The Continuous assessment will comprise of tutorials and attendance. Some of the activities that may be done as component of tutorials are as follows:

- Assignments/Presentations.
- Literature review
- Book review
- Project activity (group)
- Research cum presentation
- Term Paper writing
- Group discussion

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

DSE: Introduction to Technical and Scientific Translation

Credit Distribution, Eligibility and Pre-requisites of the Course

Course Title & Code	Credits	Credit Distribution of the Course			Eligibility Criteria	Prerequisite of the Course
		Lecture	Tutorial	Practical/ Practice		
Introduction to Technical and Scientific Translation	04	3	1	0	As per the admission criteria	B2 Level in French

Learning Objectives:

- To introduce students to the principles and practices of technical and scientific translation (French ↔ other languages).
- To familiarize students with specialized terminology, style, and discourse conventions in scientific and technical texts.
- To develop skills in using translation tools (terminology databases, CAT tools, corpora).
- To raise awareness of ethical, cultural, and communicative issues in technical and scientific translation.
- To prepare students for professional practice in specialized translation domains.

Learning Outcomes:

At the end of the semester, students:

- will be able to demonstrate knowledge of the main features of technical and scientific discourse.
- will be able to translate specialized texts with accuracy, clarity, and terminological consistency.
- will be able to use translation technologies and resources effectively.
- will be able to critically evaluate translations in terms of readability, precision, and audience adaptation.
- will be able to apply professional standards and ethical considerations in technical and scientific translation.

Syllabus:

UNIT I	9 hours
Foundations of Technical and Scientific Translation - Definition, scope, and challenges of specialized translation. - Characteristics of scientific and technical discourse (clarity, conciseness, objectivity). - Introduction to terminology management.	
UNIT II	12 hours
Scientific Discourse and Terminology -Structure of scientific articles, reports, and patents. -Terminology extraction and management. -Standardization and international scientific communication.	
UNIT III	12 hours
Technical Texts and Genres - Manuals, technical specifications, product documentation. - Translation of instructions, safety notices, and standards. - Style and register in technical writing.	
UNIT IV	12 hours
Tools and Technologies - Computer-Assisted Translation (CAT) tools.	

- Corpora, terminology databases, and machine translation.
- Quality assurance and revision strategies.

Professional Practice and Ethics

- The translator's role in scientific communication.
- Ethical issues: confidentiality, accuracy, responsibility.
- Case studies in medical, legal-technical, and environmental translation.

Suggested Readings:

1. Bowker, Lynne. *Computer-Aided Translation Technology: A Practical Introduction*. Ottawa: University of Ottawa Press, 2002.
2. Byrne, Jody. *Scientific and Technical Translation Explained: A Nuts and Bolts Guide for Beginners*. Manchester: St. Jerome, 2012.
3. Byrne, Jody. *Technical Translation: Usability Strategies for Translating Technical Documentation*. Dordrecht: Springer, 2006.
4. Cabré, Maria Teresa. *Terminology: Theory, Methods and Applications*. Amsterdam: John Benjamins, 1999.
5. Chesterman, Andrew. *Memes of Translation: The Spread of Ideas in Translation Theory*. Amsterdam: John Benjamins, 1997.
6. Delisle, Jean, Hannelore Lee-Jahnke, and Monique C. Cormier (eds.). *Terminologie de la traduction*. Amsterdam: John Benjamins, 1999.
7. Gouadec, Daniel. *Profession: Traducteur*. Paris: La Maison du Dictionnaire, 2002.
8. Hurtado Albir, Amparo. *Traduction et traductologie: Introduction à la traductologie*. Paris: Armand Colin, 2017.
9. Kenny, Dorothy. *Lexis and Creativity in Translation: A Corpus-Based Study*. Manchester: St. Jerome, 2001.
10. Montalt, Vicent, and Maria González Davies. *Medical Translation Step by Step: Learning by Drafting*. Manchester: St. Jerome, 2007.
11. Sager, Juan C. *Language Engineering and Translation: Consequences of Automation*. Amsterdam: John Benjamins, 1994.
12. Temmerman, Rita. *Towards New Ways of Terminology Description: The Sociocognitive Approach*. Amsterdam: John Benjamins, 2000.
13. Wright, Sue Ellen, and Gerhard Budin (eds.). *Handbook of Terminology Management*. Vol. 1. Amsterdam: John Benjamins, 1997.

Additional material may be provided by the Department

Evaluation: The Internal assessment consists of marks secured in class tests, assignments/presentations and attendance. The Continuous assessment will comprise of tutorials and attendance. Some of the activities that may be done as component of tutorials are as follows:

- Assignments/Presentations.
- Literature review
- Book review
- Project activity (group)
- Research cum presentation
- Term Paper writing
- Group discussion

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

DSE : Engaging with 21st Century French and Francophone Literature

Credit Distribution, Eligibility and Pre-requisites of the Course

Course Title & Code	Credits	Credit Distribution of the Course			Eligibility Criteria	Prerequisite of the Course
		Lecture	Tutorial	Practical/ Practice		
Engaging with 21st Century French and Francophone Literature	04	3	1	0	As per the admission criteria	B2 Level in French

Learning Objectives

- To introduce students to major trends, themes, and innovations in French and Francophone literature since 2000.
- To analyse how contemporary literature engages with globalization, migration, memory, identity, and new media.
- To explore emerging genres (autofiction, micro-fiction, graphic novels, digital literature).
- To situate contemporary works within broader cultural, political, and theoretical frameworks.

Learning Outcomes

At the end of the semester, students:

- will be able to identify key authors, movements, and genres of 21st-century French and Francophone literature.
- will be able to critically analyse texts in relation to themes of memory, migration, gender, and globalization.
- will be able to apply contemporary literary and cultural theory to the study of recent works.
- will be able to engage with interdisciplinary approaches (visual culture, digital humanities, postcolonial studies).
- will be able to produce research essays and presentations demonstrating advanced critical engagement with contemporary literature.

Syllabus:

UNIT I

9 hours

Autofiction and Life-Writing

- The rise of autofiction and hybrid forms of self-narration.
- Memory, subjectivity, and collective history.

UNIT II

12 hours

Migration, Exile, and Transnational Identities

- Literature of displacement, diaspora, and transcultural encounters.
- Francophone voices from Africa, the Caribbean, the Indian Ocean, Canada.

UNIT III

12 hours

Memory, Trauma, and Postcolonial Rewriting

- Literature as testimony and rewriting of history.
- Postcolonial memory and intergenerational trauma.

UNIT IV

12 hours

New Genres and Media

- Graphic novels, microfiction, and digital literature.

- Literature in dialogue with visual and digital culture.
- Globalization, Ecology, and the Future of Literature
- Literature and ecological crisis.
- Global French literature and the concept of littérature-monde.

Suggested Readings:

1. Condé, Maryse. *Victoire, les saveurs et les mots*. Paris: Mercure de France, 2006.
2. Diome, Fatou. *Le Ventre de l'Atlantique*. Paris: Anne Carrière, 2003.
3. Djébar, Assia. *Nulle part dans la maison de mon père*. Paris: Fayard, 2007.
4. Doubrovsky, Serge. *Le Livre brisé*. Paris: Gallimard, 1989 (precursor to 21st-century autofiction).
5. Ernaux, Annie. *Les Années*. Paris: Gallimard, 2008.
6. Faye, Gaël. *Petit pays*. Paris: Grasset, 2016.
7. Forsdick, Charles, and David Murphy (eds.). *Francophone Postcolonial Studies: A Critical Introduction*. London: Arnold, 2003.
8. Garrard, Greg. *Ecocriticism*. 2nd ed. London: Routledge, 2012 (theoretical framework).
9. Houellebecq, Michel. *La Carte et le territoire*. Paris: Flammarion, 2010.
10. Jauffret, Régis. *Microfictions*. Paris: Gallimard, 2007.
11. Le Bris, Michel, and Jean Rouaud (eds.). *Pour une littérature-monde*. Paris: Gallimard, 2007.
12. Lecarme, Jacques, and Lecarme-Tabone, Éliane. *L'Autofiction: Un genre littéraire émergent*. Paris: Armand Colin, 1997.
13. Moura, Jean-Marc. *Littératures francophones et théorie postcoloniale*. Paris: PUF, 1999.
14. Mukasonga, Scholastique. *Notre-Dame du Nil*. Paris: Gallimard, 2012.
15. Ollivier, Michèle, and Côté, Jean-François. *La Littérature numérique*. Paris: Hermès Science, 2011.
16. Rosenthal, Olivia, and Lionel Ruffel (eds.). *Littérature contemporaine: état des lieux*. Paris: Éditions Cécile Defaut, 2010.
17. Sansal, Boualem. *Le Village de l'Allemand*. Paris: Gallimard, 2008.
18. Satrapi, Marjane. *Persepolis*. Paris: L'Association, 2000–2003.
19. Viart, Dominique, and Bruno Vercier. *La Littérature française au présent: Héritage, modernité, mutations*. Paris: Bordas, 2005.

Additional readings would be suggested by the Department on the basis of the issue chosen.

Evaluation: The Internal assessment consists of marks secured in class tests, assignments/ presentations and attendance. The Continuous assessment will comprise of tutorials and attendance. Some of the activities that may be done as component of tutorials are as follows:

- Assignments/Presentations.
- Literature review
- Book review
- Project activity (group)
- Research cum presentation
- Term Paper writing
- Group discussion

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

DSE: Popular genres in French and Francophone Literature

Credit Distribution, Eligibility and Pre-requisites of the Course

Course Title & Code	Credits	Credit Distribution of the Course			Eligibility Criteria	Prerequisite of the Course
		Lecture	Tutorial	Practical/ Practice		
Popular genres in French and Francophone Literature	04	3	1	0	As per the admission criteria	B2 Level in French

Learning Objectives: - To introduce students to the study of popular genres in French and Francophone contexts (detective fiction, science fiction, chanson, comics, popular theatre). - To analyze how popular literature reflects cultural, social, and political realities. - To explore the intersections between “high” literature and mass culture. - To examine Francophone popular forms as sites of resistance, identity, and creativity.	
Learning Outcomes: At the end of the semester, students: - will be able to identify and critically analyze major genres and authors of popular French and Francophone literature. - will be able to understand the historical development of popular forms from the 19th century to the present. - will be able to apply cultural and literary theory to the study of mass and popular texts. - will be able to compare French and Francophone popular genres with global popular culture.	
Syllabus:	
UNIT I	9 hours
Introduction to Popular Literature -Defining “popular” vs. “canonical” literature. -The rise of mass publishing in 19th-century France.	
UNIT II	12 hours
Detective Fiction and Serial Narratives	
UNIT III	12 hours
Speculative Function and Fantasy	
UNIT IV	12 hours
Oral traditions, chanson, Comics, Slam, and Contemporary Popular Culture	
Suggested Readings: - Alexis, Jacques-Stephen. <i>Compère Général Soleil</i>. Paris: Gallimard, 1955 (Haitian novel blending realism and the fantastic). - Barthes, Roland. <i>Mythologies</i>. Paris: Seuil, 1957. - Caribbean and African popular forms: tales, proverbs, and urban narratives. - Chamoiseau, Patrick. <i>Solibo Magnifique</i>. Paris: Gallimard, 1988. - Chartier, Roger. <i>Culture écrite et société: L’ordre des livres (XIVe–XVIIIe siècle)</i>. Paris: Albin Michel, 1996. - Damasio, Alain. <i>La Horde du Contrevent</i>. Paris: La Volte, 2004. - Eco, Umberto. <i>Apocalittici e integrati</i>. Milan: Bompiani, 1964 (French trans. <i>Apocaliptiques et intégrés</i>. Paris: Grasset, 1968). - Hampâtê Bâ, Amadou. <i>L’Étrange destin de Wangrin</i>. Paris: Union Générale d’Éditions, 1973.	

9. Leblanc, Maurice. *Arsène Lupin, gentleman-cambrioleur*. Paris: Lafitte, 1907.
 10. Miller, Christopher. *Nationalists and Nomads: Essays on Francophone African Literature and Culture*. Chicago: University of Chicago Press, 1998.
 11. Prévos, André J.M. *Sociologie du rap français*. Paris: L'Harmattan, 1996.
 12. Satrapi, Marjane. *Persepolis*. Paris: L'Association, 2000–2003.
 13. Scaggs, John. *Crime Fiction*. London: Routledge, 2005 (theoretical overview).
 14. Sfar, Joann. *Le Chat du rabbin*. Paris: Dargaud, 2002.
 15. Sue, Eugène. *Les Mystères de Paris*. Paris: Garnier-Flammarion, 1989 (orig. 1842–43).
 16. Thiesse, Anne-Marie. *Le Roman du quotidien: Lecteurs et lectures populaires à la Belle Époque*. Paris: Seuil, 1984.
 17. Verne, Jules. *Voyage au centre de la Terre*. Paris: Hetzel, 1864.
- Additional material will be provided by the Department.

Evaluation: The Internal assessment consists of marks secured in class tests, assignments/presentations and attendance. The Continuous assessment will comprise of tutorials and attendance. Some of the activities that may be done as component of tutorials are as follows:

- Assignments/Presentations.
- Literature review
- Book review
- Project activity (group)
- Research cum presentation
- Term Paper writing
- Group discussion

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

DSE: Advanced Thematic Studies in French & Francophone Literature

Credit Distribution, Eligibility and Pre-requisites of the Course

Course Title & Code	Credits	Credit Distribution of the Course			Eligibility Criteria	Prerequisite of the Course
		Lecture	Tutorial	Practical/ Practice		
Advanced Thematic Studies in French & Francophone Literature	04	3	1	0	As per the admission criteria	B2 Level in French

Learning Objectives:

- To study of a particular theme along with the narrative and cultural and literary strategies involved. A new theme is chosen every year.
- To develop analytical skills to study a literary theme.
- To develop the capacity to distinguish between theme and motif in Literature.
- To develop an understanding of critical issues related to the chosen theme.

Learning Outcomes:

At the end of the semester, students:	
- will be able to understand the theme along with the narrative, cultural and literary strategies involved. - will be able to critically engage with various aspects involved to analyse the theme. - will be able to analyse a variety of narrative and generic techniques to represent the same theme.	
Syllabus:	
UNIT I	12 hours
Study of the theoretical questions related to the theme	
UNIT II	12 hours
Study and analysis of literary texts that are based on the theme	
UNIT III	12 hours
Study of the formal devices deployed to depict the theme	
UNIT IV	9 Hours
Comparative analysis of the studied texts	
Suggested themes: Autobiography, Travel and Migration, Diversity and Unity in Multicultural Societies, Narrative Spaces, Popular Fiction, Literature and history, Urban spaces and cityscapes, India in other Literature, Experimental Literature, Imaginary Homelands, Life Writing, Places in Literature, Literary Islands, Corporeality, or other similar themes. The theme will be announced at the beginning of the academic year.	
Suggested Readings: 6. Bennett, Andrew, and Nicholas Royle. <i>An Introduction to Literature, Criticism and Theory</i> . Harlow: Pearson Education Limited. 2009 7. Barthes, R., Kayser, W., Booth, W., Hamon, P. <i>Poétique du récit</i> , Editions du Seuil, Paris, 1977. 8. Escarpit Robert et al., <i>Le littéraire et le social</i> , Flammarion, 1970. 9. Patillon, Michel, <i>Précis d'analyse littéraire : structures de la fiction</i> , Nathan, 1974 10. Waugh, Patricia. <i>Literary Theory and Criticism: An Oxford Guide</i> . Oxford: OUP, 2006 Readings would be suggested by the Department on the basis of the theme chosen. Additional material may be provided by the Department.	
Evaluation: The Internal assessment consists of marks secured in class tests, assignments/ presentations and attendance. The Continuous assessment will comprise of tutorials and attendance. Some of the activities that may be done as component of tutorials are as follows: - Assignments/Presentations. - Literature review - Book review - Project activity (group) - Research cum presentation - Term Paper writing - Group discussion	
Note: Examination scheme and mode shall be as prescribed by the Examination Branch, University of Delhi, from time to time.	

A. Outcomes expected of Dissertation writing track in the 2nd Year of PG Programmes

Semester IV

The following **three** outcomes must be achieved by the end of IV Semester:

- i.** Completion of experimentation/ fieldwork

ii. Submission of dissertation

iii. Research output in the form of **any one** of the following –

- Prototype or product development/ patent
- Any other scholastic work as recommended by the BRS and approved by the Research Council
- Publication in a reputed Journals such as Scopus indexed journals or other similar quality journals
- Book or Book Chapter in a publication by a reputed publisher

B. Expected outcomes of Academic Projects in the 2nd Year of PG Programmes

(all academic projects should be application based research and not an exploratory or descriptive research except book translation or projects without research component such as those of Master of Fine Arts)

Semester IV

The following three outcomes must be achieved by the end of IV Semester:

i. Completion of the experimentation, fieldwork or similar task.

ii. Submission of project report

iii. Research output in the form of **any one** of the following –

- Prototype or product development or patent
- Any other scholastic work as recommended by the BRS and approved by the Research Council
- Publication in a reputed Journals such as Scopus indexed journals or other similar quality journals
- Draft policy formulation and submission to the concerned Ministry
- Book or Book Chapter in a publication by a reputed publisher
- Book translation (for Language departments)

- Learning outcomes of Entrepreneurship track in the 2nd Year of PG Programmes are as follows:

Milestones for IV Semester:				
Week (Tentative)	Topic	Deliverable	Activities	Mentor Checkpoint
1-2	Review and Refinement of Prototype/ MVP	Review of the progress made in the 7th semester, including feedback from the final pitch.	Refine the business model, prototype, and financial plan based on mentor feedback and learnings from the 7th semester.	Review and approval of the refined business plan and prototype/MVP
3-1	Legal and Regulatory Compliance	Documentation of all legal requirements, including business registration,	Complete the legal registration of the business and ensure all necessary licenses and permits are obtained	Legal compliance review and feedback.
		intellectual property rights, and compliance with industry-specific regulations.		
5-8	Operational Planning	Detailed operational plan, including supply chain management, production schedules, and quality assurance processes.	Finalize partnerships with suppliers, set up production or service delivery processes, and establish quality control measures.	Review and approval of the operational plan.

5-10	Marketing and Sales Strategy	Comprehensive marketing and sales plan, including market entry strategy, branding, and pricing.	Develop and test marketing campaigns, refine branding and messaging, and establish sales channels.	Marketing and sales strategy review and feedback.
9-14	Financial Planning and Fundraising	Finalized financial plan, including cash flow projections, break-even analysis, and funding requirements.	Prepare for fundraising by identifying potential investors, preparing financial documents, and practicing pitches.	Financial plan review and practice pitch sessions.
9-14	Risk Management and Contingency Planning	Risk management plan detailing potential risks and corresponding mitigation strategies.	Identify key risks (e.g., market, operational, financial) and develop contingency plans.	Risk management plan review and feedback.
13-14	Final Preparations for Launch	Final preparations for market launch, including any final adjustments to the product/service, operational processes, and marketing efforts.	Conduct a soft launch or beta testing phase to gather final feedback, finalize logistics, and ensure readiness for full market entry.	Review and approval of launch readiness.

15-16	Final Presentation and Review	Comprehensive final presentation summarizing the entire project, including business model, operations, financials, marketing, and launch plan.	Deliver the final pitch to a panel of mentors, faculty, and industry experts, followed by the official market launch.	Final evaluation and feedback, with an emphasis on the feasibility of the launch and overall project success.

Please note that few outcomes of Entrepreneurship shall be added/revised by the concerned Committee to suit the Master's level Programme.

MASTER OF ARTS (HISPANIC STUDIES)

**COURSES FOR ONE-YEAR PG (HISPANIC STUDIES) PROGRAMME
(BASED ON NEP-2020)**

Semester I to II

Structure 3 (Level 6.5): PG Curricular Structure with Only Research



**DEPARTMENT OF GERMANIC & ROMANCE STUDIES
FACULTY OF ARTS
UNIVERSITY OF DELHI
DELHI-110007**

**W.E.F FROM JULY 2025 AS PER PGCF
BASED ON NEP-2020**

Programme Objectives:

The M.A. in Hispanic Studies aims to develop the following:

Advanced Literary and Cultural Competence

- Equip students with deep knowledge of Hispanic literature, genres (novel, theatre, poetry, travel writing, migration narratives), and thematic studies.

Theoretical and Critical Engagement

- Introduce major schools of literary theory and criticism (structuralism, poststructuralism, psychoanalysis, feminism, postcolonialism, ecocriticism) and foster the ability to apply them to texts.

Comparative and Interdisciplinary Perspectives

- Encourage cross-cultural, comparative, and interdisciplinary approaches by situating Hispanic texts within global intellectual, historical, and cultural contexts.

Analytical Skills

- Develop advanced skills in textual analysis and academic writing, enabling students to produce scholarly essays, reviews, and presentations.

Professional and Applied Skills

- Provide training in translation, interpretation, teaching methodologies, and digital humanities to prepare students for careers in academia, cultural institutions, media, and language industries.

Critical Reflection on Identity and Society

- Explore themes of migration, memory, hybridity, and identity to foster critical reflection on contemporary socio-political issues in Hispanic contexts.

Programme Outcomes

By the end of the programme, graduates will be able to:

- Demonstrate advanced knowledge of the Hispanic literary traditions across genres (novel, poetry, theatre, travel writing, new literary forms).
- Apply theoretical frameworks (structuralist, psychoanalytic, feminist, postcolonial, ecocritical, etc.) to critically interpret literary and cultural texts.
- Conduct basic research using appropriate methodologies, producing well-structured academic essays, term papers, and presentations.
- Engage with intercultural perspectives by analyzing texts that address migration, exile, displacement, and transnational identities.
- Employ professional skills in translation, interpretation, teaching Spanish as a foreign language, and digital/visual media applications.

- Critically evaluate the intersections of literature, history, memory, and identity in Hispanic contexts.
- Communicate effectively in Spanish at an advanced level (CEFR C1), both orally and in writing, across academic and professional domains.
- Contribute to inclusive and global scholarship by situating Hispanic Studies within comparative, interdisciplinary, and multicultural frameworks.
- Undertake an intensive research / academic project

One-Year PG (Hispanic Studies) Programme (Level 6.5): PG Curricular Structure with Only Research

Programme Eligibility

4 year B.A (Hons. + Research) in Spanish

B.A (Prog.) with Major in Spanish

Structure 2 (Level 6.5): PG Curricular Structure with Only Research

Semester-I

Credit 22

Discipline Specific Course (DSC): Credits 4

Course Title	Credits
DSC-7: Perspectives in Theory and Criticism	4

Discipline-Specific Elective (DSE) - Any 01: Credits 4

Course Title	Credits
DSE 14 - Literature and Migration	4
DSE 15 - New Literary Genres	4
DSE 16 - Travel Writing	4
DSE 17 - Exploring History and Memory through Spanish and Latin American Literature	4
DSE 18 - Introduction to Literary Translation	4

Skill-Based Courses (SBC) - 02 from the pool: Credits 4

Course Title	Credits
Research Tools	2
Advanced Research Methodology	2

Dissertation/ Academic Project: Credits 10

Semester-II

Credit 22

Discipline-Specific Elective (DSE) - Any 01: Credits 4

Course Title	Credits
DSE 19 - Evolution of a Genre: Theatre	4
DSE 20 - Evolution of a Genre: Poetry	
DSE 21 - Methodology of Teaching Spanish as a Foreign Language: Theory and Practice-2	4
DSE 22 - Introduction to Technical and Scientific Translation	4
DSE 23 - Engaging with 21st Century Hispanic Literature	4
DSE 24 - Popular genres in Hispanic Literature	4
DSE 25 - Advanced Thematic Studies in Hispanic Literature	4

Skill-Based Courses (SBC) – Any 01: Credits 2

Course Title	Credits
Techniques of Research Writing	2

Dissertation/ Academic Project: Credits 16

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Semester I**Credits 22****DSC-7: Perspectives in Theory & Criticism****Credit Distribution, Eligibility and Pre-requisites of the Course**

Course Title & Code	Credits	Credit Distribution of the Course			Eligibility Criteria	Prerequisite of the Course
		Lecture	Tutorial	Practical/ Practice		
Perspectives in Theory & Criticism	04	3	1	0	As per the admission criteria	B2 Level in Spanish

Learning Objectives:

- To introduce students to the major schools of literary theory and criticism from antiquity to the present.
- To develop critical skills for analyzing texts through multiple theoretical frameworks.
- To situate literary theory within broader intellectual, cultural, and historical contexts.
- To encourage comparative and interdisciplinary approaches to literature.

Learning Outcomes:

At the end of the semester, students:

- will be able to demonstrate knowledge of key theoretical movements and thinkers in literary criticism.
- will be able to apply theoretical frameworks (structuralist, poststructuralist, feminist, postcolonial, etc.) to literary texts.
- will be able to critically evaluate the strengths and limitations of different critical perspectives.
- Will be able to engage with primary theoretical texts and secondary scholarship in a scholarly manner.
- Will be able to produce advanced research essays that integrate theory and textual analysis.

Syllabus:

UNIT I	9 hours
Introduction: Definitions of literary and cultural theory Difference between Theory and Criticism A historical overview of literary theory: from the Greek and Roman origins to Romantic aesthetics: imagination, genius, and subjectivity, as well as Realism and the rise of historical/philological criticism.	
UNIT II	12 hours
Emergence of Critical Theory: -Socio-historical Criticism and commentary -Freud, Lacan, and psychoanalytic criticism. -Feminist interventions: gender, language, and representation.	
UNIT III	12 hours
Structuralism and Poststructuralism	

-Saussurean linguistics and structuralist narratology. -Derrida, deconstruction, and the critique of logocentrism. -Barthes and the “death of the author.” -Foucault’s Order of Discourse	
UNIT IV	12 hours
-Postcolonial critique: hybridity, subalternity, empire. -Decoloniality -Cultural studies: popular culture, identity, and power. -Ecocriticism and new directions in theory.	
Suggested Readings: 1. Aristotle. <i>Poetics</i>. Trans. Malcolm Heath. London: Penguin Classics, 1996. 2. Barthes, Roland. <i>Image-Music-Text</i>. Trans. Stephen Heath. New York: Hill and Wang, 1977. 3. Bhabha, Homi K. <i>The Location of Culture</i>. London: Routledge, 1994. 4. Coleridge, Samuel Taylor. <i>Biographia Literaria</i>. Ed. James Engell and W. Jackson Bate. Princeton: Princeton University Press, 1983. 5. Derrida, Jacques. <i>Of Grammatology</i>. Trans. Gayatri Chakravorty Spivak. Baltimore: Johns Hopkins University Press, 1976. 6. Eagleton, Terry. <i>Literary Theory: An Introduction</i>. 2nd ed. Minneapolis: University of Minnesota Press, 1996. 7. Freud, Sigmund. <i>The Interpretation of Dreams</i>. Trans. James Strachey. New York: Basic Books, 2010 (original 1900). 8. Horace. <i>Ars Poetica</i>. In <i>Classical Literary Criticism</i>. Trans. D.A. Russell and M. Winterbottom. Oxford: Oxford University Press, 1989. 9. Lacan, Jacques. <i>Écrits: A Selection</i>. Trans. Alan Sheridan. New York: Norton, 1977. 10. Longinus. <i>On the Sublime</i>. Trans. W.H. Fyfe. Cambridge, MA: Harvard University Press (Loeb Classical Library), 1995. 11. Said, Edward. <i>Orientalism</i>. New York: Pantheon, 1978. 12. Sainte-Beuve, Charles-Augustin. <i>Causeries du lundi</i>. Paris: Garnier, 1851–62 (selections). 13. Saussure, Ferdinand de. <i>Course in General Linguistics</i>. Trans. Wade Baskin. New York: McGraw-Hill, 1966. 14. Selden, Raman, Peter Widdowson, and Peter Brooker. <i>A Reader’s Guide to Contemporary Literary Theory</i>. 5th ed. London: Routledge, 2005. 15. Showalter, Elaine. <i>A Literature of Their Own: British Women Novelists from Brontë to Lessing</i>. Princeton: Princeton University Press, 1977. 16. Spivak, Gayatri Chakravorty. <i>In Other Worlds: Essays in Cultural Politics</i>. New York: Routledge, 1987. 17. Waugh, Patricia (ed.). <i>Literary Theory and Criticism: An Oxford Guide</i>. Oxford: Oxford University Press, 2006. 18. Williams, Raymond. <i>Marxism and Literature</i>. Oxford: Oxford University Press, 1977. 19. Wordsworth, William. <i>Preface to Lyrical Ballads</i> (1802). In <i>Wordsworth’s Literary Criticism</i>. Ed. W.J.B. Owen. London: Routledge, 1974. Additional material will be provided by the Department.	
Evaluation: The Internal assessment consists of marks secured in class tests, assignments/ presentations and attendance. The Continuous assessment will comprise of tutorials and attendance. Some of the activities that may be done as component of tutorials are as follows: • Assignments/Presentations. • Literature review • Book review	

- Project activity (group)
- Research cum presentation
- Term Paper writing
- Group discussion

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

DSE 14: Literature and Migration

Credit Distribution, Eligibility and Pre-requisites of the Course

Course Title & Code	Credits	Credit Distribution of the Course			Eligibility Criteria	Prerequisite of the Course
		Lecture	Tutorial	Practical/ Practice		
Literature and Migration	04	3	1	0	As per the admission criteria	B2 Level in Spanish

Learning Objectives:

- To explore the literary representations of migration, exile, and displacement in Hispanic contexts.
- To analyse how literature reflects and critiques historical, cultural, and political experiences of migration.
- To examine the intersections of identity, memory, language, and belonging in migrant narratives.
- To engage with theoretical frameworks (postcolonialism, diaspora studies, transnationalism) in relation to literary texts.

Learning Outcomes:

At the end of the semester, students:

- will be able to identify and critically analyse major Spanish and Latin American texts dealing with migration and displacement.
- will be able to apply theoretical perspectives (postcolonial, feminist, diasporic) to literary works.
- will be able to understand the historical and socio-political contexts of migration in Latin American regions.

Syllabus:

UNIT I	9 hours
Theoretical Frameworks of Migration and Displacement - Concepts: exile, diaspora, hybridity, transculturalism. - Migration as a literary theme: memory, identity, and belonging.	
UNIT II	10 hours
Colonial and Postcolonial Displacements - Migration in colonial and postcolonial contexts. - Representations of forced displacement, exile, and cultural alienation.	

UNIT III	14 hours
Mexican, Central American, Caribbean Spanish Literature on migration and displacement. - Migration from South America to Spain/ Europe and USA. - Identity, marginalization, and cultural hybridity. - Chicano and Latinx Voices - Migration, exile, and displacement in Latin American and Caribbean contexts. - The role of memory, trauma, and cultural survival. - Enslavement, memories of Indentured labour, Insularity	
UNIT IV	11 Hours
Contemporary Perspectives and Transnational Identities - Migration in the 21st century: globalization, exile, and refugee crises. - Literature of second-generation immigrants and transnational identities.	
Suggested Readings: 1. Rosales, Jesús and Fonseca, V. (eds.), <i>Spanish Perspectives on Chicano Literature</i>, Ohio State University Press, Ohio, 2017. 2. Bhabha, Homi K. <i>The Location of Culture</i>. London: Routledge, 1994. 3. Brah, Avtar. <i>Cartographies of Diaspora: Contesting Identities</i>. London: Routledge, 1996. 4. Anzaldúa, Gloria. <i>Borderlands/La Frontera: The New Mestiza</i>, Aunt Lute Books, 1987 5. Raynor, Cecily. <i>Latin American Literature at the Millennium: Local Lives, Global Spaces</i>. Bucknell University Press, 2021. 6. Perez Rosario, V. (ed.), <i>Hispanic Caribbean Literature of Migration: Narratives of Displacement</i>, Palgrave MacMillan, 2010. 7. Baca, Damián, <i>Mestiz@ Scripts, Digital Migrations, and the Territories of Writing</i>, Palgrave Macmillan, 2008 8. Martínez, Manuel Luis, <i>Countering the Counterculture: Rereading American Literature from the Margins</i>, University of Wisconsin Press, 2003. 9. Clifford, James. <i>Routes: Travel and Translation in the Late Twentieth Century</i>. Cambridge, MA: Harvard University Press, 1997. 10. Kanellos, Nicolás, <i>Hispanic Literature of the United States: A Comprehensive Reference</i>, Greenwood Press, 2003. 11. Bruce-Novoa, Juan. <i>Retrospace: Collected Essays on Chicano Literature</i>, Arte Público Press, 1990 12. Hall, Stuart. <i>Cultural Identity and Diaspora</i>. In <i>Colonial Discourse and Post-Colonial Theory: A Reader</i>, eds. Patrick Williams and Laura Chrisman. London: Harvester Wheatsheaf, 1994, pp. 392–403. 13. Lionnet, Françoise. <i>Postcolonial Representations: Women, Literature, Identity</i>. Ithaca: Cornell University Press, 1995. 14. Rutherford, Jonathan (ed.). <i>Identity: Community, Culture, Difference</i>. London: Lawrence & Wishart, 1990. 15. Said, Edward. <i>Reflections on Exile and Other Essays</i>. Cambridge, MA: Harvard University Press, 2000. Additional material may be provided by the Department.	
Evaluation: The Internal assessment consists of marks secured in class tests, assignments/ presentations and attendance. The Continuous assessment will comprise of tutorials and attendance. Some of the activities that may be done as component of tutorials are as follows: • Assignments/Presentations. • Literature review • Book review • Project activity (group)	

- Research cum presentation
- Term Paper writing
- Group discussion

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

DSE 15: New Literary Genres

Credit Distribution, Eligibility and Pre-requisites of the Course

Course Title & Code	Credits	Credit Distribution of the Course			Eligibility Criteria	Prerequisite of the Course
		Lecture	Tutorial	Practical/ Practice		
New Literary Genres	04	3	1	0	As per the admission criteria	B2 Level in Spanish

Learning Objectives:

- To introduce students to emerging and hybrid literary genres in contemporary Spanish and Latin American literature.
- To analyse how new genres reflect cultural, political, and technological transformations.
- To explore the intersections of literature with visual culture, digital media, and performance.
- To situate new genres within broader debates on postmodernism, globalization, and identity.
- To develop critical tools for analysing brevity, fragmentation, and multimodality in literature.

Learning Outcomes:

At the end of the semester, students:

- will be able to identify and critically analyse new and hybrid genres in Spanish and Latin American writing, such as autofiction, flash narratives, microstories, testimonial writing, and graphic novels.
- will be able to understand the socio-cultural and historical contexts that gave rise to these genres.
- will be able to apply theoretical frameworks (postmodernism, postcolonialism, media and cultural studies) to contemporary texts.
- will be able to produce research essays and presentations that demonstrate advanced critical engagement with new literary forms.

Syllabus:

UNIT I	12 hours
Autofiction and Life-Writing - The rise of autofiction in late 20th-century Spanish literature. - Blurring boundaries between autobiography, fiction, and testimony.	

-Memory, subjectivity, and self-narration. Testimonial and Post-dictatorial Writing - Literature as witness: trauma, memory, and testimony.	
UNIT II	12 hours
Graphic Novels and Visual Narratives - The rise of the comics/ tebeos and graphic memoirs. - Visual storytelling as a new literary form.	
UNIT III	12 hours
Flash Narratives and Microstories -The aesthetics of brevity: micro-narratives, short stories, mini-fiction. -Fragmentation, ellipsis, and the poetics of the instant. -Microfictions as a response to digital culture and globalization.	
UNIT IV	9 hours
Digital and Experimental Genres - Literature in the digital age: blogs, hypertext, and multimedia narratives. - Performance, slam poetry, and spoken word in Hispanic contexts.	
Suggested Readings: 1. Gugelberger, Georg M., editor. <i>The Real Thing: Testimonial Discourse and Latin America</i>. Duke University Press, 1996 2. Casas, Ana (ed.), <i>El autor a escena - Intermedialidad y autoficción</i>, Iberoamericana - Vervuert, Madrid, 2017 3. Alberca, Manuel, <i>Máscaras de vida. Biografías y bioficciones</i>, Málaga: Editorial Pálido Fuego, 2021. 4. Rojo, Violeta, <i>Breve manual para reconocer minicuentos</i>, México: UAM Azcapotzalco, 1997. 5. Zavala, Lauro, “El cuento ultracorto: hacia un nuevo canon literario”, RIB, XLVI, No. 1-4 (1996), 67-78. 6. Licata, N., Vande Berghe, et al (eds.), <i>La invasión de alter egos: Estudios sobre autoficción y lo fantástico</i>, Ediciones de Iberoamericana Vervuet, Madrid, 2021. 7. Franco, Sergio R. <i>In(ter)ventions of the Self: Writing and the Autobiographical Subject in Hispanic American Literature (1974–2002)</i>. Cambria Press, 2021. 8. Molloy, Sylvia. <i>At Face Value: Autobiographical Writing in Spanish America</i>. Cambridge University Press, 1991. 9. García, Mario T., <i>Literature as History: Autobiography, Testimonio and the Novel in the Chicano and Latin Experience</i>, University of Arizona Press, 2016 10. McCloud, Scott, <i>Understanding Comics: The Invisible Art</i>, Harper Perennial, New York 2005 11. López, Félix, <i>TEBEORÍA: Teoría sobre historieta en España</i>, Colección Tebeoteca, ACyT Ediciones, Sevilla, 2022 12. Merino, Ana, <i>El cómic hispánico</i>, Editorial Cátedra signo e Imagen, Madrid, 2003 13. Hinojosa Lobos, H., Domínguez Jeria, P., & Sánchez Sánchez, J. (2023) “El cómic latinoamericano en escena” <i>Quaderni Culturali IILA</i> 5: 5-13. 14. Zavala, Lauro, <i>Poéticas de la brevedad</i>, ed. México: UNAM, 1997 Additional readings would be suggested by the Department on the basis of the authors selected.	
Evaluation: The Internal assessment consists of marks secured in class tests, assignments/ presentations and attendance. The Continuous assessment will comprise of tutorials and attendance. Some of the activities that may be done as component of tutorials are as follows: • Assignments/Presentations. • Literature review • Book review	

- Project activity (group)
- Research cum presentation
- Term Paper writing
- Group discussion

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

DSE 16: Travel Writing

Credit Distribution, Eligibility and Pre-requisites of the Course

Course Title & Code	Credits	Credit Distribution of the Course			Eligibility Criteria	Prerequisite of the Course
		Lecture	Tutorial	Practical/ Practice		
Travel Writing	04	3	1	0	As per the admission criteria	B2 Level in Spanish

Learning Objectives:

- To understand the historical development of travel writing in Spanish and Latin American contexts.
- To analyze how travel narratives construct representations of self, otherness, and cultural encounters.
- To explore the intersections of colonialism, postcolonialism, and identity in Spanish and Latin American travel literature.
- To critically engage with stylistic, thematic, and ideological aspects of travel writing.
- To develop comparative perspectives between canonical Hispanic travel texts and Hispano-American reappropriations.

Learning Outcomes:

At the end of the semester, students:

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

Syllabus:

UNIT I	10 hours

Introduction to Travel Writing

- Defining travel writing: genre, hybridity, and narrative strategies.
- Historical overview: from medieval pilgrimage accounts to Enlightenment exploration.

- The role of travel writing in shaping European knowledge of the world. - Key concepts: exoticism, alterity, ethnography, and narrative authority.	
UNIT II	12 hours
Colonial Encounters and Representations -Travel writing as a tool of empire: mapping, cataloguing, and “othering.” -Representations of Americas and the Caribbean in Spanish colonial travelogues. -The tension between discovery and domination.	
UNIT III	11 hours
Hispano-American Rewritings and Postcolonial Perspectives - Hispano-American and Latinx authors reclaiming the travel narrative. - Subverting colonial discourse: irony, resistance, and re-appropriation. - Travel as exile, migration, and return.	
UNIT IV	12 hours
Travel, Identity, and Self-Discovery - Travel as a metaphor for identity formation. - Gendered perspectives in travel writing. - The blurred line between autobiography, memoir, and travelogue. Travel writing in the age of tourism and mobility. -Ecocriticism and travel: landscapes, environment, and sustainability. -Digital travel narratives and blogs in Hispanic contexts.	
Suggested Readings: 1. Todorov, Tzvetan, <i>La conquista de América: El problema del otro</i> , Siglo XXI, Mexico, 1984 2. Gerbi, Antonello, <i>La disputa del Nuevo Mundo</i> , FCE, Mexico, 1982. 3. Mignolo, Walter, <i>The Darker Side of the Renaissance</i> , University Michigan Press, Ann Arbor, 1995 4. Carrera, Magali, <i>Imagining Identity in New Spain: Race, Lineage, and the Colonial Body</i> , University of Texas Press, Austin 2003 5. Kadir, Djelal, <i>Columbus and the Ends of the Earth</i> , U of Pennsylvania Press, Philadelphia, 1992. 6. Pagden, Anthony, <i>European Encounters with the New World</i> , Yale University Press, New Haven, 1993. 7. Rabasa, José. <i>Inventing America: Spanish Historiography and the Formation of Eurocentrism</i> , University of Oklahoma Press, Norman, 1993 8. Pellón, Gustavo. “Latin American Travel Writing: From Discovery to Global Tourism.” <i>Revista Iberoamericana</i> , vol. 67, no. 196–197, 2001, pp. 63–78. Additional material will be provided by the Department.	
Evaluation: The Internal assessment consists of marks secured in class tests, assignments/ presentations and attendance. The Continuous assessment will comprise of tutorials and attendance. Some of the activities that may be done as component of tutorials are as follows: • Assignments/Presentations. • Literature review • Book review • Project activity (group) • Research cum presentation • Term Paper writing • Group discussion Note: Examination scheme and mode shall be as prescribed by the Examination Branch, University of Delhi, from time to time.	

DSE 17: Exploring History and Memory through Spanish and Latin American Literature

Credit Distribution, Eligibility and Pre-requisites of the Course

Course Title & Code	Credits	Credit Distribution of the Course			Eligibility Criteria	Prerequisite of the Course
		Lecture	Tutorial	Practical/ Practice		
Exploring History and Memory through Spanish and Latin American Literature	04	3	1	0	As per the admission criteria	B2 Level in Spanish

Learning Objectives:

- To examine how Spanish and Latin American writers engage with history, memory, and trauma.
- To analyze literary strategies of remembrance, testimony, and rewriting of the past.
- To explore the intersections of personal memory, collective memory, and national history.
- To situate literary texts within broader debates on historiography, postcolonialism, New-historicism and cultural memory.

Learning Outcomes:

At the end of the semester, students:

- will be able to identify and critically analyse major Spanish and Latin American texts that address history and memory.
- will be able to apply theoretical frameworks (memory studies, postcolonial theory, trauma studies) to literary works.
- will be able to understand the role of literature in shaping cultural and collective memory.
- will be able to produce advanced research essays linking literary analysis with historical and theoretical perspectives.

Syllabus:

UNIT I	12 hours
Theoretical Frameworks of History and Memory -Concepts: sites of memory, collective memory, trauma, testimony. -Literature as a site of remembrance.	
UNIT II	12 hours
Spanish Literature and Historical Memory - Representations of war, revolution, and national trauma. - Literature as witness to historical upheavals. Postcolonial Memory in Latin American Literature - Colonialism, decolonization, and rewriting history. - Memory of slavery, empire, and cultural displacement, marginalization of indigenous communities	
UNIT III	12 hours

Memory, Trauma, and Testimony in Latin America - Literature of genocide, exile, and survival. - Testimonial writing and the ethics of memory.	
UNIT IV	9 hours
Contemporary Perspectives on History and Memory -Memory in the age of globalization and migration. -Transgenerational trauma and the politics of remembrance.	
Suggested Readings: 1. Assmann, Aleida. <i>Cultural Memory and Western Civilization: Functions, Media, Archives</i>. Cambridge: Cambridge University Press, 2011. 2. Nora, Pierre. <i>Les Lieux de mémoire</i>. Paris: Gallimard, 1984–1992 (selections). 3. Rothberg, Michael. <i>Multidirectional Memory: Remembering the Holocaust in the Age of Decolonization</i>. Stanford: Stanford University Press, 2009. 4. Beverley, John. <i>Testimonio: On the Politics of Truth</i>. University of Minnesota Press, 2004 5. Bell, Catherine. <i>Memory, Narrative, and Postmemory in Latin American Literature</i>. Routledge, New York, 2018. 6. Jelin, Elizabeth. <i>Los trabajos de la memoria</i>. Siglo XXI, Mexico, 2002 7. Llorente, Marina, Marcella Salvi & Aída Díaz de León (eds.), <i>Sitios de la memoria en España y Latinoamérica: trauma, política y resistencia</i>. Lexington Books, Maryland, 2015 8. Colmeiro, José F., <i>Memoria histórica e identidad cultural en la España democrática</i>, Vervuert/Iberoamericana, 2005 9. Ferrán, Ofelia, <i>Working Through Memory: Writing and Remembrance in Contemporary Spanish Narrative</i>, Bucknell University Press, 2007 10. Santos, Juliá(ed.), <i>Memoria de la guerra y del franquismo</i>. Taurus, Barcelona, 2006. 11. Jelin, Elizabeth, y Susana Kaufman (eds.), <i>Subjetividad y figuras de la memoria en América Latina</i>. Siglo XXI, Mexico, 2018. 12. Allier-Montaña, Eugenia, & Emilio Crenzel(eds.), <i>Las luchas por la memoria en América Latina: historia reciente y violencia política</i>. Siglo XXI, Mexico, 2015. 13. Franco, Jean. <i>Cruel Modernity</i>. Duke University Press, 2013. 14. Bilbija, Ksenija, & Leigh A. Payne (eds.), <i>Accounting for Violence: Marketing Memory in Latin America</i>. Duke University Press, 2011 15. Sánchez-Zapatero, Javier, & María Jesús Fraga (eds.), <i>Memoria y ficción en la literatura hispánica actual</i>. Peter Lang, 2014 16. Resina, Joan Ramon(ed.), <i>Disremembering the Dictatorship: The Politics of Memory in the Spanish Transition to Democracy</i>. Rodopi, Amsterdam, 2000 Primary Texts and additional readings would be suggested by the Department on the basis of the author chosen.	
Evaluation: The Internal assessment consists of marks secured in class tests, assignments/presentations and attendance. The Continuous assessment will comprise of tutorials and attendance. Some of the activities that may be done as component of tutorials are as follows: • Assignments/Presentations. • Literature review • Book review • Project activity (group) • Research cum presentation • Term Paper writing • Group discussion Note: Examination scheme and mode shall be as prescribed by the Examination Branch, University of Delhi, from time to time.	

DSE 18: Introduction to Literary Translation

Credit Distribution, Eligibility and Pre-requisites of the Course

Course Title & Code	Credits	Credit Distribution of the Course			Eligibility Criteria	Prerequisite of the Course
		Lecture	Tutorial	Practical/ Practice		
Introduction to Literary Translation	04	3	1	0	As per the admission criteria	B2 Level in Spanish

Learning Objectives:

- To introduce students to the history, theory, and practice of literary translation.
- To explore key debates in translation studies: fidelity vs. creativity, domestication vs. foreignization, visibility of the translator.
- To analyse case studies of translated works across genres (poetry, prose, drama).
- To develop practical translation skills alongside critical reflection.

Learning Outcomes:

At the end of the semester, students:

- will be able to demonstrate knowledge of major theories and approaches in literary translation.
- will be able to critically evaluate translations in relation to cultural, historical, and linguistic contexts.
- will be able to apply theoretical frameworks to practical translation exercises.
- will be able to produce annotated translations that reflect awareness of stylistic, cultural, and ethical issues.
- will be able to engage with debates on the politics of translation, including gender, postcolonialism, and globalization.

Syllabus:

UNIT I	9 hours
Foundations of Translation Studies -History of translation in Western and non-Western traditions. -Key concepts: equivalence, fidelity, adaptation.	
UNIT II	12 hours
Theories of Literary Translation -Structuralist and poststructuralist approaches. -Domestication vs. foreignization. -The translator's visibility.	
UNIT III	14 hours
Translation of Genres -Poetry: rhythm, sound, and untranslatability. -Prose: style, register, and cultural context. -Drama: performance, orality, and adaptation.	

Translation, Culture, and Power -Postcolonial translation studies. -Feminist translation practices. -Translation and world literature.	
UNIT IV	10 hours
Contemporary Perspectives and Practice -Digital tools and translation. -Globalization and translation flows. -Practical workshops: annotated translations, preparing glossaries	
Suggested Readings: 1. Bassnett, Susan, and Harish Trivedi (eds.). <i>Post-Colonial Translation: Theory and Practice</i>. London: Routledge, 1999. 2. Bassnett, Susan. <i>Translation Studies</i>. 4th ed. London: Routledge, 2014. 3. Benjamin, Walter. "The Task of the Translator." In <i>Illuminations</i>, trans. Harry Zohn. New York: Schocken, 1968. 4. Boase-Beier, Jean, Lina Fisher, and Hiroko Furukawa (eds.). <i>The Palgrave Handbook of Literary Translation</i>. London: Palgrave Macmillan, 2018. 5. Cronin, Michael. <i>Translation and Globalization</i>. London: Routledge, 2003. 6. Eco, Umberto. <i>Experiences in Translation</i>. Toronto: University of Toronto Press, 2001. 7. Hermans, Theo (ed.). <i>The Manipulation of Literature: Studies in Literary Translation</i>. London: Croom Helm, 1985. 8. Holmes, James S. <i>Translated! Papers on Literary Translation and Translation Studies</i>. Amsterdam: Rodopi, 1988. 9. Lefevere, André. <i>Translating Literature: Practice and Theory in a Comparative Literature Context</i>. New York: Modern Language Association, 1992. 10. Munday, Jeremy. <i>Introducing Translation Studies: Theories and Applications</i>. 5th ed. London: Routledge, 2022. 11. Spivak, Gayatri Chakravorty. "The Politics of Translation." In <i>Outside in the Teaching Machine</i>. New York: Routledge, 1993. 12. Venuti, Lawrence (ed.). <i>The Translation Studies Reader</i>. 4th ed. London: Routledge, 2021. 13. Venuti, Lawrence. <i>The Translator's Invisibility: A History of Translation</i>. 2nd ed. London: Routledge, 2008. 14. Williams, Jenny, and Andrew Chesterman. <i>The Map: A Beginner's Guide to Doing Research in Translation Studies</i>. Manchester: St. Jerome, 2002. Additional readings would be suggested by the Department.	
Evaluation: The Internal assessment consists of marks secured in class tests, assignments/ presentations and attendance. The Continuous assessment will comprise of tutorials and attendance. Some of the activities that may be done as component of tutorials are as follows: • Assignments/Presentations. • Literature review • Book review • Project activity (group) • Research cum presentation • Term Paper writing • Group discussion	
Note: Examination scheme and mode shall be as prescribed by the Examination Branch, University of Delhi, from time to time.	

DSE 19: Advanced Research Methodology

Credit Distribution, Eligibility and Pre-requisites of the Course

Course Title & Code	Credits	Credit Distribution of the Course			Eligibility Criteria	Prerequisite of the Course
		Lecture	Tutorial	Practical/ Practice		
Advanced Research Methodology	04	03	01		As per the admission criteria	B2 Level in Spanish

Learning Objectives

- To understand and apply diverse research paradigms in literary and cultural analysis.
- To design ethically sound, theoretically informed research projects.
- To critically evaluate sources, archives, and digital tools.
- To engage with interdisciplinary methods, including comparative and intermedial approaches.

Learning Outcomes

At the end of the semester, students will:

- be able to demonstrate mastery of advanced research tools and methodologies in Hispanic Studies.
- be able to critically engage with theoretical frameworks (postcolonialism, memory studies, cultural studies, critical discourse analysis, gender theory, narratology, translation theory, digital humanities, didactic studies).
- be able to design and execute a research project with appropriate methodology and documentation.
- Be able to produce a research proposal with clear objectives, methodology, and theoretical framework.
- be able to produce scholarly writing that meets academic standards of rigor, citation, and originality.
- be able to present research findings effectively in both oral and written formats.

Syllabus:

UNIT I	12 hours
• Theoretical Foundations of Research in Hispanic Studies • Research paradigms: qualitative, comparative, interdisciplinary. • Theoretical frameworks: postcolonial theory, memory studies, narratology, gender studies, translation studies, media studies and didactic studies. • Ethics of research in literary and cultural studies.	
UNIT II	12 hours
Methodologies in Practice • Textual analysis: close reading, intertextuality, narratology • Cultural analysis: semiotics, ethnography, visual culture • Comparative frameworks: transnational, diasporic, multilingual • Fieldwork and interviews in cultural studies • Material Culture and Affect Theory	
UNIT III	10 hours

Research Tools, Methods, and Documentation • Bibliographical research: catalogues, databases, archives. • Citation styles (MLA, Chicago, APA) and bibliographic management tools (Zotero, EndNote). • Corpus building and textual analysis (close reading, discourse analysis, digital tools). Comparative and interdisciplinary approaches (linking literature with history, sociology, linguistics).	
UNIT IV	11 hours
Practical Research Workshop • Formulating research questions and hypotheses. • Tools for Literature survey • Identifying research gap • Designing a research proposal (objectives, methodology, bibliography). • Annotated bibliography and literature review writing.	
Suggested Readings: 1. Martínez, Alfredo. <i>La investigación literaria: teoría y práctica</i>. Editorial Trotta, Madrid 2010. 2. González Echevarría, Roberto. <i>The Voice of the Masters: Writing and Authority in Modern Latin American Literature</i>. University of Texas Press, Austin, 1985. 3. Booth, Wayne C., Gregory G. Colomb, and Joseph M. Williams. <i>The Craft of Research</i>. 4th ed. Chicago: University of Chicago Press, 2016. 4. Eagleton, Terry. <i>Literary Theory: An Introduction</i>. 2nd ed. Oxford: Blackwell, 1996. 5. Eco, Umberto. <i>How to Write a Thesis</i>. Cambridge, MA: MIT Press, 2015 (orig. 1977). 6. Gibaldi, Joseph. <i>MLA Handbook for Writers of Research Papers</i>. 9th ed. New York: MLA, 2021. 7. Machi, Lawrence A., and Brenda T. McEvoy. <i>The Literature Review: Six Steps to Success</i>. 3rd ed. Thousand Oaks: Corwin, 2016. 8. Rockwell, Geoffrey, and Stéfan Sinclair. <i>Hermeneutica: Computer-Assisted Interpretation in the Humanities</i>. Cambridge, MA: MIT Press, 2016. 9. Turabian, Kate L. <i>A Manual for Writers of Research Papers, Theses, and Dissertations</i>. 9th ed. Chicago: University of Chicago Press, 2018. Additional material may be provided by the Department.	
Note: Examination scheme and mode shall be as prescribed by the Examination Branch, University of Delhi, from time to time.	

Dissertation/ Academic Projects/ Entrepreneurship (10 credits)

Semester II

DSE 19: Evolution of a Genre: Theatre

Credit Distribution, Eligibility and Pre-requisites of the Course

Course Title & Code	Credits	Credit Distribution of the Course			Eligibility Criteria	Prerequisite of the Course
		Lecture	Tutorial	Practical/ Practice		
Evolution of a Genre: Theatre	04	3	1	0	As per the admission criteria	B2 Level in Spanish

Learning Objectives:

- To trace the historical development of Spanish and Latin American theatre from the classical period to the present.
- To analyse key dramatic texts in their cultural, political, and aesthetic contexts.
- To explore the role of theatre as a medium of social critique, identity formation, and cultural memory.
- To engage with theoretical approaches to drama and performance.

Learning Outcomes:

At the end of the semester, students:

- will be able to demonstrate knowledge of major playwrights and movements in Spanish and Latin American theatre.
- will be able to critically analyse dramatic texts using literary and performance theory.
- will be able to understand the intersections of theatre with history, politics, and postcolonial identity.
- will be able to compare Spanish canonical theatre with Latin American reappropriations and innovations.

Syllabus:

UNIT I	12 hours
Theatrical genres of the medieval period Classical Spanish Theatre - The rise of Spanish classical drama in the Golden Age. - Rules of tragedy and comedy: unity, decorum, and catharsis.	
UNIT II	9 hours
Enlightenment and Romantic Theatre - Theatre as a space of critique and reform. - The role of theatre in shaping public opinion.	
UNIT III	12 hours
Modern Spanish Theatre - Symbolism, avant-garde, and the Theatre of the Absurd. - Existentialism and postwar theatre.	
UNIT IV	12 hours
Latin American Theatre - Theatre as a tool of resistance, memory, and cultural affirmation. - Oral traditions and performance in Latin American contexts.	

Contemporary Latin American Theatre and Performance -Migration, exile, memory and identity on stage. -Hybrid forms: slam, performance poetry, and experimental theatre.				
Suggested Authors: Lope de Vega, Miguel de Cervantes, Calderón de la Barca, Tirso de Molina, Sor Juana Inés de la Cruz, José Zorrilla, Manuel Tamayo y Baus, Leandro Fernández de Moratín, Jacinto Benavente, Ramón María del Valle-Inclán, Federico García Lorca, Antonio Buero Vallejo, Alfonsos Sastre, Fernando Arrabal, Max Aub, José Luis Alonso de Santos, Laura Ripoll, Isidora Aguirre, Mario Benedetti, Ariel Dorfman, Luis Cano, etc.				
Suggested Readings: 1. Allison, John. <i>A Spanish Theatre Reader: A Comprehensive Anthology of Dramatic Literature</i>. Bucknell University Press, 2017. 2. Bravo, Francisco, and María Francisca Vilches de Frutos. <i>Teatro en España: Siglos XX y XXI</i>. Cátedra, Madrid, 2018. 3. Delgado, María M., and David T. Gies (ed.), <i>A Companion to Spanish Theatre</i>. Tamesis, Suffolk, 2007. 4. Profeti, Maria Grazia. <i>El teatro español del Siglo de Oro</i>. Castalia, 2002. 5. Baggaley, David. <i>Theatre and Dictatorship in Francoist Spain</i>. Palgrave, London, 2020. 6. Bixler, Jacqueline E., <i>Hispanic Theater: Southern Cone Dramatists</i>. Maxwell Macmillan, London, 1994. 7. Bixler, Jacqueline E. <i>Remaking the Plays of Treason: Latin American Theater and the Politics of Memory</i>. Bucknell University Press, 2012. 8. Delgado, María M., and Catherine Boyle (eds.), <i>Theatre in Latin America: Performance, Politics and Affect</i>. Cambridge University Press, 2017. 9. Taylor, Diana. <i>The Archive and the Repertoire: Performing Cultural Memory in the Americas</i>. Duke University Press, 2003. 10. Villegas, Juan, editor. <i>El teatro en América Latina</i>. Casa de las Américas, Habana, 1984. Additional material may be provided by the Department.				
Evaluation: The Internal assessment consists of marks secured in class tests, assignments/ presentations and attendance. The Continuous assessment will comprise of tutorials and attendance. Some of the activities that may be done as component of tutorials are as follows: • Assignments/Presentations. • Literature review • Book review • Project activity (group) • Research cum presentation • Term Paper writing • Group discussion Note: Examination scheme and mode shall be as prescribed by the Examination Branch, University of Delhi, from time to time.				

DSE 20: Evolution of a Genre – Poetry

Credit Distribution, Eligibility and Pre-requisites of the Course

Course Title & Code	Credits	Credit Distribution of the Course			Eligibility Criteria	Prerequisite of the Course
		Lecture	Tutorial	Practical/ Practice		

Evolution of a Genre – Poetry	04	3	1	0	As per the admission criteria	B2 Level in Spanish

Learning Objectives:

- To trace the evolution of Spanish and Latin American poetry from the Renaissance to the contemporary period.
- To analyse poetic forms, themes, and innovations across different historical and cultural contexts.
- To explore the intersections of poetry with politics, identity, memory, and postcolonial discourse.
- To engage with theoretical approaches to poetics and literary analysis.

Learning Outcomes:

At the end of the semester, students:

- will develop an understanding of the specificities of the genre.
- will be able to apply various tools to analyse poetic texts
- will become familiar with the historical evolution of the genre.
- will be able to identify characteristics of specific poetic forms.
- will read the major poets of Hispanic literature.

Syllabus:

UNIT I	6 hours
Introduction to Poetics Characteristics of poetic forms of the Medieval period. Suggested authors/works: El cantar de Mio Cid (fragmentos), Juan Ruiz- Arcipreste de Hita, Mester de Clericía	
UNIT II	12 hours
Study and analysis of poetic texts from the Renaissance period Suggested authors: Garcilaso de la Vega, Fray Luis de León, San Juan de la Cruz, Santa Teresa de Ávila, Fernando de Herrera, etc. Study and analysis of poetic texts from the Baroque Period Suggested authors: Luis de Góngora, Francisco de Quevedo, Baltasar Gracián, Sor Juana Inés de la Cruz, Lope de Vega, etc.	
UNIT III	12 hours
Study and analysis of poetic texts from the XVIII Century Suggested authors: Ignacio de Luzán, Juan Meléndez Valdés, Gaspar Melchor de Jovellanos, Andrés Bello, José Joaquín Olmedo etc. Study and analysis of poetic texts from the XIX Century Suggested authors: Gustavo Adolfo Bécquer, José de Espronceda, Rosalía de Castro, Carolina Coronado, Ramón de Campoamor, Emilia Pardo Bazán, Esteban Echeverría, José Martí, José Asunción Silva Julián del Casal, etc.	
UNIT IV	15 hours
Study and analysis of poetic texts from the XX and XXI Centuries Suggested authors: SPAIN - Antonio Machado, Miguel de Unamuno (Generación del 98), Juan Ramón Jiménez (Novecentismo), Federico García Lorca, Rafael Alberti, Jorge Guillén, Vicente Aleixandre (Generación del 27), Blas de Otero, Gabriel Celaya, Juan Agustín Goytisolo (Generación del 50), Ana Rossetti, Leopoldo María Panero, (Contemporary), etc. LATIN AMERICA - Rubén Darío, Delmira Agustini, Octavio Paz, Jorge Luis Borges, Juan Gelman, Vicente Huidobro, Gabriela Mistral, Pablo Neruda, César Vallejo, Nicanor Parra, Juana de Ibarbourou, Nicolás Guillén, Ernesto Cardenal, Gioconda Belli, etc.	
Suggested Readings:	

1. Alvar, Carlos. *La poesía medieval castellana*. Ediciones Akal, 1995
2. López Estrada, Fernando. *La lírica medieval castellana: del mester de clerecía al renacimiento*. Castalia, 2002.
3. Menéndez Pidal, Ramón. *Orígenes de la poesía castellana*. Espasa Calpe, 1960
4. Kallendorf, Craig. *A Companion to Spanish Golden Age Literature*. Tamesis, 2012
5. Alonso, Jesús. *La poesía renacentista española: Teoría y práctica*. Castalia, 1995
6. Domínguez, Joaquín. *El Siglo de Oro: Teoría y crítica de la poesía española*. Gredos, 1988.
7. Borrás, Vicente. *Teoría de la literatura española del siglo XIX*. Ariel, 1995
8. Sánchez Blasco, Antonio. *Romanticismo español: Teoría y práctica poética*. Gredos, 1981.
9. Dávalos, Antonio. *Historia de la poesía latinoamericana: Siglo XX*. Fondo de Cultura Económica, 1992
10. Franco, Jean. *The Modern Culture of Latin America: The Poetic Tradition*. University of Texas Press, 1992.
11. Williams, Raymond Leslie. *Twentieth-Century Latin American Poetry: A Critical Anthology*. University of Texas Press, 1982.
12. Williams, Raymond Leslie. *Vanguardismo y poesía latinoamericana: teoría y práctica*. University of Texas Press, 1995.
13. Astorga, Rodrigo. *Pablo Neruda: Poética y política*. Editorial Universitaria, 2001.
14. Baker, Geoffrey. *Nicolás Guillén and the Dialectics of Cuban Poetry*. University of Florida Press, 1997.
15. Acevedo, Miguel. *Nicanor Parra: Poesía, antipoesía y crítica social*. Editorial Universitaria, 2005.

Additional material may be provided by the Department.

Evaluation: The Internal assessment consists of marks secured in class tests, assignments/ presentations and attendance. The Continuous assessment will comprise of tutorials and attendance. Some of the activities that may be done as component of tutorials are as follows:

- Assignments/Presentations.
- Literature review
- Book review
- Project activity (group)
- Research cum presentation
- Term Paper writing
- Group discussion

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

DSE 21: Methodology of Teaching Spanish as a Foreign Language: Theory and Practice-2

Credit Distribution, Eligibility and Pre-requisites of the Course

Course Title & Code	Credits	Credit Distribution of the Course			Eligibility Criteria	Prerequisite of the Course
		Lecture	Tutorial	Practical/ Practice		

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

Learning Objectives:

- To introduce students to the theoretical foundations of teaching Spanish as a foreign language (FLE).
- To familiarize students with major methodological approaches (grammar-translation, direct method, communicative, task-based, Flipped Classroom).
- To develop skills in designing curricula, lesson plans, and assessment tools for FLE.
- To integrate intercultural, plurilingual, and digital perspectives into teaching practice.
- To critically evaluate classroom practices through observation, reflection, and research.

Learning Outcomes:

At the end of the semester, students:

- will be able to demonstrate knowledge of the history and evolution of FLE methodologies.
- will be able to apply communicative and task-based approaches in classroom contexts.
- will be able to design and implement effective teaching sequences adapted to learner needs.
- will be able to critically assess teaching materials and adapt them for diverse contexts.
- will be able to incorporate intercultural competence and digital tools into FLE pedagogy.

Syllabus:

UNIT I	9 hours
Foundations of FLE Didactics - History of FLE teaching methodologies. - Key concepts: foreign language vs. Second language, acquisition vs. learning. - The role of CEFR (Common European Framework of Reference).	
UNIT II	12 hours
Methodological Approaches - Grammar-translation, direct method, audio-oral, communicative approach. - The action-oriented approach and task-based learning.	
UNIT III	12 hours
Classroom Practice and Pedagogical Tools - Lesson planning, sequencing, and scaffolding. - Teaching grammar, vocabulary, oral and written skills. - Use of authentic documents and multimodal resources.	
UNIT IV	12 hours
Intercultural and Plurilingual Perspectives - Intercultural competence in FLE. - Plurilingualism and mediation. - Teaching Spanish in multicultural classrooms. Assessment: formative, summative, self-assessment. - ICT and digital tools in FLE teaching. - Current trends: blended learning, online platforms, multimodal literacy.	
Suggested Readings:	
1. Alderson, J. Charles, and Lyle F. Bachman (eds.). <i>Assessing Foreign Language Proficiency: Theories and Practice</i> . Reading: Addison-Wesley, 2000.	

2. Chapelle, Carol A., and Sauro, Shannon (eds.). *The Handbook of Technology and Second Language Teaching and Learning*. Hoboken: Wiley-Blackwell, 2017.
 3. Consejo de Europa. *Marco Común Europeo de Referencia para las Lenguas: Aprendizaje, enseñanza, evaluación*. Editorial del Consejo de Europa, 2002.
 4. Davies, Patricia, and Brinton Donna. *Teaching Foreign Languages in the Classroom: Methodology and Practice*. Routledge, 2016.
 5. Gómez, Juan. *Enseñanza del español: enfoque comunicativo y competencias interculturales*. Editorial Universitaria, 2012
 6. Pavesi, María. *Aprender y enseñar español como lengua extranjera: teoría y práctica*. Ediciones SM, 2008.
 7. Richards, Jack C., and Theodore S. Rodgers. *Approaches and Methods in Language Teaching*. 3rd ed., Cambridge University Press, 2014.
 8. García, Pilar. *Competencia comunicativa en la enseñanza del español: teoría y estrategias didácticas*. Editorial Universidad de Granada, 2010.
 9. Littlewood, William. *Enseñanza comunicativa de lenguas: fundamentos y práctica*. Cambridge University Press, 1981.
 10. Lázaro, José, y María Paredes. *Interculturalidad y didáctica del español como lengua extranjera*. Editorial Universidad de Salamanca, 2015.
 11. Savignon, Sandra J. *Competencia comunicativa: teoría y práctica en el aula*. McGraw-Hill, 1997.
 12. Kramsch, Claire. *Lengua y cultura*. Oxford University Press, 1998.
 13. Nunan, David. *Enseñanza de lenguas basada en tareas*. Cambridge University Press, 2004.
- Additional readings would be suggested by the Department on the basis of the author chosen.

Evaluation: The Internal assessment consists of marks secured in class tests, assignments/presentations and attendance. The Continuous assessment will comprise of tutorials and attendance. Some of the activities that may be done as component of tutorials are as follows:

- Assignments/Presentations.
- Literature review
- Book review
- Project activity (group)
- Research cum presentation
- Term Paper writing
- Group discussion

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

DSE 22: Introduction to Technical and Scientific Translation

Credit Distribution, Eligibility and Pre-requisites of the Course

Course Title & Code	Credits	Credit Distribution of the Course			Eligibility Criteria	Prerequisite of the Course
		Lecture	Tutorial	Practical/ Practice		

Introduction to Technical and Scientific Translation	04	3	1	0	As per the admission criteria	B2 Level in Spanish

Learning Objectives:

- To introduce students to the principles and practices of technical and scientific translation (Spanish↔ other languages).
- To familiarize students with specialized terminology, style, and discourse conventions in scientific and technical texts.
- To develop skills in using translation tools (terminology databases, CAT tools, corpora).
- To raise awareness of ethical, cultural, and communicative issues in technical and scientific translation.
- To prepare students for professional practice in specialized translation domains.

Learning Outcomes:

At the end of the semester, students:

- will be able to demonstrate knowledge of the main features of technical and scientific discourse.
- will be able to translate specialized texts with accuracy, clarity, and terminological consistency.
- will be able to use translation technologies and resources effectively.
- will be able to critically evaluate translations in terms of readability, precision, and audience adaptation.
- will be able to apply professional standards and ethical considerations in technical and scientific translation.

Syllabus:**UNIT I** **9 hours**

Foundations of Technical and Scientific Translation

- Definition, scope, and challenges of specialized translation.
- Characteristics of scientific and technical discourse (clarity, conciseness, objectivity).
- Introduction to terminology management.

UNIT II **12 hours**

Scientific Discourse and Terminology

- Structure of scientific articles, reports, and patents.
- Terminology extraction and management.
- Standardization and international scientific communication.

UNIT III **12 hours**

Technical Texts and Genres

- Manuals, technical specifications, product documentation.
- Translation of instructions, safety notices, and standards.
- Style and register in technical writing.

UNIT IV **12 hours**

Tools and Technologies

- Computer-Assisted Translation (CAT) tools.
- Corpora, terminology databases, and machine translation.
- Quality assurance and revision strategies.

Professional Practice and Ethics

- The translator's role in scientific communication.
- Ethical issues: confidentiality, accuracy, responsibility.

-Case studies in medical, legal-technical, and environmental translation.	
Suggested Readings:	
1. Bowker, Lynne. <i>Computer-Aided Translation Technology: A Practical Introduction</i>. Ottawa: University of Ottawa Press, 2002. 2. Byrne, Jody. <i>Scientific and Technical Translation Explained: A Nuts and Bolts Guide for Beginners</i>. Manchester: St. Jerome, 2012. 3. Byrne, Jody. <i>Technical Translation: Usability Strategies for Translating Technical Documentation</i>. Dordrecht: Springer, 2006. 4. Cabré, Maria Teresa. <i>Terminology: Theory, Methods and Applications</i>. Amsterdam: John Benjamins, 1999. 5. Chesterman, Andrew. <i>Memes of Translation: The Spread of Ideas in Translation Theory</i>. Amsterdam: John Benjamins, 1997. 6. Delisle, Jean, Hannelore Lee-Jahnke, and Monique C. Cormier (eds.). <i>Terminologie de la traduction</i>. Amsterdam: John Benjamins, 1999. 7. Gouadec, Daniel. <i>Profession: Traducteur</i>. Paris: La Maison du Dictionnaire, 2002. 8. Hurtado Albir, Amparo. <i>Traduction et traductologie: Introduction à la traductologie</i>. Paris: Armand Colin, 2017. 9. Kenny, Dorothy. <i>Lexis and Creativity in Translation: A Corpus-Based Study</i>. Manchester: St. Jerome, 2001. 10. Montalt, Vicent, and Maria González Davies. <i>Medical Translation Step by Step: Learning by Drafting</i>. Manchester: St. Jerome, 2007. 11. Sager, Juan C. <i>Language Engineering and Translation: Consequences of Automation</i>. Amsterdam: John Benjamins, 1994. 12. Temmerman, Rita. <i>Towards New Ways of Terminology Description: The Sociocognitive Approach</i>. Amsterdam: John Benjamins, 2000. 13. Wright, Sue Ellen, and Gerhard Budin (eds.). <i>Handbook of Terminology Management</i>. Vol. 1. Amsterdam: John Benjamins, 1997.	
Additional material may be provided by the Department	
Evaluation: The Internal assessment consists of marks secured in class tests, assignments/ presentations and attendance. The Continuous assessment will comprise of tutorials and attendance. Some of the activities that may be done as component of tutorials are as follows: • Assignments/Presentations. • Literature review • Book review • Project activity (group) • Research cum presentation • Term Paper writing • Group discussion	
Note: Examination scheme and mode shall be as prescribed by the Examination Branch, University of Delhi, from time to time.	

DSE 23: Engaging with 21st Century Spanish and Latin American Literature

Credit Distribution, Eligibility and Pre-requisites of the Course

Course Title & Code	Credits	Credit Distribution of the Course			Eligibility Criteria	Prerequisite of the Course
		Lecture	Tutorial	Practical/ Practice		
Engaging with 21st Century Spanish and Latin American Literature	04	3	1	0	As per the admission criteria	B2 Level in Spanish

Learning Objectives

- To introduce students to major trends, themes, and innovations in Spanish and Latin American literature since 2000.
- To analyse how contemporary literature engages with globalization, migration, memory, identity, and new media.
- To explore emerging genres (autofiction, micro-fiction, graphic novels, digital literature).
- To situate contemporary works within broader cultural, political, and theoretical frameworks.

Learning Outcomes

At the end of the semester, students:

- will be able to identify key authors, movements, and genres of 21st-century Spanish and Latin American literature.
- will be able to critically analyse texts in relation to themes of memory, migration, gender, and globalization.
- will be able to apply contemporary literary and cultural theory to the study of recent works.
- will be able to engage with interdisciplinary approaches (visual culture, digital humanities, postcolonial studies).
- will be able to produce research essays and presentations demonstrating advanced critical engagement with contemporary literature.

Syllabus:

UNIT I

9 hours

Autofiction and Life-Writing

- The rise of autofiction and hybrid forms of self-narration.
- Memory, subjectivity, and collective history.

UNIT II

12 hours

Migration, Exile, and Transnational Identities

- Literature of displacement, diaspora, and transcultural encounters.
- Voices from Latin America, Chicano and Latinx Literature.

UNIT III

12 hours

Memory, Trauma, and Postcolonial Rewriting

- Literature as testimony and rewriting of history.
- Postcolonial memory and intergenerational trauma.

UNIT IV

12 hours

New Genres and Media

- Graphic novels, microfiction, and digital literature.

- Literature in dialogue with visual and digital culture. Globalization, Ecology, and the Future of Literature
- Literature and ecological crisis.
- Global Hispanic literature and the concept of littérature-monde.

Suggested Readings:

1. Benito, Carmen. *Después de la luz*. Madrid: Páginas de Espuma, 2019.
2. Carrillo, Antonio. *Autoficciones*. Madrid: Alianza, 2021.
3. Salvador, Juan José. *La hija del Este*. Barcelona: Anagrama, 2020.
4. Rojas, Jorge. *Autobiografía de un esclavo*. Lima: Fondo Editorial PUCP, 2000.
5. Rosa, Isaac. *El país del miedo*. Madrid: (editorial español; novela), 2008.
6. Restrepo, Laura. *Hot sur*. Bogotá: Seix Barral, 2012.
7. Luiselli, Valeria. *Los niños perdidos*. Barcelona: Sexto Piso, 2019.
8. Mendoza, Juan Pablo. *Exilios interiores*. Buenos Aires: Eterna Cadencia, 2017.
9. Fitz, Karina. *Narrativas de la diáspora en América Latina: Memoria, migración e identidad*. Madrid: Iberoamericana, 2022.
10. Rivera, Raquel. *Voces transculturales: Migración y literatura latinoamericana*. Mexico City: Fondo de Cultura Económica, 2018.
11. Alvear, Stalin. *Trashumantes en busca de otra vida*. Quito: Libresa, 2012.
12. Abad Faciolince, Héctor. *El olvido que seremos*. Bogotá: Planeta, 2005.
13. Meruane, Lina. *Fruta podrida*. Santiago de Chile: Fondo de Cultura Económica, 2007.
14. Fontaine, Arturo. *La vida doble*. Barcelona / Buenos Aires: Tusquets Editores, 2010
15. Bush, Matthew, and Tania Gentic, editors. *Technology, Literature, and Digital Culture in Latin America: Mediatized Sensibilities in a Globalized Era*. New York: Routledge, 2016.
16. Gómez, Verónica Paula; Fernández Bados, Ezequiel; Meza, Nohelia, eds. "La literatura digital latinoamericana en la encrucijada de la crítica literaria en el siglo XXI." *Estudios de Teoría Literaria – Revista digital: artes, letras y humanidades*, dossier n.º 30 (2020). <https://fh.mdp.edu.ar/revistas/index.php/etl/article/view/7567>
17. Garrard, Greg. *Ecocriticism*. 2nd ed. London: Routledge, 2012

Additional readings would be suggested by the Department on the basis of the issue chosen.

Evaluation: The Internal assessment consists of marks secured in class tests, assignments/presentations and attendance. The Continuous assessment will comprise of tutorials and attendance. Some of the activities that may be done as component of tutorials are as follows:

- Assignments/Presentations.
- Literature review
- Book review
- Project activity (group)
- Research cum presentation
- Term Paper writing
- Group discussion

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

DSE 24: Popular genres in Spanish and Latin American Literature

Credit Distribution, Eligibility and Pre-requisites of the Course

Course Title & Code	Credits	Credit Distribution of the Course			Eligibility Criteria	Prerequisite of the Course
		Lecture	Tutorial	Practical/ Practice		
Popular genres in Spanish and Latin American Literature	04	3	1	0	As per the admission criteria	B2 Level in Spanish

Learning Objectives:

- To introduce students to the study of popular genres in Spanish and Latin American contexts (detective fiction, science fiction, chanson, comics, popular theatre).
- To analyze how popular literature reflects cultural, social, and political realities.
- To explore the intersections between “high” literature and mass culture.
- To examine popular forms as sites of resistance, identity, and creativity.

Learning Outcomes:

At the end of the semester, students:

- will be able to identify and critically analyze major genres and authors of popular Spanish and Latin American literature.
- will be able to understand the historical development of popular forms from the 19th century to the present.
- will be able to apply cultural and literary theory to the study of mass and popular texts.
- will be able to compare Spanish and Latin American popular genres with global popular culture.

Syllabus:

UNIT I	9 hours
Introduction to Popular Literature -Defining “popular” vs. “canonical” literature. -The rise of mass publishing in 19th-century Spain and Latin American states.	
UNIT II	12 hours
Detective Fiction and Serial Narratives	
UNIT III	12 hours
Speculative Function and Fantasy	
UNIT IV	12 hours
Oral traditions, songs, Comics, Slam, and Contemporary Popular Culture	
Suggested Readings: 1. Barthes, Roland. <i>Mythologies</i>. Translated by Annette Lavers, Hill and Wang, 1972. 2. Aullón de Haro, Pedro. <i>Idea de la literatura y teoría de los géneros literarios</i>. Salamanca: Universidad de Salamanca, 2016. 3. García Canclini, Néstor. <i>Culturas híbridas: Estrategias para entrar y salir de la modernidad</i>. Buenos Aires: Paidós, 2000 4. García, Marta. <i>La novela popular hispánica: Géneros, circulación y recepción</i>. Barcelona: Anthropos, 2012. 5. Jiménez, Rosa María. <i>Narrativa popular y literatura urbana: España y América Latina contemporánea</i>. Madrid: Ediciones Cátedra, 2020. 6. López, José María. <i>Literatura popular y sociedad en España contemporánea</i>. Madrid: Editorial Síntesis, 2005.	

7. López, José María. *Literatura popular y sociedad en España contemporánea*. Madrid: Editorial Síntesis, 2005.
8. Vázquez Montalbán, Manuel. *Asesinato en el Comité Central*. Barcelona: Planeta, 1981.
9. Pérez-Reverte, Arturo. *La reina del sur*. Madrid: Alfaguara, 2002.
10. Martínez, Guillermo. *Crímenes imperceptibles*. Barcelona: Seix Barral, 2003.
11. Ampuero, Roberto. *El caso Neruda*. Santiago de Chile: Ediciones Norma, 2008.
12. Montemayor, Carlos. *Los informes secretos*. Debolsillo, 2010.
13. Sánchez, Domingo Santos. *Gabriel, el último*. Barcelona: Ediciones Martínez Roca, 1973.
14. Ballesteros, Angélica. *Cita con la eternidad*. Buenos Aires: Editorial Sudamericana, 1985.
15. Gutiérrez, Javier. *Ecos de otro mundo*. Ciudad de México: Fondo de Cultura Económica, 2017.
16. Piñeiro, Claudia. *Fronteras de la realidad*. Buenos Aires: Editorial Emecé, 2020.

Additional material will be provided by the Department.

Evaluation: The Internal assessment consists of marks secured in class tests, assignments/presentations and attendance. The Continuous assessment will comprise of tutorials and attendance. Some of the activities that may be done as component of tutorials are as follows:

- Assignments/Presentations.
- Literature review
- Book review
- Project activity (group)
- Research cum presentation
- Term Paper writing
- Group discussion

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

DSE 25: Advanced Thematic Studies in Hispanic Literature

Credit Distribution, Eligibility and Pre-requisites of the Course

Course Title & Code	Credits	Credit Distribution of the Course			Eligibility Criteria	Prerequisite of the Course
		Lecture	Tutorial	Practical/ Practice		
Advanced Thematic Studies in Hispanic Literature	04	3	1	0	As per the admission criteria	B2 Level in Spanish

Learning Objectives:

- To study of a particular theme along with the narrative and cultural and literary strategies involved. A new theme is chosen every year.
- To develop analytical skills to study a literary theme.
- To develop the capacity to distinguish between theme and motif in Literature.
- To develop an understanding of critical issues related to the chosen theme.

Learning Outcomes:	
At the end of the semester, students:	
• will be able to understand the theme along with the narrative, cultural and literary strategies involved. • will be able to critically engage with various aspects involved to analyse the theme. • will be able to analyse a variety of narrative and generic techniques to represent the same theme.	
Syllabus:	
UNIT I	12 hours
Study of the theoretical questions related to the theme	
UNIT II	12 hours
Study and analysis of literary texts that are based on the theme	
UNIT III	12 hours
Study of the formal devices deployed to depict the theme	
UNIT IV	9 Hours
Comparative analysis of the studied texts	
Suggested themes: Autobiography, Travel and Migration, Diversity and Unity in Multicultural Societies, Narrative Spaces, Popular Fiction, Literature and history, Urban spaces and cityscapes, India in other Literature, Experimental Literature, Imaginary Homelands, Life Writing, Places in Literature, Literary Islands, Corporeality, or other similar themes. The theme will be announced at the beginning of the academic year.	
Suggested Readings: 1. Bennett, Andrew, and Nicholas Royle. <i>An Introduction to Literature, Criticism and Theory</i> . Harlow: Pearson Education Limited. 2009 2. Barthes, R., Kayser, W., Booth, W., Hamon, P. <i>Poétique du récit</i> , Editions du Seuil, Paris, 1977. 3. Waugh, Patricia. <i>Literary Theory and Criticism: An Oxford Guide</i> . Oxford: OUP, 2006 Readings would be suggested by the Department on the basis of the theme chosen. Additional material may be provided by the Department.	
Evaluation: The Internal assessment consists of marks secured in class tests, assignments/ presentations and attendance. The Continuous assessment will comprise of tutorials and attendance. Some of the activities that may be done as component of tutorials are as follows: • Assignments/Presentations. • Literature review • Book review • Project activity (group) • Research cum presentation • Term Paper writing • Group discussion	
Note: Examination scheme and mode shall be as prescribed by the Examination Branch, University of Delhi, from time to time.	

Dissertation/ Academic Projects/ Entrepreneurship (16 credits)

**MASTER OF ARTS
(HISPANIC STUDIES)**

**COURSES FOR TWO-YEAR PG (HISPANIC STUDIES) PROGRAMME
(BASED ON NEP-2020)**

Semester I to IV

1. Structure 1 (Level 6.5): PG Curricular Structure with Only Coursework



**DEPARTMENT OF GERMANIC & ROMANCE STUDIES
FACULTY OF ARTS
UNIVERSITY OF DELHI
DELHI-110007**

**W.E.F FROM JULY 2025 AS PER PGCF
BASED ON NEP-2020**

Programme Objectives:

The M.A. in Hispanic Studies aims to develop the following:

Advanced Literary and Cultural Competence

- Equip students with deep knowledge of Hispanic literature, genres (novel, theatre, poetry, travel writing, migration narratives), and thematic studies.

Theoretical and Critical Engagement

- Introduce major schools of literary theory and criticism (structuralism, poststructuralism, psychoanalysis, feminism, postcolonialism, ecocriticism) and foster the ability to apply them to texts.

Comparative and Interdisciplinary Perspectives

- Encourage cross-cultural, comparative, and interdisciplinary approaches by situating Hispanic texts within global intellectual, historical, and cultural contexts.

Analytical Skills

- Develop advanced skills in textual analysis and academic writing, enabling students to produce scholarly essays, reviews, and presentations.

Professional and Applied Skills

- Provide training in translation, interpretation, teaching methodologies, and digital humanities to prepare students for careers in academia, cultural institutions, media, and language industries.

Critical Reflection on Identity and Society

- Explore themes of migration, memory, hybridity, and identity to foster critical reflection on contemporary socio-political issues in Hispanic contexts.

Programme Outcomes

By the end of the programme, graduates will be able to:

- Demonstrate advanced knowledge of the Hispanic literary traditions across genres (novel, poetry, theatre, travel writing, new literary forms).
- Apply theoretical frameworks (structuralist, psychoanalytic, feminist, postcolonial, ecocritical, etc.) to critically interpret literary and cultural texts.
- Conduct basic research using appropriate methodologies, producing well-structured academic essays, term papers, and presentations.
- Engage with intercultural perspectives by analyzing texts that address migration, exile, displacement, and transnational identities.
- Employ professional skills in translation, interpretation, teaching Spanish as a foreign language, and digital/visual media applications.

- Critically evaluate the intersections of literature, history, memory, and identity in Hispanic contexts.
- Communicate effectively in Spanish at an advanced level (CEFR C1), both orally and in writing, across academic and professional domains.
- Contribute to inclusive and global scholarship by situating Hispanic Studies within comparative, interdisciplinary, and multicultural frameworks.

Two-Year PG (Hispanic Studies) Programme (Level 6.5): PG Curricular Structure with Only Coursework

Programme Eligibility

B.A (Hons.) in Spanish

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

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

Structure 1 (Level 6.5): PG Curricular Structure with Only Coursework

Semester I/ III

Credit 22

Discipline Specific Course (DSC): Credits 8

Course Title	Credits
DSC-7: Perspectives in Theory and Criticism	4
DSC-8: Engaging with Themes in Hispanic Literature - 2	4

Discipline-Specific Elective (DSE) - Any 03 /Any 02 +1 GE: Credits 12

Course Title	Credits
DSE 14 - Literature and Migration	4
DSE 15 - New Literary Genres	4
DSE 16 - Travel Writing	4
DSE 17 - Exploring History and Memory through Spanish and Latin American Literature	4
DSE 18 - Introduction to Literary Translation	4

Skill Based Courses (SBC) - Any 01 from pool: Credits 2

Course Title	Credits
SBC 6 - Production of Audio-Visual Contents for Teaching Spanish as a Foreign Language	2
SBC 7 - Introduction to the Digital Humanities	2
SBC 8 - Advanced Research Methodology	2

Semester-IV

Credit 22

Discipline Specific Course (DSC): Credits 8

Course Title	Credits
DSC-9: Evolution of a Genre: Theatre	4
DSC-10: Evolution of a Genre: Poetry	4

Discipline-Specific Elective (DSE) - Any 03 /Any 02 +1 GE: Credits 12

Course Title	Credits
DSE 20 - Methodology of Teaching Spanish as a Foreign Language: Theory and Practice-2	4
DSE 21 - Introduction to Technical and Scientific Translation	4
DSE 22 - Engaging with 21st Century Hispanic Literature	4
DSE 23 - Popular genres in Hispanic Literature	4
DSE 24 - Advanced Thematic Studies in Hispanic Literature	4

Skill Based Courses (SBC) - Any 01 from pool: Credits 2

Course Title	Credits
SBC 8 - Designing and Conducting Surveys	2
SBC 9 - Research Tools in Hispanic Studies	2
SBC 10 - Introduction to audio-visual translation	2

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2nd Year (Semesters 3 & 4) of PG curricular structure for 2-year PG Programmes
Syllabus for Semester III & IV
Structure 1 (Level 6.5): PG Curricular Structure with Only Coursework

Semester-III**Credit 22****Discipline Specific Course (DSC): Credits 8**

Course Title	Credits
DSC-7: Perspectives in Theory and Criticism	4
DSC-8: Engaging with Themes in Hispanic Literature - 2	4

Discipline-Specific Elective (DSE) - Any 03 /Any 02 +1 GE: Credits 12

Course Title	Credits
DSE 14 - Literature and Migration	4
DSE 15 - New Literary Genres	4
DSE 16 - Travel Writing	4
DSE 17 - Exploring History and Memory through Spanish and Latin American Literature	4
DSE 18 - Introduction to Literary Translation	4

Skill Based Courses (SBC) - Any 01 from pool: Credits 2

Course Title	Credits
SBC 6 - Production of Audio-Visual Contents for Teaching Spanish as a Foreign Language	2
SBC 7 - Introduction to the Digital Humanities	2
SBC 8 - Research Methodology	2

Semester-IV**Credit 22****Discipline Specific Course (DSC): Credits 8**

Course Title	Credits
DSC-9: Evolution of a Genre: Theatre	4
DSC-10: Evolution of a Genre: Poetry	4

Discipline-Specific Elective (DSE) - Any 03 /Any 02 +1 GE: Credits 12

Course Title	Credits
DSE 19 - Methodology of Teaching Spanish as a Foreign Language: Theory and Practice-2	4
DSE 20 - Introduction to Technical and Scientific Translation	4
DSE 21 - Engaging with 21st Century Hispanic Literature	4
DSE 22 - Popular genres in Hispanic Literature	4

DSE 23 - Advanced Thematic Studies in Hispanic Literature	4

Skill Based Courses (SBC) - Any 01 from pool: Credits 2

Course Title	Credits
SBC 9 - Designing and Conducting Surveys	2
SBC 10 - Research Tools	2
SBC 11 - Introduction to audio-visual translation	2

Semester III Credits 22

DSC-7: Perspectives in Theory & Criticism

Credit Distribution, Eligibility and Pre-requisites of the Course

Course Title & Code	Credits	Credit Distribution of the Course			Eligibility Criteria	Prerequisite of the Course
		Lecture	Tutorial	Practical/ Practice		
Perspectives in Theory & Criticism	04	3	1	0	As per the admission criteria	B2 Level in Spanish

Learning Objectives:	
• To introduce students to the major schools of literary theory and criticism from antiquity to the present. • To develop critical skills for analyzing texts through multiple theoretical frameworks. • To situate literary theory within broader intellectual, cultural, and historical contexts. • To encourage comparative and interdisciplinary approaches to literature.	
Learning Outcomes:	
At the end of the semester, students:	
• will be able to demonstrate knowledge of key theoretical movements and thinkers in literary criticism. • will be able to apply theoretical frameworks (structuralist, poststructuralist, feminist, postcolonial, etc.) to literary texts. • will be able to critically evaluate the strengths and limitations of different critical perspectives. • Will be able to engage with primary theoretical texts and secondary scholarship in a scholarly manner. • Will be able to produce advanced research essays that integrate theory and textual analysis.	
Syllabus:	
UNIT I	9 hours

Introduction: Definitions of literary and cultural theory Difference between Theory and Criticism A historical overview of literary theory: from the Greek and Roman origins to Romantic aesthetics: imagination, genius, and subjectivity, as well as Realism and the rise of historical/philological criticism.	
UNIT II	12 hours
Emergence of Critical Theory: -Socio-historical Criticism and commentary -Freud, Lacan, and psychoanalytic criticism. -Feminist interventions: gender, language, and representation.	
UNIT III	12 hours
Structuralism and Poststructuralism -Saussurean linguistics and structuralist narratology. -Derrida, deconstruction, and the critique of logocentrism. -Barthes and the "death of the author." -Foucault's Order of Discourse	
UNIT IV	12 hours
-Postcolonial critique: hybridity, subalternity, empire. -Decoloniality -Cultural studies: popular culture, identity, and power. -Ecocriticism and new directions in theory.	
Suggested Readings: 1. Aristotle. <i>Poetics</i> . Trans. Malcolm Heath. London: Penguin Classics, 1996. 2. Barthes, Roland. <i>Image-Music-Text</i> . Trans. Stephen Heath. New York: Hill and Wang, 1977. 3. Bhabha, Homi K. <i>The Location of Culture</i> . London: Routledge, 1994. 4. Coleridge, Samuel Taylor. <i>Biographia Literaria</i> . Ed. James Engell and W. Jackson Bate. Princeton: Princeton University Press, 1983. 5. Derrida, Jacques. <i>Of Grammatology</i> . Trans. Gayatri Chakravorty Spivak. Baltimore: Johns Hopkins University Press, 1976. 6. Eagleton, Terry. <i>Literary Theory: An Introduction</i> . 2nd ed. Minneapolis: University of Minnesota Press, 1996. 7. Freud, Sigmund. <i>The Interpretation of Dreams</i> . Trans. James Strachey. New York: Basic Books, 2010 (original 1900). 8. Horace. <i>Ars Poetica</i> . In <i>Classical Literary Criticism</i> . Trans. D.A. Russell and M. Winterbottom. Oxford: Oxford University Press, 1989. 9. Lacan, Jacques. <i>Écrits: A Selection</i> . Trans. Alan Sheridan. New York: Norton, 1977. 10. Longinus. <i>On the Sublime</i> . Trans. W.H. Fyfe. Cambridge, MA: Harvard University Press (Loeb Classical Library), 1995. 11. Said, Edward. <i>Orientalism</i> . New York: Pantheon, 1978. 12. Sainte-Beuve, Charles-Augustin. <i>Causeries du lundi</i> . Paris: Garnier, 1851–62 (selections). 13. Saussure, Ferdinand de. <i>Course in General Linguistics</i> . Trans. Wade Baskin. New York: McGraw-Hill, 1966. 14. Selden, Raman, Peter Widdowson, and Peter Brooker. <i>A Reader's Guide to Contemporary Literary Theory</i> . 5th ed. London: Routledge, 2005. 15. Showalter, Elaine. <i>A Literature of Their Own: British Women Novelists from Brontë to Lessing</i> . Princeton: Princeton University Press, 1977. 16. Spivak, Gayatri Chakravorty. <i>In Other Worlds: Essays in Cultural Politics</i> . New York: Routledge, 1987.	

17. Waugh, Patricia (ed.). <i>Literary Theory and Criticism: An Oxford Guide</i> . Oxford: Oxford University Press, 2006.
18. Williams, Raymond. <i>Marxism and Literature</i> . Oxford: Oxford University Press, 1977.
19. Wordsworth, William. <i>Preface to Lyrical Ballads</i> (1802). In <i>Wordsworth's Literary Criticism</i> . Ed. W.J.B. Owen. London: Routledge, 1974.
Additional material will be provided by the Department.
Evaluation: The Internal assessment consists of marks secured in class tests, assignments/presentations and attendance. The Continuous assessment will comprise of tutorials and attendance. Some of the activities that may be done as component of tutorials are as follows: • Assignments/Presentations. • Literature review • Book review • Project activity (group) • Research cum presentation • Term Paper writing • Group discussion
Note: Examination scheme and mode shall be as prescribed by the Examination Branch, University of Delhi, from time to time.

DSC-8: Engaging with Themes in Hispanic Literature - 2

Credit Distribution, Eligibility and Pre-requisites of the Course

Course Title & Code	Credits	Credit Distribution of the Course			Eligibility Criteria	Prerequisite of the Course
		Lecture	Tutorial	Practical/ Practice		
Engaging with Themes in Hispanic Literature-2	04	3	1	0	As per the admission criteria	B2 Level in Spanish

Learning Objectives: • To study of a particular theme along with the narrative and cultural and literary strategies involved. A new theme is chosen every year. • To develop analytical skills to study a literary theme. • To develop the capacity to distinguish between theme and motif in Literature. • To develop an understanding of critical issues related to the chosen theme.
Learning Outcomes: At the end of the semester, students: • will be able to understand the theme along with the narrative, cultural and literary strategies involved. • will be able to critically engage with various aspects involved to analyse the theme. • will be able to analyse a variety of narrative and generic techniques to represent the same

theme.	
Syllabus:	
UNIT I	12 Hours
• Study of the theoretical questions related to the theme	
UNIT II	12 Hours
• Study and analysis of literary texts that are based on the theme	
UNIT III	12 Hours
• Study of the formal devices deployed to depict the theme	
UNIT IV	9 Hours
Comparative analysis of the studied texts	
Suggested themes: Autobiography, Travel and Migration, Diversity and Unity in Multicultural Societies, Narrative Spaces, Popular Fiction, Literature and history, Urban spaces and cityscapes, India in other Literature, Experimental Literature, Imaginary Homelands, Life Writing, Places in Literature, Literary Islands, Corporeality, or other similar themes. The theme will be announced at the beginning of the academic year.	
Suggested Readings: 1. Bennett, Andrew, and Nicholas Royle. <i>An Introduction to Literature, Criticism and Theory</i> . Harlow: Pearson Education Limited. 2009 2. Altisent, Marta E. (ed.), <i>A companion to Twentieth Century Spanish Novel</i> , NED-New edition, Boydell & Brewer, 2008. 3. Domingo, José, <i>La novela española del siglo XX: De la postguerra a nuestros días</i> , Editorial Labor (University of Michigan), 1973 (Digitized 2008) 4. Toro, Vera, Schlickers, S., Luengo, Ana (eds.), <i>La obsesión del yo : La auto@ficción en la literatura española y latinoamericana</i> , Iberoamericana-Vervuet, 2010 5. González Echevarría, Roberto, <i>Myth and Archive : A Theory of Latin American Narrative</i> , Duke University Press, Durham & London, 1998 6. Waugh, Patricia. <i>Literary Theory and Criticism: An Oxford Guide</i> . Oxford: OUP, 2006 Readings would be suggested by the Department on the basis of the theme chosen. Additional material may be provided by the Department.	
Evaluation: The Internal assessment consists of marks secured in class tests, assignments/presentations and attendance. The Continuous assessment will comprise of tutorials and attendance. Some of the activities that may be done as component of tutorials are as follows: • Assignments/Presentations. • Literature review • Book review • Project activity (group) • Research cum presentation • Term Paper writing • Group discussion	
Note: Examination scheme and mode shall be as prescribed by the Examination Branch, University of Delhi, from time to time.	

DSE 14: Literature and Migration

Credit Distribution, Eligibility and Pre-requisites of the Course

Course Title & Code	Credits	Credit Distribution of the Course			Eligibility Criteria	Prerequisite of the Course
		Lecture	Tutorial	Practical/ Practice		
Literature and Migration	04	3	1	0	As per the admission criteria	B2 Level in Spanish

Learning Objectives: - To explore the literary representations of migration, exile, and displacement in Hispanic contexts. - To analyse how literature reflects and critiques historical, cultural, and political experiences of migration. - To examine the intersections of identity, memory, language, and belonging in migrant narratives. - To engage with theoretical frameworks (postcolonialism, diaspora studies, transnationalism) in relation to literary texts.	
Learning Outcomes: At the end of the semester, students: - will be able to identify and critically analyse major Spanish and Latin American texts dealing with migration and displacement. - will be able to apply theoretical perspectives (postcolonial, feminist, diasporic) to literary works. - will be able to understand the historical and socio-political contexts of migration in Latin American regions.	
Syllabus:	
UNIT I	9 hours
Theoretical Frameworks of Migration and Displacement - Concepts: exile, diaspora, hybridity, transculturalism. - Migration as a literary theme: memory, identity, and belonging.	
UNIT II	10 hours
Colonial and Postcolonial Displacements - Migration in colonial and postcolonial contexts. - Representations of forced displacement, exile, and cultural alienation.	
UNIT III	14 hours
Mexican, Central American, Caribbean Spanish Literature on migration and displacement. - Migration from South America to Spain/ Europe and USA. - Identity, marginalization, and cultural hybridity. - Chicano and Latinx Voices - Migration, exile, and displacement in Latin American and Caribbean contexts. - The role of memory, trauma, and cultural survival. - Enslavement, memories of Indentured labour, Insularity	
UNIT IV	11 Hours
Contemporary Perspectives and Transnational Identities - Migration in the 21st century: globalization, exile, and refugee crises. - Literature of second-generation immigrants and transnational identities.	

Suggested Readings:

1. Rosales, Jesús and Fonseca, V. (eds.), *Spanish Perspectives on Chicano Literature*, Ohio State University Press, Ohio, 2017.
2. Bhabha, Homi K. *The Location of Culture*. London: Routledge, 1994.
3. Brah, Avtar. *Cartographies of Diaspora: Contesting Identities*. London: Routledge, 1996.
4. Anzaldúa, Gloria. *Borderlands/La Frontera: The New Mestiza*, Aunt Lute Books, 1987
5. Raynor, Cecily. *Latin American Literature at the Millennium: Local Lives, Global Spaces*. Bucknell University Press, 2021.
6. Perez Rosario, V. (ed.), *Hispanic Caribbean Literature of Migration : Narratives of Displacement*, Palgrave MacMillan, 2010.
7. Baca, Damián, *Mestiz@ Scripts, Digital Migrations, and the Territories of Writing*, Palgrave Macmillan, 2008
8. Martínez, Manuel Luis, *Countering the Counterculture: Rereading American Literature from the Margins*, University of Wisconsin Press, 2003.
9. Clifford, James. *Routes: Travel and Translation in the Late Twentieth Century*. Cambridge, MA: Harvard University Press, 1997.
10. Kanellos, Nicolás, *Hispanic Literature of the United States: A Comprehensive Reference*, Greenwood Press, 2003.
11. Bruce-Novoa, Juan. *Retrospace: Collected Essays on Chicano Literature*, Arte Público Press, 1990
12. Hall, Stuart. *Cultural Identity and Diaspora*. In *Colonial Discourse and Post-Colonial Theory: A Reader*, eds. Patrick Williams and Laura Chrisman. London: Harvester Wheatsheaf, 1994, pp. 392–403.
13. Lionnet, Françoise. *Postcolonial Representations: Women, Literature, Identity*. Ithaca: Cornell University Press, 1995.
14. Rutherford, Jonathan (ed.). *Identity: Community, Culture, Difference*. London: Lawrence & Wishart, 1990.
15. Said, Edward. *Reflections on Exile and Other Essays*. Cambridge, MA: Harvard University Press, 2000.

Additional material may be provided by the Department.

Evaluation: The Internal assessment consists of marks secured in class tests, assignments/presentations and attendance. The Continuous assessment will comprise of tutorials and attendance. Some of the activities that may be done as component of tutorials are as follows:

- Assignments/Presentations.
- Literature review
- Book review
- Project activity (group)
- Research cum presentation
- Term Paper writing
- Group discussion

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

DSE 15: New Literary Genres

Credit Distribution, Eligibility and Pre-requisites of the Course

Course Title & Code	Credits	Credit Distribution of the Course			Eligibility Criteria	Prerequisite of the Course
		Lecture	Tutorial	Practical/ Practice		
New Literary Genres	04	3	1	0	As per the admission criteria	B2 Level in Spanish

Learning Objectives: • To introduce students to emerging and hybrid literary genres in contemporary Spanish and Latin American literature. • To analyse how new genres reflect cultural, political, and technological transformations. • To explore the intersections of literature with visual culture, digital media, and performance. • To situate new genres within broader debates on postmodernism, globalization, and identity. • To develop critical tools for analysing brevity, fragmentation, and multimodality in literature.	
Learning Outcomes: At the end of the semester, students: • will be able to identify and critically analyse new and hybrid genres in Spanish and Latin American writing, such as autofiction, flash narratives, microstories, testimonial writing, and graphic novels. • will be able to understand the socio-cultural and historical contexts that gave rise to these genres. • will be able to apply theoretical frameworks (postmodernism, postcolonialism, media and cultural studies) to contemporary texts. • will be able to produce research essays and presentations that demonstrate advanced critical engagement with new literary forms.	
Syllabus:	
UNIT I	12 hours
Autofiction and Life-Writing - The rise of autofiction in late 20th-century Spanish literature. - Blurring boundaries between autobiography, fiction, and testimony. Memory, subjectivity, and self-narration. Testimonial and Post-dictatorial Writing - Literature as witness: trauma, memory, and testimony.	
UNIT II	12 hours
Graphic Novels and Visual Narratives - The rise of the comics/ tebeos and graphic memoirs. - Visual storytelling as a new literary form.	
UNIT III	12 hours
Flash Narratives and Microstories -The aesthetics of brevity: micro-narratives, short stories, mini-fiction. -Fragmentation, ellipsis, and the poetics of the instant. -Microfictions as a response to digital culture and globalization.	

UNIT IV	9 hours
Digital and Experimental Genres - Literature in the digital age: blogs, hypertext, and multimedia narratives. - Performance, slam poetry, and spoken word in Hispanic contexts.	
Suggested Readings: 1. Gugelberger, Georg M., editor. <i>The Real Thing: Testimonial Discourse and Latin America</i>. Duke University Press, 1996 2. Casas, Ana (ed.), <i>El autor a escena - Intermedialidad y autoficción</i>, Iberoamericana - Vervuert, Madrid, 2017 3. Alberca, Manuel, <i>Máscaras de vida. Biografías y bioficciones</i>, Málaga: Editorial Pálido Fuego, 2021. 4. Rojo, Violeta, <i>Breve manual para reconocer minicuentos</i>, México: UAM Azcapotzalco, 1997. 5. Zavala, Lauro, “El cuento ultracorto: hacia un nuevo canon literario”, RIB, XLVI, No. 1-4 (1996), 67-78. 6. Licata, N., Vande Berghe, et al (eds.), <i>La invasión de alter egos: Estudios sobre autoficción y lo fantástico</i>, Ediciones de Iberoamericana Vervuert, Madrid, 2021. 7. Franco, Sergio R. <i>In(ter)ventions of the Self: Writing and the Autobiographical Subject in Hispanic American Literature (1974–2002)</i>. Cambria Press, 2021. 8. Molloy, Sylvia. <i>At Face Value: Autobiographical Writing in Spanish America</i>. Cambridge University Press, 1991. 9. García, Mario T., <i>Literature as History: Autobiography, Testimonio and the Novel in the Chicano and Latin Experience</i>, University of Arizona Press, 2016 10. McCloud, Scott, <i>Understanding Comics: The Invisible Art</i>, Harper Perennial, New York 2005 11. López, Félix, <i>TEBEORÍA: Teoría sobre historieta en España, Colección Tebeoteca</i>, ACyT Ediciones, Sevilla, 2022 12. Merino, Ana, <i>El cómic hispánico</i>, Editorial Cátedra signo e Imagen, Madrid, 2003 13. Hinojosa Lobos, H., Domínguez Jeria, P., & Sánchez Sánchez, J. (2023) “El cómic latinoamericano en escena” <i>Quaderni Culturali IILA</i> 5: 5-13. 14. Zavala, Lauro, <i>Poéticas de la brevedad</i>, ed. México: UNAM, 1997 Additional readings would be suggested by the Department on the basis of the authors selected.	
Evaluation: The Internal assessment consists of marks secured in class tests, assignments/ presentations and attendance. The Continuous assessment will comprise of tutorials and attendance. Some of the activities that may be done as component of tutorials are as follows: • Assignments/Presentations. • Literature review • Book review • Project activity (group) • Research cum presentation • Term Paper writing • Group discussion	
Note: Examination scheme and mode shall be as prescribed by the Examination Branch, University of Delhi, from time to time.	

DSE 16: Travel Writing

Credit Distribution, Eligibility and Pre-requisites of the Course

Course Title & Code	Credits	Credit Distribution of the Course			Eligibility Criteria	Prerequisite of the Course
		Lecture	Tutorial	Practical/ Practice		
Travel Writing	04	3	1	0	As per the admission criteria	B2 Level in Spanish

Learning Objectives: • To understand the historical development of travel writing in Spanish and Latin American contexts. • To analyze how travel narratives construct representations of self, otherness, and cultural encounters. • To explore the intersections of colonialism, postcolonialism, and identity in Spanish and Latin American travel literature. • To critically engage with stylistic, thematic, and ideological aspects of travel writing. • To develop comparative perspectives between canonical Hispanic travel texts and Hispano-American reappropriations.	
Learning Outcomes: At the end of the semester, students: • will be able to identify key authors, texts, and traditions in Spanish and Latin American travel writing. • will be able to critically interpret travel narratives using literary and cultural theory. • will be able to evaluate the role of travel writing in shaping perceptions of geography, culture, and identity. • will be able to produce analytical essays and presentations that demonstrate nuanced understanding of travel literature. • will be able to reflect on the ethical and political dimensions of travel writing, especially in colonial and postcolonial contexts.	
Syllabus:	
UNIT I	10 hours
Introduction to Travel Writing - Defining travel writing: genre, hybridity, and narrative strategies. - Historical overview: from medieval pilgrimage accounts to Enlightenment exploration. - The role of travel writing in shaping European knowledge of the world. - Key concepts: exoticism, alterity, ethnography, and narrative authority.	
UNIT II	12 hours
Colonial Encounters and Representations -Travel writing as a tool of empire: mapping, cataloguing, and “othering.” -Representations of Americas and the Caribbean in Spanish colonial travelogues. -The tension between discovery and domination.	
UNIT III	11 hours
Hispano-American Rewritings and Postcolonial Perspectives - Hispano-American and Latinx authors reclaiming the travel narrative.	

- Subverting colonial discourse: irony, resistance, and re-appropriation. - Travel as exile, migration, and return.	
UNIT IV	12 hours
Travel, Identity, and Self-Discovery - Travel as a metaphor for identity formation. - Gendered perspectives in travel writing. - The blurred line between autobiography, memoir, and travelogue. Travel writing in the age of tourism and mobility. -Ecocriticism and travel: landscapes, environment, and sustainability. -Digital travel narratives and blogs in Hispanic contexts.	
Suggested Readings: 1. Todorov, Tzvetan, <i>La conquista de América: El problema del otro</i> , Siglo XXI, Mexico, 1984 2. Gerbi, Antonello, <i>La disputa del Nuevo Mundo</i> , FCE, Mexico, 1982. 3. Mignolo, Walter, <i>The Darker Side of the Renaissance</i> , University Michigan Press, Ann Arbor, 1995 4. Carrera, Magali, <i>Imagining Identity in New Spain: Race, Lineage, and the Colonial Body</i> , University of Texas Press, Austin 2003 5. Kadir, Djelal, <i>Columbus and the Ends of the Earth</i> , U of Pennsylvania Press, Philadelphia, 1992. 6. Pagden, Anthony, <i>European Encounters with the New World</i> , Yale University Press, New Haven, 1993. 7. Rabasa, José. <i>Inventing America: Spanish Historiography and the Formation of Eurocentrism</i> , University of Oklahoma Press, Norman, 1993 8. Pellón, Gustavo. "Latin American Travel Writing: From Discovery to Global Tourism." <i>Revista Iberoamericana</i> , vol. 67, no. 196–197, 2001, pp. 63–78 9. Cristóbal Colón, <i>Diarios de navegación</i> . Ed. Consuelo Varela, Alianza, Madrid, 1982. 10. Bernal Díaz del Castillo, <i>Historia verdadera de la conquista de la Nueva España</i> . Ed. Carmelo Sáenz de Santa María, Espasa-Calpe, Madrid, 2005. 11. Alvar Núñez Cabeza de Vaca, <i>Naufragios y comentarios</i> . Ed. Enrique Pupo-Walker. Cátedra, Madrid 1984. 12. Fray Bartolomé de las Casas, <i>Brevísima relación de la destrucción de las Indias</i> , Alianza, Madrid, 1999. Additional material will be provided by the Department.	
Evaluation: The Internal assessment consists of marks secured in class tests, assignments/ presentations and attendance. The Continuous assessment will comprise of tutorials and attendance. Some of the activities that may be done as component of tutorials are as follows: • Assignments/Presentations. • Literature review • Book review • Project activity (group) • Research cum presentation • Term Paper writing • Group discussion	
Note: Examination scheme and mode shall be as prescribed by the Examination Branch, University of Delhi, from time to time.	

DSE 17: Exploring History and Memory through Spanish and Latin American Literature

Credit Distribution, Eligibility and Pre-requisites of the Course

Course Title & Code	Credits	Credit Distribution of the Course			Eligibility Criteria	Prerequisite of the Course
		Lecture	Tutorial	Practical/ Practice		
Exploring History and Memory through Spanish and Latin American Literature	04	3	1	0	As per the admission criteria	B2 Level in Spanish

Learning Objectives: - To examine how Spanish and Latin American writers engage with history, memory, and trauma. - To analyze literary strategies of remembrance, testimony, and rewriting of the past. - To explore the intersections of personal memory, collective memory, and national history. - To situate literary texts within broader debates on historiography, postcolonialism, New-historicism and cultural memory.	
Learning Outcomes: At the end of the semester, students: - will be able to identify and critically analyse major Spanish and Latin American texts that address history and memory. - will be able to apply theoretical frameworks (memory studies, postcolonial theory, trauma studies) to literary works. - will be able to understand the role of literature in shaping cultural and collective memory. - will be able to produce advanced research essays linking literary analysis with historical and theoretical perspectives.	
Syllabus:	
UNIT I	12 hours
Theoretical Frameworks of History and Memory -Concepts: sites of memory, collective memory, trauma, testimonio -Literature as a site of remembrance.	
UNIT II	12 hours
Spanish Literature and Historical Memory - Representations of war, revolution, and national trauma. - Literature as witness to historical upheavals. Postcolonial Memory in Latin American Literature - Colonialism, decolonization, and rewriting history. - Memory of slavery, empire, and cultural displacement, marginalization of indigenous communities	

UNIT III	12 hours
Memory, Trauma, and Testimonio in Latin America - Literature of genocide, exile, and survival. - Testimonial writing and the ethics of memory.	
UNIT IV	9 hours
Contemporary Perspectives on History and Memory -Memory in the age of globalization and migration. -Transgenerational trauma and the politics of remembrance.	
Suggested Readings: 1. Assmann, Aleida. <i>Cultural Memory and Western Civilization: Functions, Media, Archives</i>. Cambridge: Cambridge University Press, 2011. 2. Nora, Pierre. <i>Les Lieux de mémoire</i>. Paris: Gallimard, 1984–1992 (selections). 3. Rothberg, Michael. <i>Multidirectional Memory: Remembering the Holocaust in the Age of Decolonization</i>. Stanford: Stanford University Press, 2009. 4. Beverley, John. <i>Testimonio: On the Politics of Truth</i>. University of Minnesota Press, 2004 5. Bell, Catherine. <i>Memory, Narrative, and Postmemory in Latin American Literature</i>. Routledge, New York, 2018. 6. Jelin, Elizabeth. <i>Los trabajos de la memoria</i>. Siglo XXI, Mexico, 2002 7. Llorente, Marina, Marcella Salvi & Aída Díaz de León (eds.), <i>Sitios de la memoria en España y Latinoamérica: trauma, política y resistencia</i>. Lexington Books, Maryland, 2015 8. Colmeiro, José F., <i>Memoria histórica e identidad cultural en la España democrática</i>, Vervuert/Iberoamericana, 2005 9. Ferrán, Ofelia, <i>Working Through Memory: Writing and Remembrance in Contemporary Spanish Narrative</i>, Bucknell University Press, 2007 10. Santos, Juliá(ed.), <i>Memoria de la guerra y del franquismo</i>. Taurus, Barcelona, 2006. 11. Jelin, Elizabeth, y Susana Kaufman (eds.), <i>Subjetividad y figuras de la memoria en América Latina</i>. Siglo XXI, Mexico, 2018. 12. Allier-Montaño, Eugenia, & Emilio Crenzel(eds.), <i>Las luchas por la memoria en América Latina: historia reciente y violencia política</i>. Siglo XXI, Mexico, 2015. 13. Franco, Jean. <i>Cruel Modernity</i>. Duke University Press, 2013. 14. Bilbija, Ksenija, & Leigh A. Payne (eds.), <i>Accounting for Violence: Marketing Memory in Latin America</i>. Duke University Press, 2011 15. Sánchez-Zapatero, Javier, & María Jesús Fraga (eds.), <i>Memoria y ficción en la literatura hispánica actual</i>. Peter Lang, 2014 16. Resina, Joan Ramon(ed.), <i>Disremembering the Dictatorship: The Politics of Memory in the Spanish Transition to Democracy</i>. Rodopi, Amsterdam, 2000 Primary Texts and additional readings would be suggested by the Department on the basis of the author chosen.	
Evaluation: The Internal assessment consists of marks secured in class tests, assignments/ presentations and attendance. The Continuous assessment will comprise of tutorials and attendance. Some of the activities that may be done as component of tutorials are as follows: • Assignments/Presentations. • Literature review • Book review • Project activity (group) • Research cum presentation • Term Paper writing • Group discussion	

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

DSE 18: Introduction to Literary Translation

Credit Distribution, Eligibility and Pre-requisites of the Course

Course Title & Code	Credits	Credit Distribution of the Course			Eligibility Criteria	Prerequisite of the Course
		Lecture	Tutorial	Practical/ Practice		
Introduction to Literary Translation	04	3	1	0	As per the admission criteria	B2 Level in Spanish

Learning Objectives: - To introduce students to the history, theory, and practice of literary translation. - To explore key debates in translation studies: fidelity vs. creativity, domestication vs. foreignization, visibility of the translator. - To analyse case studies of translated works across genres (poetry, prose, drama). - To develop practical translation skills alongside critical reflection.	
Learning Outcomes: At the end of the semester, students: - will be able to demonstrate knowledge of major theories and approaches in literary translation. - will be able to critically evaluate translations in relation to cultural, historical, and linguistic contexts. - will be able to apply theoretical frameworks to practical translation exercises. - will be able to produce annotated translations that reflect awareness of stylistic, cultural, and ethical issues. - will be able to engage with debates on the politics of translation, including gender, postcolonialism, and globalization.	
Syllabus:	
UNIT I	9 hours
Foundations of Translation Studies -History of translation in Western and non-Western traditions. -Key concepts: equivalence, fidelity, adaptation.	
UNIT II	12 hours
Theories of Literary Translation -Structuralist and poststructuralist approaches. -Domestication vs. foreignization. -The translator's visibility.	
UNIT III	14 hours

Translation of Genres -Poetry: rhythm, sound, and untranslatability. -Prose: style, register, and cultural context. -Drama: performance, orality, and adaptation. Translation, Culture, and Power -Postcolonial translation studies. -Feminist translation practices. -Translation and world literature.	
UNIT IV	10 hours
Contemporary Perspectives and Practice -Digital tools and translation. -Globalization and translation flows. -Practical workshops: annotated translations, preparing glossaries	
Suggested Readings 1. Bassnett, Susan, and Harish Trivedi (eds.). <i>Post-Colonial Translation: Theory and Practice</i>. London: Routledge, 1999. 2. Bassnett, Susan. <i>Translation Studies</i>. 4th ed. London: Routledge, 2014. 3. Benjamin, Walter. "The Task of the Translator." In <i>Illuminations</i>, trans. Harry Zohn. New York: Schocken, 1968. 4. Boase-Beier, Jean, Lina Fisher, and Hiroko Furukawa (eds.). <i>The Palgrave Handbook of Literary Translation</i>. London: Palgrave Macmillan, 2018. 5. Cronin, Michael. <i>Translation and Globalization</i>. London: Routledge, 2003. 6. Eco, Umberto. <i>Experiences in Translation</i>. Toronto: University of Toronto Press, 2001. 7. Hermans, Theo (ed.). <i>The Manipulation of Literature: Studies in Literary Translation</i>. London: Croom Helm, 1985. 8. Holmes, James S. <i>Translated! Papers on Literary Translation and Translation Studies</i>. Amsterdam: Rodopi, 1988. 9. Lefevere, André. <i>Translating Literature: Practice and Theory in a Comparative Literature Context</i>. New York: Modern Language Association, 1992. 10. Munday, Jeremy. <i>Introducing Translation Studies: Theories and Applications</i>. 5th ed. London: Routledge, 2022. 11. Spivak, Gayatri Chakravorty. "The Politics of Translation." In <i>Outside in the Teaching Machine</i>. New York: Routledge, 1993. 12. Venuti, Lawrence (ed.). <i>The Translation Studies Reader</i>. 4th ed. London: Routledge, 2021. 13. Venuti, Lawrence. <i>The Translator's Invisibility: A History of Translation</i>. 2nd ed. London: Routledge, 2008. 14. Williams, Jenny, and Andrew Chesterman. <i>The Map: A Beginner's Guide to Doing Research in Translation Studies</i>. Manchester: St. Jerome, 2002. Additional readings would be suggested by the Department.	
Evaluation: The Internal assessment consists of marks secured in class tests, assignments/presentations and attendance. The Continuous assessment will comprise of tutorials and attendance. Some of the activities that may be done as component of tutorials are as follows: • Assignments/Presentations. • Literature review • Book review • Project activity (group) • Research cum presentation • Term Paper writing • Group discussion	

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

SBC 6: Production of Audio-Visual Contents for Teaching Spanish as a Foreign Language

Credit Distribution, Eligibility and Pre-requisites of the Course

Course Title & Code	Credits	Credit Distribution of the Course			Eligibility Criteria	Prerequisite of the Course
		Lecture	Tutorial	Practical/ Practice		
Production of Audio-Visual Contents for Teaching Spanish as a Foreign Language	02	01	0	01	As per the admission criteria	B2 Level in Spanish

Learning Objectives:	
• To introduce students to the principles of designing and producing audio-visual materials for FLE. • To develop technical and pedagogical skills in creating videos, podcasts, and interactive media. • To integrate CEFR-based communicative and action-oriented approaches into audio-visual resources. • To critically evaluate existing FLE audio-visual materials and adapt them for diverse learner profiles. • To foster creativity and digital literacy in language pedagogy.	
Learning Outcomes:	
At the end of the semester, students:	
• will be able to design and produce original audio-visual content (short films, podcasts, interactive clips) for FLE classrooms. • will be able to apply didactic principles to align audio-visual resources with learning objectives. • will be able to use digital tools (editing software, subtitling, online platforms) to enhance teaching materials. • will be able to critically assess the pedagogical effectiveness of audio-visual content. • will be able to integrate intercultural and authentic materials into FLE teaching practice.	
Syllabus:	
UNIT I	7 hours
Introduction to Audio-Visual Pedagogy in FLE	
-Role of audio-visual media in language acquisition.	
-Historical evolution of audio-visual aids in FLE.	
-CEFR and the task-based approach.	

UNIT II	8 hours
Pedagogical scripting and storyboarding. -Authentic vs. didactic materials. -Visual literacy and semiotics in FLE.	
Practical Component	15 hours
Technical Skills for Production -Basics of video and audio recording. -Editing software (e.g., Audacity, Adobe Premiere, OpenShot). -Subtitling, dubbing, and accessibility. Integrating Audio-Visual Content into Teaching -Designing classroom activities around audio-visual materials. -Task-based learning with video and podcasts. -Evaluating learner engagement and outcomes. Project-Based Workshop -Students create a short audio-visual project (e.g., instructional video, podcast series, interactive clip). -Practice teaching with the help of the generated content	
Suggested Readings: 1. Beacco, Jean-Claude. <i>Les dimensions culturelles des enseignements de langue</i> . Paris: Hachette, 2000. 2. Chapelle, Carol A., and Shannon Sauro (eds.). <i>The Handbook of Technology and Second Language Teaching and Learning</i> . Hoboken: Wiley-Blackwell, 2017. 3. Littlewood, William. <i>Communicative Language Teaching: An Introduction</i> . Cambridge: Cambridge University Press, 1981. 4. Nunan, David. <i>Task-Based Language Teaching</i> . Cambridge: Cambridge University Press, 2004. Additional material may be provided by the Department.	
Note: Examination scheme and mode shall be as prescribed by the Examination Branch, University of Delhi, from time to time.	

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SBC 7: Introduction to the Digital Humanities

Credit Distribution, Eligibility and Pre-requisites of the Course

Course Title & Code	Credits	Credit Distribution of the Course			Eligibility Criteria	Prerequisite of the Course
		Lecture	Tutorial	Practical/ Practice		
Introduction to the Digital Humanities	02	01	0	01	As per the admission criteria	B2 Level in Spanish

Learning Objectives:

- To introduce students to the field of Digital Humanities (DH) and its applications in Hispanic studies.

• To develop technical and analytical skills for working with digital archives, corpora, and cultural heritage projects. • To explore how digital tools transform the study of literature, history, and culture of Spain and Latin America. • To train students in project-based digital scholarship (text encoding, data visualization, digital storytelling). • To foster critical reflection on the epistemological and ethical implications of DH in the humanities.	
Learning Outcomes: At the end of the semester, students: • will be able to demonstrate knowledge of DH concepts, methods, and debates in the context of Hispanic Studies. • will be able to use digital tools (e.g., text analysis, mapping, visualization) to analyse literary and cultural materials. • will be able to create and curate digital projects (archives, exhibits, annotated texts). • will be able to critically evaluate DH projects in Hispanic contexts. • will be able to apply interdisciplinary approaches combining literary analysis, cultural studies, and digital methods.	
Syllabus:	
UNIT I	8 hours
• Introduction to Digital Humanities and Hispanic Studies • History and scope of DH. • DH projects in Hispanic contexts. • The role of digitization in preserving and disseminating Hispanic cultural heritage.	
UNIT II	7 hours
• Textual Analysis and Digital Corpora • Case studies: literary corpora and digital editions.	
Practical	30 hours
Text encoding (TEI) and annotation. • Stylometry, concordances, and distant reading. Digital Archives and Cultural Heritage • Digitization of manuscripts, rare books, and Hispanic archives. • Metadata, cataloguing, and open access. • Ethics of digital preservation and representation. Visualisation, Mapping, and Networks • Data visualization for literary and cultural studies. • Mapping Hispanic literatures and cultural flows. • Network analysis of authors, texts, and movements. Project-Based Workshop • Students design a mini digital project (e.g., annotated digital edition, interactive map of Hispanic authors, or a small corpus analysis). • Training in open-source tools (Voyant Tools, Gephi, Omeka, Scalar). • Peer review and reflective commentary.	
Suggested Readings: 1. Berry, David M. (ed.). <i>Understanding Digital Humanities</i> . London: Palgrave Macmillan, 2012. 2. Drucker, Johanna. <i>Graphesis: Visual Forms of Knowledge Production</i> . Cambridge, MA: Harvard University Press, 2014. 3. Drucker, Johanna. <i>Visualization and Interpretation: Humanistic Approaches to Display</i> . Cambridge, MA: MIT Press, 2020.	

4. Fiormonte, Domenico, Teresa Numerico, and Francesca Tomasi. *The Digital Humanist: A Critical Inquiry*. New York: Punctum Books, 2015.
5. Jockers, Matthew L. *Macroanalysis: Digital Methods and Literary History*. Urbana: University of Illinois Press, 2013.
6. Moretti, Franco. *Atlas of the European Novel 1800–1900*. London: Verso, 1998.
7. Moretti, Franco. *Distant Reading*. London: Verso, 2013.
8. Pierazzo, Elena. *Digital Scholarly Editing: Theories and Practices*. Farnham: Ashgate, 2015.
9. Rockwell, Geoffrey, and Stéfán Sinclair. *Hermeneutica: Computer-Assisted Interpretation in the Humanities*. Cambridge, MA: MIT Press, 2016.
10. Schreibman, Susan, Laura Mandell, and Stephen Olsen (eds.). *A Companion to Digital Literary Studies*. Oxford: Wiley-Blackwell, 2008.
11. Schreibman, Susan, Ray Siemens, and John Unsworth (eds.). *A New Companion to Digital Humanities*. 2nd ed. Oxford: Wiley-Blackwell, 2016.
12. Svensson, Patrik. *Big Digital Humanities: Imagining a Meeting Place for the Humanities and the Digital*. Ann Arbor: University of Michigan Press, 2016.
13. Terras, Melissa. *Digitisation and Digital Resources in the Humanities*. London: Routledge, 2011.
14. Young-Min Kim, Patrice Bellot, Elodie Faath, and Marin Dacos. "Automatic Annotation of Bibliographical References in Digital Humanities Books, Articles and Blogs." *HAL Archives Ouvertes*, 2019.

Additional material may be provided by the Department.

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

SBC 8: Advanced Research Methodology

Credit Distribution, Eligibility and Pre-requisites of the Course

Course Title & Code	Credits	Credit Distribution of the Course			Eligibility Criteria	Prerequisite of the Course
		Lecture	Tutorial	Practical/ Practice		
Advanced Research Methodology	02	01	01		As per the admission criteria	B2 Level in Spanish

Learning Objectives

- To understand and apply diverse research paradigms in literary and cultural analysis.
- To design ethically sound, theoretically informed research projects.
- To critically evaluate sources, archives, and digital tools.
- To engage with interdisciplinary methods, including comparative and intermedial approaches.

Learning Outcomes

At the end of the semester, students will:

- be able to demonstrate mastery of advanced research tools and methodologies in Hispanic studies.

• be able to critically engage with theoretical frameworks (postcolonialism, memory studies, cultural studies, critical discourse analysis, gender theory, narratology, translation theory, digital humanities, didactic studies). • be able to design and execute a research project with appropriate methodology and documentation. • Be able to produce a research proposal with clear objectives, methodology, and theoretical framework. • be able to produce scholarly writing that meets academic standards of rigor, citation, and originality. • be able to present research findings effectively in both oral and written formats.	
Syllabus:	
UNIT I	8 hours
• Theoretical Foundations of Research in Hispanic Studies • Research paradigms: qualitative, comparative, interdisciplinary. • Theoretical frameworks: postcolonial theory, memory studies, narratology, gender studies, translation studies, media studies and didactic studies. • Ethics of research in literary and cultural studies.	
UNIT II	7 hours
Research Tools, Methods, and Documentation • Bibliographical research: catalogues, databases, archives. • Citation styles (MLA, Chicago, APA) and bibliographic management tools (Zotero, EndNote). • Corpus building and textual analysis (close reading, discourse analysis, digital tools). Comparative and interdisciplinary approaches (linking literature with history, sociology, linguistics).	
Practical Component	30 hours
Practical Research Workshop • Formulating research questions and hypotheses. • Tools for Literature survey • Identifying research gap • Designing a research proposal (objectives, methodology, bibliography). • Annotated bibliography and literature review writing.	
Suggested Readings: 1. Assmann, Aleida. <i>Cultural Memory and Western Civilization: Functions, Media, Archives</i>. Cambridge: Cambridge University Press, 2011. 2. Bhabha, Homi K. <i>The Location of Culture</i>. London: Routledge, 1994. 3. Martínez, Alfredo. <i>La investigación literaria: teoría y práctica</i>. Editorial Trotta, Madrid 2010. 4. González Echevarría, Roberto. <i>The Voice of the Masters: Writing and Authority in Modern Latin American Literature</i>. University of Texas Press, Austin, 1985. 5. Booth, Wayne C., Gregory G. Colomb, and Joseph M. Williams. <i>The Craft of Research</i>. 4th ed. Chicago: University of Chicago Press, 2016. 6. Eagleton, Terry. <i>Literary Theory: An Introduction</i>. 2nd ed. Oxford: Blackwell, 1996. 7. Eco, Umberto. <i>How to Write a Thesis</i>. Cambridge, MA: MIT Press, 2015 (orig. 1977). 8. Gibaldi, Joseph. <i>MLA Handbook for Writers of Research Papers</i>. 9th ed. New York: MLA, 2021. 9. Hutcheon, Linda. <i>A Poetics of Postmodernism: History, Theory, Fiction</i>. New York: Routledge, 1988. 10. Machi, Lawrence A., and Brenda T. McEvoy. <i>The Literature Review: Six Steps to Success</i>. 3rd ed. Thousand Oaks: Corwin, 2016.	

11. Rockwell, Geoffrey, and Stéfán Sinclair. <i>Hermeneutica: Computer-Assisted Interpretation in the Humanities</i> . Cambridge, MA: MIT Press, 2016.
12. Said, Edward. <i>Orientalism</i> . New York: Vintage, 1979.
13. Turabian, Kate L. <i>A Manual for Writers of Research Papers, Theses, and Dissertations</i> . 9th ed. Chicago: University of Chicago Press, 2018.
Additional material may be provided by the Department.
Note: Examination scheme and mode shall be as prescribed by the Examination Branch, University of Delhi, from time to time.

Semester II/ IV

DSC 9: Evolution of a Genre: Theatre

Credit Distribution, Eligibility and Pre-requisites of the Course

Course Title & Code	Credits	Credit Distribution of the Course			Eligibility Criteria	Prerequisite of the Course
		Lecture	Tutorial	Practical/ Practice		
Evolution of a Genre: Theatre	04	3	1	0	As per the admission criteria	B2 Level in Spanish

Learning Objectives:

- To trace the historical development of Spanish and Latin American theatre from the classical period to the present.
- To analyse key dramatic texts in their cultural, political, and aesthetic contexts.
- To explore the role of theatre as a medium of social critique, identity formation, and cultural memory.
- To engage with theoretical approaches to drama and performance.

Learning Outcomes:

At the end of the semester, students:

- will be able to demonstrate knowledge of major playwrights and movements in Spanish and Latin American theatre.
- will be able to critically analyse dramatic texts using literary and performance theory.
- will be able to understand the intersections of theatre with history, politics, and postcolonial identity.
- will be able to compare Spanish canonical theatre with Latin American reappropriations and innovations.

Syllabus:

UNIT I

12 hours

Theatrical genres of the medieval period
 Classical Spanish Theatre
 - The rise of Spanish classical drama in the Golden Age.
 - Rules of tragedy and comedy: unity, decorum, and catharsis.

UNIT II	9 hours
Enlightenment and Romantic Theatre - Theatre as a space of critique and reform. - The role of theatre in shaping public opinion.	
UNIT III	12 hours
Modern Spanish Theatre - Symbolism, avant-garde, and the Theatre of the Absurd. - Existentialism and postwar theatre.	
UNIT IV	12 hours
Latin American Theatre - Theatre as a tool of resistance, memory, and cultural affirmation. - Oral traditions and performance in Latin American contexts. Contemporary Latin American Theatre and Performance - Migration, exile, memory and identity on stage. - Hybrid forms: slam, performance poetry, and experimental theatre.	
Suggested Authors: Lope de Vega, Miguel de Cervantes, Calderón de la Barca, Tirso de Molina, Sor Juana Inés de la Cruz, José Zorrilla, Manuel Tamayo y Baus, Leandro Fernández de Moratín, Jacinto Benavente, Ramón María del Valle-Inclán, Federico García Lorca, Antonio Buero Vallejo, Alfonsos Sastre, Fernando Arrabal, Max Aub, José Luis Alonso de Santos, Laura Ripoll, Isidora Aguirre, Mario Benedetti, Ariel Dorfman, Luis Cano, etc. Suggested Readings: 1. Allison, John. <i>A Spanish Theatre Reader: A Comprehensive Anthology of Dramatic Literature</i> . Bucknell University Press, 2017. 2. Bravo, Francisco, and María Francisca Vilches de Frutos. <i>Teatro en España: Siglos XX y XXI</i> . Cátedra, Madrid, 2018. 3. Delgado, María M., and David T. Gies (ed.), <i>A Companion to Spanish Theatre</i> . Tamesis, Sufflok, 2007. 4. Profeti, Maria Grazia. <i>El teatro español del Siglo de Oro</i> . Castalia, 2002. 5. Baggaley, David. <i>Theatre and Dictatorship in Francoist Spain</i> . Palgrave, London, 2020. 6. Bixler, Jacqueline E., <i>Hispanic Theater: Southern Cone Dramatists</i> . Maxwell Macmillan, London, 1994. 7. Bixler, Jacqueline E. <i>Remaking the Plays of Treason: Latin American Theater and the Politics of Memory</i> . Bucknell University Press, 2012. 8. Delgado, María M., and Catherine Boyle (eds.), <i>Theatre in Latin America: Performance, Politics and Affect</i> . Cambridge University Press, 2017. 9. Taylor, Diana. <i>The Archive and the Repertoire: Performing Cultural Memory in the Americas</i> . Duke University Press, 2003. 10. Villegas, Juan, editor. <i>El teatro en América Latina</i> . Casa de las Américas, Habana, 1984. Additional material may be provided by the Department.	
Evaluation: The Internal assessment consists of marks secured in class tests, assignments/ presentations and attendance. The Continuous assessment will comprise of tutorials and attendance. Some of the activities that may be done as component of tutorials are as follows: • Assignments/Presentations. • Literature review • Book review • Project activity (group) • Research cum presentation • Term Paper writing	

- Group discussion

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

DSC 10: Evolution of a Genre – Poetry

Credit Distribution, Eligibility and Pre-requisites of the Course

Course Title & Code	Credits	Credit Distribution of the Course			Eligibility Criteria	Prerequisite of the Course
		Lecture	Tutorial	Practical/ Practice		
Evolution of a Genre – Poetry	04	3	1	0	As per the admission criteria	B2 Level in Spanish

Learning Objectives:

- To trace the evolution of Spanish and Latin American poetry from the Renaissance to the contemporary period.
- To analyse poetic forms, themes, and innovations across different historical and cultural contexts.
- To explore the intersections of poetry with politics, identity, memory, and postcolonial discourse.
- To engage with theoretical approaches to poetics and literary analysis.

Learning Outcomes:

At the end of the semester, students:

- will develop an understanding of the specificities of the genre.
- will be able to apply various tools to analyse poetic texts
- will become familiar with the historical evolution of the genre.
- will be able to identify characteristics of specific poetic forms.
- will read the major poets of Hispanic literature.

Syllabus:

UNIT I	6 hours
Introduction to Poetics Characteristics of poetic forms of the Medieval period. Suggested authors/works: El cantar de Mio Cid (fragmentos), Juan Ruiz- Arcipreste de Hita, Mester de Clericía	
UNIT II	12 hours
Study and analysis of poetic texts from the Renaissance period Suggested authors: Garcilaso de la Vega, Fray Luis de León, San Juan de la Cruz, Santa Teresa de Ávila, Fernando de Herrera, etc. Study and analysis of poetic texts from the Baroque Period	

Suggested authors: Luis de Góngora, Francisco de Quevedo, Baltasar Gracián, Sor Juana Inés de la Cruz, Lope de Vega, etc.	
UNIT III	12 hours
Study and analysis of poetic texts from the XVIII Century Suggested authors: Ignacio de Luzán, Juan Meléndez Valdés, Gaspar Melchor de Jovellanos, Andrés Bello, José Joaquín Olmedo etc. Study and analysis of poetic texts from the XIX Century Suggested authors: Gustavo Adolfo Bécquer, José de Espronceda, Rosalía de Castro, Carolina Coronado, Ramón de Campoamor, Emilia Pardo Bazán, Esteban Echeverría, José Martí, José Asunción Silva Julián del Casal, etc.	
UNIT IV	15 hours
Study and analysis of poetic texts from the XX and XXI Centuries Suggested authors: SPAIN - Antonio Machado, Miguel de Unamuno (Generación del 98), Juan Ramón Jiménez (Novecentismo), Federico García Lorca, Rafael Alberti, Jorge Guillén, Vicente Aleixandre (Generación del 27), Blas de Otero, Gabriel Celaya, Juan Agustín Goytisolo (Generación del 50), Ana Rossetti, Leopoldo María Panero, (Contemporary), etc. LATIN AMERICA - Rubén Darío, Delmira Agustini, Octavio Paz, Jorge Luis Borges, Juan Gelman, Vicente Huidobro, Gabriela Mistral, Pablo Neruda, César Vallejo, Nicanor Parra, Juana de Ibarbourou, Nicolás Guillén, Ernesto Cardenal, Gioconda Belli, etc.	
Suggested Readings: 1. Alvar, Carlos. <i>La poesía medieval castellana</i>. Ediciones Akal, 1995 2. López Estrada, Fernando. <i>La lírica medieval castellana: del mester de clerecía al renacimiento</i>. Castalia, 2002. 3. Menéndez Pidal, Ramón. <i>Orígenes de la poesía castellana</i>. Espasa Calpe, 1960 4. Kallendorf, Craig. <i>A Companion to Spanish Golden Age Literature</i>. Tamesis, 2012 5. Alonso, Jesús. <i>La poesía renacentista española: Teoría y práctica</i>. Castalia, 1995 6. Domínguez, Joaquín. <i>El Siglo de Oro: Teoría y crítica de la poesía española</i>. Gredos, 1988. 7. Borrás, Vicente. <i>Teoría de la literatura española del siglo XIX</i>. Ariel, 1995 8. Sánchez Blasco, Antonio. <i>Romanticismo español: Teoría y práctica poética</i>. Gredos, 1981. 9. Dávalos, Antonio. <i>Historia de la poesía latinoamericana: Siglo XX</i>. Fondo de Cultura Económica, 1992 10. Franco, Jean. <i>The Modern Culture of Latin America: The Poetic Tradition</i>. University of Texas Press, 1992. 11. Williams, Raymond Leslie. <i>Twentieth-Century Latin American Poetry: A Critical Anthology</i>. University of Texas Press, 1982. 12. Williams, Raymond Leslie. <i>Vanguardismo y poesía latinoamericana: teoría y práctica</i>. University of Texas Press, 1995. 13. Astorga, Rodrigo. <i>Pablo Neruda: Poética y política</i>. Editorial Universitaria, 2001. 14. Baker, Geoffrey. <i>Nicolás Guillén and the Dialectics of Cuban Poetry</i>. University of Florida Press, 1997. 15. Acevedo, Miguel. <i>Nicanor Parra: Poesía, antipoesía y crítica social</i>. Editorial Universitaria, 2005. Additional material may be provided by the Department.	
Evaluation: The Internal assessment consists of marks secured in class tests, assignments/presentations and attendance. The Continuous assessment will comprise of tutorials and attendance. Some of the activities that may be done as component of tutorials are as follows: • Assignments/Presentations. • Literature review • Book review	

- Project activity (group)
- Research cum presentation
- Term Paper writing
- Group discussion

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

DSE 19: Methodology of Teaching Spanish as a Foreign Language: Theory and Practice-2

Credit Distribution, Eligibility and Pre-requisites of the Course

Course Title & Code	Credits	Credit Distribution of the Course			Eligibility Criteria	Prerequisite of the Course
		Lecture	Tutorial	Practical/ Practice		
Methodology of Teaching Spanish as a Foreign Language: Theory and Practice-2	04	3	1	0	As per the admission criteria	B2 Level in Spanish

Learning Objectives:

- To introduce students to the theoretical foundations of teaching Spanish as a foreign language (FLE).
- To familiarize students with major methodological approaches (grammar-translation, direct method, communicative, task-based, Flipped Classroom).
- To develop skills in designing curricula, lesson plans, and assessment tools for FLE.
- To integrate intercultural, plurilingual, and digital perspectives into teaching practice.
- To critically evaluate classroom practices through observation, reflection, and research.

Learning Outcomes:

At the end of the semester, students:

- will be able to demonstrate knowledge of the history and evolution of FLE methodologies.
- will be able to apply communicative and task-based approaches in classroom contexts.
- will be able to design and implement effective teaching sequences adapted to learner needs.
- will be able to critically assess teaching materials and adapt them for diverse contexts.
- will be able to incorporate intercultural competence and digital tools into FLE pedagogy.

Syllabus:

UNIT I

9 hours

Foundations of FLE Didactics

- History of FLE teaching methodologies.

- Key concepts: langue étrangère vs. langue seconde, acquisition vs. learning. - The role of CEFR (Cadre européen commun de référence pour les langues).	
UNIT II	12 hours
Methodological Approaches - Grammar-translation, direct method, audio-oral, communicative approach. - The action-oriented approach and task-based learning.	
UNIT III	12 hours
Classroom Practice and Pedagogical Tools - Lesson planning, sequencing, and scaffolding. - Teaching grammar, vocabulary, oral and written skills. - Use of authentic documents and multimodal resources.	
UNIT IV	12 hours
Intercultural and Plurilingual Perspectives - Intercultural competence in FLE. - Plurilingualism and mediation. - Teaching Spanish in multicultural classrooms. Assessment: formative, summative, self-assessment. - ICT and digital tools in FLE teaching. - Current trends: blended learning, online platforms, multimodal literacy.	
Suggested Readings: 1. Alderson, J. Charles, and Lyle F. Bachman (eds.). <i>Assessing Foreign Language Proficiency: Theories and Practice</i>. Reading: Addison-Wesley, 2000. 2. Chapelle, Carol A., and Sauro, Shannon (eds.). <i>The Handbook of Technology and Second Language Teaching and Learning</i>. Hoboken: Wiley-Blackwell, 2017. 3. Consejo de Europa. <i>Marco Común Europeo de Referencia para las Lenguas: Aprendizaje, enseñanza, evaluación</i>. Editorial del Consejo de Europa, 2002. 4. Davies, Patricia, and Brinton Donna. <i>Teaching Foreign Languages in the Classroom: Methodology and Practice</i>. Routledge, 2016. 5. Gómez, Juan. <i>Enseñanza del español: enfoque comunicativo y competencias interculturales</i>. Editorial Universitaria, 2012 6. Pavesi, Maria. <i>Aprender y enseñar español como lengua extranjera: teoría y práctica</i>. Ediciones SM, 2008. 7. Richards, Jack C., and Theodore S. Rodgers. <i>Approaches and Methods in Language Teaching</i>. 3rd ed., Cambridge University Press, 2014. 8. García, Pilar. <i>Competencia comunicativa en la enseñanza del español: teoría y estrategias didácticas</i>. Editorial Universidad de Granada, 2010. 9. Littlewood, William. <i>Enseñanza comunicativa de lenguas: fundamentos y práctica</i>. Cambridge University Press, 1981. 10. Lázaro, José, y María Paredes. <i>Interculturalidad y didáctica del español como lengua extranjera</i>. Editorial Universidad de Salamanca, 2015. 11. Savignon, Sandra J. <i>Competencia comunicativa: teoría y práctica en el aula</i>. McGraw-Hill, 1997. 12. Kramsch, Claire. <i>Lengua y cultura</i>. Oxford University Press, 1998. 13. Nunan, David. <i>Enseñanza de lenguas basada en tareas</i>. Cambridge University Press, 2004. Additional readings would be suggested by the Department on the basis of the author chosen.	
Evaluation: The Internal assessment consists of marks secured in class tests, assignments/ presentations and attendance. The Continuous assessment will comprise of tutorials and attendance. Some of the activities that may be done as component of tutorials are as follows: • Assignments/Presentations.	

- Literature review
- Book review
- Project activity (group)
- Research cum presentation
- Term Paper writing
- Group discussion

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

DSE 20: Introduction to Technical and Scientific Translation

Credit Distribution, Eligibility and Pre-requisites of the Course

Course Title & Code	Credits	Credit Distribution of the Course			Eligibility Criteria	Prerequisite of the Course
		Lecture	Tutorial	Practical/ Practice		
Introduction to Technical and Scientific Translation	04	3	1	0	As per the admission criteria	B2 Level in Spanish

Learning Objectives:

- To introduce students to the principles and practices of technical and scientific translation (Spanish ↔ other languages).
- To familiarize students with specialized terminology, style, and discourse conventions in scientific and technical texts.
- To develop skills in using translation tools (terminology databases, CAT tools, corpora).
- To raise awareness of ethical, cultural, and communicative issues in technical and scientific translation.
- To prepare students for professional practice in specialized translation domains.

Learning Outcomes:

At the end of the semester, students:

- will be able to demonstrate knowledge of the main features of technical and scientific discourse.
- will be able to translate specialized texts with accuracy, clarity, and terminological consistency.
- will be able to use translation technologies and resources effectively.
- will be able to critically evaluate translations in terms of readability, precision, and audience adaptation.
- will be able to apply professional standards and ethical considerations in technical and scientific translation.

Syllabus:

UNIT I

9 hours

Foundations of Technical and Scientific Translation	
- Definition, scope, and challenges of specialized translation.	
- Characteristics of scientific and technical discourse (clarity, conciseness, objectivity).	
- Introduction to terminology management.	
UNIT II	12 hours
Scientific Discourse and Terminology	
-Structure of scientific articles, reports, and patents.	
-Terminology extraction and management.	
-Standardization and international scientific communication.	
UNIT III	12 hours
Technical Texts and Genres	
- Manuals, technical specifications, product documentation.	
- Translation of instructions, safety notices, and standards.	
- Style and register in technical writing.	
UNIT IV	12 hours
Tools and Technologies	
- Computer-Assisted Translation (CAT) tools.	
- Corpora, terminology databases, and machine translation.	
- Quality assurance and revision strategies.	
Professional Practice and Ethics	
-The translator's role in scientific communication.	
-Ethical issues: confidentiality, accuracy, responsibility.	
-Case studies in medical, legal-technical, and environmental translation.	
Suggested Readings:	
1. Bowker, Lynne. <i>Computer-Aided Translation Technology: A Practical Introduction</i> . Ottawa: University of Ottawa Press, 2002.	
2. Byrne, Jody. <i>Scientific and Technical Translation Explained: A Nuts and Bolts Guide for Beginners</i> . Manchester: St. Jerome, 2012.	
3. Byrne, Jody. <i>Technical Translation: Usability Strategies for Translating Technical Documentation</i> . Dordrecht: Springer, 2006.	
4. Cabré, Maria Teresa. <i>Terminology: Theory, Methods and Applications</i> . Amsterdam: John Benjamins, 1999.	
5. Chesterman, Andrew. <i>Memes of Translation: The Spread of Ideas in Translation Theory</i> . Amsterdam: John Benjamins, 1997.	
6. Delisle, Jean, Hannelore Lee-Jahnke, and Monique C. Cormier (eds.). <i>Terminologie de la traduction</i> . Amsterdam: John Benjamins, 1999.	
7. Gouadec, Daniel. <i>Profession: Traducteur</i> . Paris: La Maison du Dictionnaire, 2002.	
8. Hurtado Albir, Amparo. <i>Traduction et traductologie: Introduction à la traductologie</i> . Paris: Armand Colin, 2017.	
9. Kenny, Dorothy. <i>Lexis and Creativity in Translation: A Corpus-Based Study</i> . Manchester: St. Jerome, 2001.	
10. Montalt, Vicent, and Maria González Davies. <i>Medical Translation Step by Step: Learning by Drafting</i> . Manchester: St. Jerome, 2007.	
11. Sager, Juan C. <i>Language Engineering and Translation: Consequences of Automation</i> . Amsterdam: John Benjamins, 1994.	
12. Temmerman, Rita. <i>Towards New Ways of Terminology Description: The Sociocognitive Approach</i> . Amsterdam: John Benjamins, 2000.	
13. Wright, Sue Ellen, and Gerhard Budin (eds.). <i>Handbook of Terminology Management</i> . Vol. 1. Amsterdam: John Benjamins, 1997.	
Additional material may be provided by the Department	

Evaluation: The Internal assessment consists of marks secured in class tests, assignments/presentations and attendance. The Continuous assessment will comprise of tutorials and attendance. Some of the activities that may be done as component of tutorials are as follows:

- Assignments/Presentations.
- Literature review
- Book review
- Project activity (group)
- Research cum presentation
- Term Paper writing
- Group discussion

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

DSE 21: Engaging with 21st Century Hispanic Literature

Credit Distribution, Eligibility and Pre-requisites of the Course

Course Title & Code	Credits	Credit Distribution of the Course			Eligibility Criteria	Prerequisite of the Course
		Lecture	Tutorial	Practical/ Practice		
Engaging with 21 st Century Hispanic Literature	04	3	1	0	As per the admission criteria	B2 Level in Spanish

Learning Objectives

- To introduce students to major trends, themes, and innovations in Spanish and Latin American literature since 2000.
- To analyse how contemporary literature engages with globalization, migration, memory, identity, and new media.
- To explore emerging genres (autofiction, micro-fiction, graphic novels, digital literature).
- To situate contemporary works within broader cultural, political, and theoretical frameworks.

Learning Outcomes

At the end of the semester, students:

- will be able to identify key authors, movements, and genres of 21st-century Spanish and Latin American literature.
- will be able to critically analyse texts in relation to themes of memory, migration, gender, and globalization.
- will be able to apply contemporary literary and cultural theory to the study of recent works.
- will be able to engage with interdisciplinary approaches (visual culture, digital humanities, postcolonial studies).

will be able to produce research essays and presentations demonstrating advanced critical engagement with contemporary literature.	
Syllabus:	
UNIT I	9 hours
Autofiction and Life-Writing - The rise of autofiction and hybrid forms of self-narration. - Memory, subjectivity, and collective history.	
UNIT II	12 hours
Migration, Exile, and Transnational Identities - Literature of displacement, diaspora, and transcultural encounters. - Voices from Latin America, Chicano and Latinx Literature.	
UNIT III	12 hours
Memory, Trauma, and Postcolonial Rewriting - Literature as testimony and rewriting of history. - Postcolonial memory and intergenerational trauma.	
UNIT IV	12 hours
New Genres and Media - Graphic novels, microfiction, and digital literature. - Literature in dialogue with visual and digital culture. Globalization, Ecology, and the Future of Literature - Literature and ecological crisis. - Global literature and the concept of World Literature.	
Suggested Readings: - Fitz, Karina. <i>Narrativas de la diáspora en América Latina: Memoria, migración e identidad</i>. Madrid: Iberoamericana, 2022. - Rivera, Raquel. <i>Voces transculturales: Migración y literatura latinoamericana</i>. Mexico City: Fondo de Cultura Económica, 2018. - Alvear, Stalin. <i>Trashumantes en busca de otra vida</i>, Quito: Libresa, 2012. - Abad Faciolince, Héctor. <i>El olvido que seremos</i>. Bogotá: Planeta, 2005. - Meruane, Lina. <i>Fruta podrida</i>. Santiago de Chile: Fondo de Cultura Económica, 2007. - Fontaine, Arturo. <i>La vida doble</i>. Barcelona / Buenos Aires: Tusquets Editores, 2010 - Bush, Matthew, and Tania Gentic, editors. <i>Technology, Literature, and Digital Culture in Latin America: Mediatized Sensibilities in a Globalized Era</i>. New York: Routledge, 2016. - Gómez, Verónica Paula; Fernández Bados, Ezequiel; Meza, Nohelia, eds. "La literatura digital latinoamericana en la encrucijada de la crítica literaria en el siglo XXI." <i>Estudios de Teoría Literaria – Revista digital: artes, letras y humanidades</i>, dossier n.º 30 (2020).https://fh.mdp.edu.ar/revistas/index.php/etl/article/view/7567 - Garrard, Greg. <i>Ecocriticism</i>. 2nd ed. London: Routledge, 2012 Additional readings would be suggested by the Department on the basis of the issue chosen.	
Evaluation: The Internal assessment consists of marks secured in class tests, assignments/ presentations and attendance. The Continuous assessment will comprise of tutorials and attendance. Some of the activities that may be done as component of tutorials are as follows: - Assignments/Presentations. - Literature review - Book review - Project activity (group) - Research cum presentation - Term Paper writing	

- Group discussion

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

DSE 22: Popular genres in Spanish and Latin American Literature

Credit Distribution, Eligibility and Pre-requisites of the Course

Course Title & Code	Credits	Credit Distribution of the Course			Eligibility Criteria	Prerequisite of the Course
		Lecture	Tutorial	Practical/ Practice		
Popular genres in Spanish and Latin American Literature	04	3	1	0	As per the admission criteria	B2 Level in Spanish

Learning Objectives:

- To introduce students to the study of popular genres in Spanish and Latin American contexts (detective fiction, science fiction, chanson, comics, popular theatre).
- To analyze how popular literature reflects cultural, social, and political realities.
- To explore the intersections between “high” literature and mass culture.
- To examine popular forms as sites of resistance, identity, and creativity.

Learning Outcomes:

At the end of the semester, students:

- will be able to identify and critically analyze major genres and authors of popular Spanish and Latin American literature.
- will be able to understand the historical development of popular forms from the 19th century to the present.
- will be able to apply cultural and literary theory to the study of mass and popular texts.
- will be able to compare Spanish and Latin American popular genres with global popular culture.

Syllabus:

UNIT I	9 hours
Introduction to Popular Literature -Defining “popular” vs. “canonical” literature. -The rise of mass publishing in 19th-century Spain and Latin American states.	
UNIT II	12 hours
Detective Fiction and Serial Narratives	
UNIT III	12 hours
Speculative Function and Fantasy	
UNIT IV	12 hours
Oral traditions, songs, Comics, Slam, and Contemporary Popular Culture	
Suggested Readings: 1. Barthes, Roland. <i>Mythologies</i> . Translated by Annette Lavers, Hill and Wang, 1972.	

2. Aullón de Haro, Pedro. *Idea de la literatura y teoría de los géneros literarios*. Salamanca: Universidad de Salamanca, 2016.

3. García Canclini, Néstor. *Culturas híbridas: Estrategias para entrar y salir de la modernidad*. Buenos Aires: Paidós, 2000

4. García, Marta. *La novela popular hispánica: Géneros, circulación y recepción*. Barcelona: Anthropos, 2012.

5. Jiménez, Rosa María. *Narrativa popular y literatura urbana: España y América Latina contemporánea*. Madrid: Ediciones Cátedra, 2020.

6. López, José María. *Literatura popular y sociedad en España contemporánea*. Madrid: Editorial Síntesis, 2005.

7. López, José María. *Literatura popular y sociedad en España contemporánea*. Madrid: Editorial Síntesis, 2005.

8. Vázquez Montalbán, Manuel. *Asesinato en el Comité Central*. Barcelona: Planeta, 1981.

9. Pérez-Reverte, Arturo. *La reina del sur*. Madrid: Alfaguara, 2002.

10. Martínez, Guillermo. *Crímenes imperceptibles*. Barcelona: Seix Barral, 2003.

11. Ampuero, Roberto. *El caso Neruda*. Santiago de Chile: Ediciones Norma, 2008.

12. Montemayor, Carlos. *Los informes secretos*. Debolsillo, 2010.

13. Sánchez, Domingo Santos. *Gabriel, el último*. Barcelona: Ediciones Martínez Roca, 1973.

14. Ballesteros, Angélica. *Cita con la eternidad*. Buenos Aires: Editorial Sudamericana, 1985.

15. Gutiérrez, Javier. *Ecos de otro mundo*. Ciudad de México: Fondo de Cultura Económica, 2017.

16. Piñero, Claudia. *Fronteras de la realidad*. Buenos Aires: Editorial Emecé, 2020.

Additional material will be provided by the Department.

Evaluation: The Internal assessment consists of marks secured in class tests, assignments/ presentations and attendance. The Continuous assessment will comprise of tutorials and attendance. Some of the activities that may be done as component of tutorials are as follows:

- Assignments/Presentations.
- Literature review
- Book review
- Project activity (group)
- Research cum presentation
- Term Paper writing
- Group discussion

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

DSE 23: Advanced Thematic Studies in Spanish & Latin American Literature

Credit Distribution, Eligibility and Pre-requisites of the Course

Course Title & Code	Credits	Credit Distribution of the Course			Eligibility Criteria	Prerequisite of the Course
		Lecture	Tutorial	Practical/ Practice		

Advanced Thematic Studies in Spanish and Latin American Literature	04	3	1	0	As per the admission criteria	B2 Level in Spanish

Learning Objectives:

- To study of a particular theme along with the narrative and cultural and literary strategies involved. A new theme is chosen every year.
- To develop analytical skills to study a literary theme.
- To develop the capacity to distinguish between theme and motif in Literature.
- To develop an understanding of critical issues related to the chosen theme.

Learning Outcomes:

At the end of the semester, students:

- will be able to understand the theme along with the narrative, cultural and literary strategies involved.
- will be able to critically engage with various aspects involved to analyse the theme.
- will be able to analyse a variety of narrative and generic techniques to represent the same theme.

Syllabus:**UNIT I** **12 hours**

Study of the theoretical questions related to the theme

UNIT II **12 hours**

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

UNIT III **12 hours**

Study of the formal devices deployed to depict the theme

UNIT IV **9 Hours**

Comparative analysis of the studied texts

Suggested themes:

Autobiography, Travel and Migration, Diversity and Unity in Multicultural Societies, Narrative Spaces, Popular Fiction, Literature and history, Urban spaces and cityscapes, India in other Literature, Experimental Literature, Imaginary Homelands, Life Writing, Places in Literature, Literary Islands, Corporeality, or other similar themes. The theme will be announced at the beginning of the academic year.

Suggested Readings:

1. Bennett, Andrew, and Nicholas Royle. *An Introduction to Literature, Criticism and Theory*. Harlow: Pearson Education Limited. 2009
 2. Barthes, R., Kayser, W., Booth, W., Hamon, P. *Poétique du récit*, Editions du Seuil, Paris, 1977.
 3. Waugh, Patricia. *Literary Theory and Criticism: An Oxford Guide*. Oxford: OUP, 2006
- Readings would be suggested by the Department on the basis of the theme chosen. Additional material may be provided by the Department.

Evaluation: The Internal assessment consists of marks secured in class tests, assignments/presentations and attendance. The Continuous assessment will comprise of tutorials and attendance. Some of the activities that may be done as component of tutorials are as follows:

- Assignments/Presentations.

- Literature review
- Book review
- Project activity (group)
- Research cum presentation
- Term Paper writing
- Group discussion

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

SBC 9: Designing and Conducting Surveys

Credit Distribution, Eligibility and Pre-requisites of the Course

Course Title & Code	Credits	Credit Distribution of the Course			Eligibility Criteria	Prerequisite of the Course
		Lecture	Tutorial	Practical/ Practice		
Designing and Conducting Surveys	02	01	0	01	As per the admission criteria	B2 Level in Spanish

Learning Objectives:

- Familiarising students with basic techniques of data collection and surveys
- Enabling students to design sample sizes and effective survey questions
- Familiarising students with basic methodologies and tools for analysis and interpretation of data
- Familiarising students with basic software and IT Tools for data collection analysis and interpretation

Learning Outcomes:

At the end of the semester, students:

- will be able to define goals, target audience and survey methods.
- Will be able to make ethical decisions related to anonymity and consent of the participants.
- will be able to design questionnaires to conduct effective surveys.
- will be able to use various software and online platforms designed for data collection
- will learn how to analyse and interpret data
- will learn to present the survey findings in the form of a detailed report.

Syllabus:

UNIT I:

7 hours

Understanding Survey Research Fundamentals

- Defining Research Goals: Clearly articulating what one wants to achieve with the survey.
- Identifying Target Audience: Determining who one needs to survey and why.

- Choosing the Right Survey Method: Understanding different types of surveys (online, paper, etc.) and their suitability. - Sampling Techniques: Learning about probability and non-probability sampling methods. - Ethical Considerations: Understanding issues related to privacy, anonymity, and informed consent.	
UNIT II:	8 hours
Designing Effective Survey Questions - Question Types: Learning about open-ended, closed-ended, and multiple-choice questions and when to use them. - Question Wording: Learning how to avoid bias, ambiguity, and leading questions. - Question Sequencing: Understanding how to organize questions logically and effectively. - Visual Aids: Learning how to use visuals to improve clarity and engagement.	
Practical Component	30 hours
Distributing and Collecting Data - Choosing the Right Platform: Exploring different survey software and online platforms like Qualtrics, SurveyMonkey, and Google Forms. - Pilot Testing: Learning how to test your survey before deploying it to a larger audience. - Data Collection Methods: Understanding how to distribute surveys via email, social media, or other channels. - Response Rate Optimization: Learning how to increase participation and reduce bias. - Data Cleaning: Learning how to identify and correct errors in your data. Analyzing and Interpreting Survey Results - Statistical Analysis: Understanding basic statistical concepts and how to analyze survey data. - Data Visualization: Learning how to present the findings in a clear and concise manner. Drawing Conclusions: Understanding how to interpret the findings and draw meaningful conclusions.	
Writing a Survey Report - Structuring the Report: Learning how to organize your findings in a logical and coherent manner. - Presenting Data: Understanding how to present your findings in tables, charts, and graphs. - Interpreting Results: Learning how to explain your findings in a clear and concise manner. - Making Recommendations: Learning how to use your findings to make informed decisions.	
Suggested Readings: <u>Louis M. Rea, Richard A. Parker, <i>Designing and Conducting Survey Research: A Comprehensive Guide, 4th Edition</i>, Jossey-Bass, 2014.</u>	
Note: Examination scheme and mode shall be as prescribed by the Examination Branch, University of Delhi, from time to time.	

SBC 10: Research Tools in Hispanic Studies

Credit Distribution, Eligibility and Pre-requisites of the Course

Course Title & Code	Credits	Credit Distribution of the Course			Eligibility Criteria	Prerequisite of the Course
		Lecture	Tutorial	Practical/ Practice		
Advanced Research Tools in Hispanic Studies	02	01	0	01	As per the admission criteria	B2 Level in Spanish

Learning Objectives: • To introduce students to advanced bibliographical, archival, and digital research tools relevant to Hispanic Studies. • To train students in corpus building, digital text analysis, and data visualization for literary and cultural research. • To develop skills in using specialized databases, reference management systems, and digital archives. • To prepare students for independent, interdisciplinary, and technology-enhanced research projects.	
Learning Outcomes: At the end of the semester, students: • will be able to identify and use specialized bibliographic and archival resources in Hispanic studies. • will be able to apply digital humanities tools (text mining, mapping, visualization) to literary and cultural materials. • will be able to manage bibliographies and citations with reference management software (Zotero, EndNote, Mendeley). • will be able to design and present a mini digital research project integrating advanced tools. • will be able to critically evaluate the epistemological and ethical implications of digital research in the humanities.	
Syllabus:	
UNIT I	7 hours
Bibliographical and Archival Research Tools • Advanced bibliographic databases: MLA International Bibliography, Cairn.info, Persée, Gallica (BnF). • Archives and digital repositories. • Reference management systems (Zotero, EndNote, Mendeley). • Research ethics and citation practices.	
UNIT II	8 hours
Digital Humanities and Analytical Tools (Theoretical) • Introduction to Digital Humanities in Hispanic. • Text encoding (TEI), corpus linguistics, and distant reading. • Tools for text analysis • Case studies: digital editions, cultural heritage projects.	
Practical Component	▪ hours
• Hands-on training in bibliographic databases. • Building and managing a digital corpus of texts. • Using Zotero/EndNote for annotated bibliographies.	

- Applying text analysis and visualization tools to a selected corpus. - Final project: mini digital research portfolio (annotated bibliography + corpus analysis + visualization).
Suggested Readings: - Booth, Wayne C., Gregory G. Colomb, and Joseph M. Williams. <i>The Craft of Research</i>. 4th ed. Chicago: University of Chicago Press, 2016. - Gibaldi, Joseph. <i>MLA Handbook</i>. 9th ed. New York: Modern Language Association, 2021. - Moretti, Franco. <i>Distant Reading</i>. London: Verso, 2013. - Pierazzo, Elena. <i>Digital Scholarly Editing: Theories and Practices</i>. Farnham: Ashgate, 2015. - Rockwell, Geoffrey, and Stéfán Sinclair. <i>Hermeneutica: Computer-Assisted Interpretation in the Humanities</i>. Cambridge, MA: MIT Press, 2016. - Schreibman, Susan, Ray Siemens, and John Unsworth (eds.). <i>A New Companion to Digital Humanities</i>. 2nd ed. Oxford: Wiley-Blackwell, 2016. - Svensson, Patrik. <i>Big Digital Humanities: Imagining a Meeting Place for the Humanities and the Digital</i>. Ann Arbor: University of Michigan Press, 2016. - Terras, Melissa. <i>Digitisation and Digital Resources in the Humanities</i>. London: Routledge, 2011. - Turabian, Kate L. <i>A Manual for Writers of Research Papers, Theses, and Dissertations</i>. 9th ed. Chicago: University of Chicago Press, 2018. Additional material may be provided by the Department.
Note: Examination scheme and mode shall be as prescribed by the Examination Branch, University of Delhi, from time to time.

SBC 11: Introduction to audio-visual translation

Credit Distribution, Eligibility and Pre-requisites of the Course

Course Title & Code	Credits	Credit Distribution of the Course			Eligibility Criteria	Prerequisite of the Course
		Lecture	Tutorial	Practical/ Practice		
Introduction to audio-visual translation	02	01	0	01	As per the admission criteria	B2 Level in Spanish

Learning Objectives:

- To introduce students to the principles and practices of audiovisual translation (AVT) with a focus on dubbing and subtitling in Spanish.
- To familiarize students with the linguistic, cultural, and technical constraints of dubbing and subtitling.
- To develop practical skills in script adaptation, timing, synchronization, and subtitling software.
- To encourage critical reflection on the cultural, ethical, and professional dimensions of AVT.

Learning Outcomes:

At the end of the semester, students:	
• will be able to demonstrate knowledge of theoretical frameworks in audiovisual translation. • will be able to identify and analyse the linguistic, cultural, and technical challenges of dubbing and subtitling in Spanish. • will be able to use specialized tools (e.g., Subtitle Workshop, Aegisub) to produce subtitles and dubbed scripts. • will be able to adapt dialogues for dubbing while respecting lip-sync, rhythm, and register. • will be able to critically evaluate professional dubbing and subtitling practices in Hispanic contexts.	
Syllabus:	
UNIT I	8 hours
Theoretical Foundations of Audiovisual Translation • History and development of dubbing and subtitling in Hispanic countries. • Key concepts: synchronization, equivalence, domestication vs. foreignization. • Cultural transfer and censorship in AVT.	
UNIT II	7 hours
Linguistic and Technical Aspects • Constraints of subtitling: space, time, segmentation, readability. • Constraints of dubbing: lip-sync, isochrony, kinaesthetic synchrony. • Register, tone, and cultural adaptation. • Professional standards and ethics in AVT.	
Practical	30 hours
-Hands-on training with subtitling software (Aegisub, Subtitle Workshop). -Creating subtitles for short films or TV excerpts. -Dubbing workshop: adapting scripts, recording voices, and synchronizing with visuals. -peer review and critique of student projects. -Final project: produce a subtitled and dubbed version of a short audiovisual extract in Spanish.	
Suggested Readings:	
1. Drucker, Johanna. <i>Graphesis: Visual Forms of Knowledge Production</i> . Cambridge, MA: Harvard University Press, 2014. 2. Armstrong, Nigel, and Federico M. Federici. <i>Translating Voices, Translating Regions</i> . Rome: Aracne, 2006. 3. Baker, Mona. <i>Translation and Conflict: A Narrative Account</i> . London: Routledge, 2006 (for cultural/ethical dimensions). 4. Bogucki, Łukasz, and Mikołaj Deckert (eds.). <i>The Palgrave Handbook of Audiovisual Translation and Media Accessibility</i> . London: Palgrave Macmillan, 2020. 5. Chaume, Frederic, and Jean-Noël Pappens. <i>Doublage et sous-titrage: Guide d'une profession en plein essor</i> . Paris: L'Harmattan, 2021. 6. Chaume, Frederic. <i>Audiovisual Translation: Dubbing</i> . London: Routledge, 2020. 7. Chaume, Frederic. <i>Audiovisual Translation: Research and Practice</i> . London: Routledge, 2012. 8. Díaz-Cintas, Jorge, and Aline Remael. <i>Audiovisual Translation: Subtitling</i> . 2nd ed. London: Routledge, 2021. 9. Díaz-Cintas, Jorge, and Gunilla Anderman (eds.). <i>Audiovisual Translation: Language Transfer on Screen</i> . London: Palgrave Macmillan, 2009. 10. Pérez-González, Luis. <i>Audiovisual Translation: Theories, Methods and Issues</i> . London: Routledge, 2014. 11. Remael, Aline, and Josélia Neves (eds.). <i>Audiovisual Translation: Taking Stock</i> . Amsterdam: John Benjamins, 2022. 12. Sokoli, Stavroula. "Subtitling Norms in France: A Case Study." <i>Meta</i> 54, no. 1 (2009): 37–50.	

Additional material may be provided by the Department.

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

**MASTER OF ARTS
(HISPANIC STUDIES)**

**COURSES FOR TWO-YEAR PG (HISPANIC STUDIES) PROGRAMME
(BASED ON NEP-2020)**

Semester I/ III to II/ IV

Structure 2 (Level 6.5): PG Curricular Structure with Coursework + Research



**DEPARTMENT OF GERMANIC & ROMANCE STUDIES
FACULTY OF ARTS
UNIVERSITY OF DELHI
DELHI-110007**

**W.E.F FROM JULY 2025 AS PER PGCF
BASED ON NEP-2020**

Programme Objectives:

The M.A. in Hispanic Studies aims to develop the following:

Advanced Literary and Cultural Competence

- Equip students with deep knowledge of Hispanic literature, genres (novel, theatre, poetry, travel writing, migration narratives), and thematic studies.

Theoretical and Critical Engagement

- Introduce major schools of literary theory and criticism (structuralism, poststructuralism, psychoanalysis, feminism, postcolonialism, ecocriticism) and foster the ability to apply them to texts.

Comparative and Interdisciplinary Perspectives

- Encourage cross-cultural, comparative, and interdisciplinary approaches by situating Hispanic texts within global intellectual, historical, and cultural contexts.

Analytical Skills

- Develop advanced skills in textual analysis and academic writing, enabling students to produce scholarly essays, reviews, and presentations.

Professional and Applied Skills

- Provide training in translation, interpretation, teaching methodologies, and digital humanities to prepare students for careers in academia, cultural institutions, media, and language industries.

Critical Reflection on Identity and Society

- Explore themes of migration, memory, hybridity, and identity to foster critical reflection on contemporary socio-political issues in Hispanic contexts.

Programme Outcomes

By the end of the programme, graduates will be able to:

- Demonstrate advanced knowledge of the Hispanic literary traditions across genres (novel, poetry, theatre, travel writing, new literary forms).
- Apply theoretical frameworks (structuralist, psychoanalytic, feminist, postcolonial, ecocritical, etc.) to critically interpret literary and cultural texts.
- Conduct basic research using appropriate methodologies, producing well-structured academic essays, term papers, and presentations.
- Engage with intercultural perspectives by analyzing texts that address migration, exile, displacement, and transnational identities.
- Employ professional skills in translation, interpretation, teaching Spanish as a foreign language, and digital/visual media applications.

- Critically evaluate the intersections of literature, history, memory, and identity in Hispanic contexts.
- Communicate effectively in Spanish at an advanced level (CEFR C1), both orally and in writing, across academic and professional domains.
- Contribute to inclusive and global scholarship by situating Hispanic Studies within comparative, interdisciplinary, and multicultural frameworks.
- Research

Two-Year PG (Hispanic Studies) Programme (Level 6.5): PG Curricular Structure with Coursework + Research

Programme Eligibility

B.A (Hons. + Research) in Spanish

Four Year B.A with major/ minor in Spanish

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

Structure 2 (Level 6.5): PG Curricular Structure with Coursework + Research

Semester-III

Credit 22

Discipline Specific Course (DSC): Credits 8

Course Title	Credits
DSC-7: Perspectives in Theory and Criticism	4
DSC-8: Engaging with Themes in Hispanic Literature - 2	4

Discipline-Specific Elective (DSE) - Any 02 /Any 01 +1 GE: Credits 8

Course Title	Credits
DSE 14 - Literature and Migration	4
DSE 15 - New Literary Genres	4
DSE 16 - Travel Writing	4
DSE 17 - Exploring History and Memory through Spanish and Latin American Literature	4
DSE 18 - Introduction to Literary Translation	4
DSE 19 - Research Methodology	4

Dissertation/ Academic Project: Credits 6

Semester IV

Credit 22

Discipline Specific Course (DSC): Credits 8

Course Title	Credits
DSC-9: Evolution of a Genre: Theatre	4
DSC-10: Evolution of a Genre: Poetry	4

Discipline-Specific Elective (DSE) - Any 2/ Any 01 +1 GE: Credits 8

Course Title	Credits
DSE 20 - Methodology of Teaching Spanish as a Foreign Language: Theory and Practice-2	4
DSE 21 - Introduction to Technical and Scientific Translation	4
DSE 22 - Engaging with 21st Century Hispanic Literature	4
DSE 23 - Popular genres in Hispanic Literature	4
DSE 24 - Advanced Thematic Studies in Hispanic Literature	4

Dissertation/ Academic Project: Credits 6

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2nd Year (Semesters 3 & 4) of PG curricular structure for 2-year PG Programmes
Syllabus for Semester III & IV
Structure 1 (Level 6.5): PG Curricular Structure with Only Coursework

Semester-III **Credit 22**

Discipline Specific Course (DSC): Credits 8

Course Title	Credits
DSC-7: Perspectives in Theory and Criticism	4
DSC-8: Engaging with Themes in Hispanic Literature - 2	4

Discipline-Specific Elective (DSE) - Any 03 /Any 02 +1 GE: Credits 12

Course Title	Credits
DSE 14 - Literature and Migration	4
DSE 15 - New Literary Genres	4
DSE 16 - Travel Writing	4
DSE 17 - Exploring History and Memory in Hispanic Literature	4
DSE 18 - Introduction to Literary Translation	4
DSE 19 – Advanced Research Methodology	4

Skill Based Courses (SBC) - Any 01 from pool: Credits 2

Course Title	Credits
SBC 6 - Production of Audio-Visual Contents for Teaching Spanish as a Foreign Language	2
SBC 7 - Introduction to the Digital Humanities	2

Semester-IV **Credit 22**

Discipline Specific Course (DSC): Credits 8

Course Title	Credits
DSC-9: Evolution of a Genre: Theatre	4
DSC-10: Evolution of a Genre: Poetry	4

Discipline-Specific Elective (DSE) - Any 03 /Any 02 +1 GE: Credits 12

Course Title	Credits
DSE 20 - Methodology of Teaching Spanish as a Foreign Language: Theory and Practice-2	4
DSE 21 - Introduction to Technical and Scientific Translation	4
DSE 22 - Engaging with 21st Century Hispanic Literature	4
DSE 23 - Popular genres in Hispanic Literature	4
DSE 24 - Advanced Thematic Studies in Hispanic Literature	4

Skill Based Courses (SBC) - Any 01 from pool: Credits 2

Course Title	Credits
SBC 8 - Designing and Conducting Surveys	2
SBC 9 - Research Tools in Hispanic Studies	2
SBC 10 - Introduction to audio-visual translation	2

Semester IIICredits 22

DSC-7: Perspectives in Theory & Criticism

Credit Distribution, Eligibility and Pre-requisites of the Course

Course Title & Code	Credits	Credit Distribution of the Course			Eligibility Criteria	Prerequisite of the Course
		Lecture	Tutorial	Practical/ Practice		
Perspectives in Theory & Criticism	04	3	1	0	As per the admission criteria	B2 Level in Spanish

Learning Objectives:	
• To introduce students to the major schools of literary theory and criticism from antiquity to the present. • To develop critical skills for analyzing texts through multiple theoretical frameworks. • To situate literary theory within broader intellectual, cultural, and historical contexts. • To encourage comparative and interdisciplinary approaches to literature.	
Learning Outcomes:	
At the end of the semester, students:	
• will be able to demonstrate knowledge of key theoretical movements and thinkers in literary criticism. • will be able to apply theoretical frameworks (structuralist, poststructuralist, feminist, postcolonial, etc.) to literary texts. • will be able to critically evaluate the strengths and limitations of different critical perspectives. • Will be able to engage with primary theoretical texts and secondary scholarship in a scholarly manner. • Will be able to produce advanced research essays that integrate theory and textual analysis.	
Syllabus:	
UNIT I	9 hours
Introduction: Definitions of literary and cultural theory	
Difference between Theory and Criticism	

A historical overview of literary theory: from the Greek and Roman origins to Romantic aesthetics: imagination, genius, and subjectivity, as well as Realism and the rise of historical/philological criticism.	
UNIT II	12 hours
Emergence of Critical Theory: -Socio-historical Criticism and commentary -Freud, Lacan, and psychoanalytic criticism. -Feminist interventions: gender, language, and representation.	
UNIT III	12 hours
Structuralism and Poststructuralism -Saussurean linguistics and structuralist narratology. -Derrida, deconstruction, and the critique of logocentrism. -Barthes and the “death of the author.” -Foucault’s Order of Discourse	
UNIT IV	12 hours
-Postcolonial critique: hybridity, subalternity, empire. -Decoloniality -Cultural studies: popular culture, identity, and power. -Ecocriticism and new directions in theory.	
Suggested Readings: 1. Aristotle. <i>Poetics</i>. Trans. Malcolm Heath. London: Penguin Classics, 1996. 2. Barthes, Roland. <i>Image-Music-Text</i>. Trans. Stephen Heath. New York: Hill and Wang, 1977. 3. Bhabha, Homi K. <i>The Location of Culture</i>. London: Routledge, 1994. 4. Coleridge, Samuel Taylor. <i>Biographia Literaria</i>. Ed. James Engell and W. Jackson Bate. Princeton: Princeton University Press, 1983. 5. Derrida, Jacques. <i>Of Grammatology</i>. Trans. Gayatri Chakravorty Spivak. Baltimore: Johns Hopkins University Press, 1976. 6. Eagleton, Terry. <i>Literary Theory: An Introduction</i>. 2nd ed. Minneapolis: University of Minnesota Press, 1996. 7. Freud, Sigmund. <i>The Interpretation of Dreams</i>. Trans. James Strachey. New York: Basic Books, 2010 (original 1900). 8. Horace. <i>Ars Poetica</i>. In <i>Classical Literary Criticism</i>. Trans. D.A. Russell and M. Winterbottom. Oxford: Oxford University Press, 1989. 9. Lacan, Jacques. <i>Écrits: A Selection</i>. Trans. Alan Sheridan. New York: Norton, 1977. 10. Longinus. <i>On the Sublime</i>. Trans. W.H. Fyfe. Cambridge, MA: Harvard University Press (Loeb Classical Library), 1995. 11. Said, Edward. <i>Orientalism</i>. New York: Pantheon, 1978. 12. Sainte-Beuve, Charles-Augustin. <i>Causeries du lundi</i>. Paris: Garnier, 1851–62 (selections). 13. Saussure, Ferdinand de. <i>Course in General Linguistics</i>. Trans. Wade Baskin. New York: McGraw-Hill, 1966. 14. Selden, Raman, Peter Widdowson, and Peter Brooker. <i>A Reader’s Guide to Contemporary Literary Theory</i>. 5th ed. London: Routledge, 2005. 15. Showalter, Elaine. <i>A Literature of Their Own: British Women Novelists from Brontë to Lessing</i>. Princeton: Princeton University Press, 1977. 16. Spivak, Gayatri Chakravorty. <i>In Other Worlds: Essays in Cultural Politics</i>. New York: Routledge, 1987. 17. Waugh, Patricia (ed.). <i>Literary Theory and Criticism: An Oxford Guide</i>. Oxford: Oxford University Press, 2006.	

18. Williams, Raymond. <i>Marxism and Literature</i> . Oxford: Oxford University Press, 1977.
19. Wordsworth, William. <i>Preface to Lyrical Ballads</i> (1802). In <i>Wordsworth's Literary Criticism</i> . Ed. W.J.B. Owen. London: Routledge, 1974.
Additional material will be provided by the Department.
Evaluation: The Internal assessment consists of marks secured in class tests, assignments/ presentations and attendance. The Continuous assessment will comprise of tutorials and attendance. Some of the activities that may be done as component of tutorials are as follows: • Assignments/Presentations. • Literature review • Book review • Project activity (group) • Research cum presentation • Term Paper writing • Group discussion
Note: Examination scheme and mode shall be as prescribed by the Examination Branch, University of Delhi, from time to time.

DSC-8: Engaging with Themes in Hispanic Literature - 2

Credit Distribution, Eligibility and Pre-requisites of the Course

Course Title & Code	Credits	Credit Distribution of the Course			Eligibility Criteria	Prerequisite of the Course
		Lecture	Tutorial	Practical/ Practice		
Engaging with Themes in Hispanic Literature-2	04	3	1	0	As per the admission criteria	B2 Level in Spanish

Learning Objectives: • To study of a particular theme along with the narrative and cultural and literary strategies involved. A new theme is chosen every year. • To develop analytical skills to study a literary theme. • To develop the capacity to distinguish between theme and motif in Literature. • To develop an understanding of critical issues related to the chosen theme.	
Learning Outcomes: At the end of the semester, students: • will be able to understand the theme along with the narrative, cultural and literary strategies involved. • will be able to critically engage with various aspects involved to analyse the theme. • will be able to analyse a variety of narrative and generic techniques to represent the same theme.	
Syllabus:	
UNIT I	12 Hours

Study of the theoretical questions related to the theme	
UNIT II	12 Hours
Study and analysis of literary texts that are based on the theme	
UNIT III	12 Hours
Study of the formal devices deployed to depict the theme	
UNIT IV	9 Hours
Comparative analysis of the studied texts	
Suggested themes: Autobiography, Travel and Migration, Diversity and Unity in Multicultural Societies, Narrative Spaces, Popular Fiction, Literature and history, Urban spaces and cityscapes, India in other Literature, Experimental Literature, Imaginary Homelands, Life Writing, Places in Literature, Literary Islands, Corporeality, or other similar themes. The theme will be announced at the beginning of the academic year.	
Suggested Readings: 1. Bennett, Andrew, and Nicholas Royle. <i>An Introduction to Literature, Criticism and Theory</i> . Harlow: Pearson Education Limited. 2009 2. Altisent, Marta E. (ed.), <i>A companion to Twentieth Century Spanish Novel</i> , NED-New edition, Boydell & Brewer, 2008. 3. Domingo, José, <i>La novela española del siglo XX: De la postguerra a nuestros días</i> , Editorial Labor (University of Michigan), 1973 (Digitized 2008) 4. Toro, Vera, Schlickers, S., Luengo, Ana (eds.), <i>La obsesión del yo : La auto@ficción en la literatura española y latinoamericana</i> , Iberoamericana-Vervuet, 2010 5. González Echevarría, Roberto, <i>Myth and Archive : A Theory of Latin American Narrative</i> , Duke University Press, Durham & London, 1998 6. Waugh, Patricia. <i>Literary Theory and Criticism: An Oxford Guide</i> . Oxford: OUP, 2006 Readings would be suggested by the Department on the basis of the theme chosen. Additional material may be provided by the Department.	
Evaluation: The Internal assessment consists of marks secured in class tests, assignments/presentations and attendance. The Continuous assessment will comprise of tutorials and attendance. Some of the activities that may be done as component of tutorials are as follows: - Assignments/Presentations. - Literature review - Book review - Project activity (group) - Research cum presentation - Term Paper writing - Group discussion	
Note: Examination scheme and mode shall be as prescribed by the Examination Branch, University of Delhi, from time to time.	

DSE 14: Literature and Migration

Credit Distribution, Eligibility and Pre-requisites of the Course

Course Title & Code	Credits	Credit Distribution of the Course	Eligibility Criteria	Prerequisite of the Course

		Lecture	Tutorial	Practical/ Practice		
Literature and Migration	04	3	1	0	As per the admission criteria	B2 Level in Spanish

Learning Objectives: - To explore the literary representations of migration, exile, and displacement in Hispanic contexts. - To analyse how literature reflects and critiques historical, cultural, and political experiences of migration. - To examine the intersections of identity, memory, language, and belonging in migrant narratives. - To engage with theoretical frameworks (postcolonialism, diaspora studies, transnationalism) in relation to literary texts.	
Learning Outcomes: At the end of the semester, students: - will be able to identify and critically analyse major Spanish and Latin American texts dealing with migration and displacement. - will be able to apply theoretical perspectives (postcolonial, feminist, diasporic) to literary works. - will be able to understand the historical and socio-political contexts of migration in Latin American regions.	
Syllabus:	
UNIT I	9 hours
Theoretical Frameworks of Migration and Displacement - Concepts: exile, diaspora, hybridity, transculturalism. - Migration as a literary theme: memory, identity, and belonging.	
UNIT II	10 hours
Colonial and Postcolonial Displacements - Migration in colonial and postcolonial contexts. - Representations of forced displacement, exile, and cultural alienation.	
UNIT III	14 hours
Mexican, Central American, Caribbean Spanish Literature on migration and displacement. - Migration from South America to Spain/ Europe and USA. - Identity, marginalization, and cultural hybridity. - Chicano and Latinx Voices - Migration, exile, and displacement in Latin American and Caribbean contexts. - The role of memory, trauma, and cultural survival. - Enslavement, memories of Indentured labour, Insularity	
UNIT IV	11 Hours
Contemporary Perspectives and Transnational Identities - Migration in the 21st century: globalization, exile, and refugee crises. - Literature of second-generation immigrants and transnational identities.	
Suggested Readings: - Rosales, Jesús and Fonseca, V. (eds.), <i>Spanish Perspectives on Chicano Literature</i>, Ohio State University Press, Ohio, 2017. - Bhabha, Homi K. <i>The Location of Culture</i>. London: Routledge, 1994.	

3. Brah, Avtar. *Cartographies of Diaspora: Contesting Identities*. London: Routledge, 1996.
4. Anzaldúa, Gloria. *Borderlands/La Frontera: The New Mestiza*, Aunt Lute Books, 1987
5. Raynor, Cecily. *Latin American Literature at the Millennium: Local Lives, Global Spaces*. Bucknell University Press, 2021.
6. Perez Rosario, V. (ed.), *Hispanic Caribbean Literature of Migration : Narratives of Displacement*, Palgrave MacMillan, 2010.
7. Baca, Damián, *Mestiz@ Scripts, Digital Migrations, and the Territories of Writing*, Palgrave Macmillan, 2008
8. Martínez, Manuel Luis, *Countering the Counterculture: Rereading American Literature from the Margins*, University of Wisconsin Press, 2003.
9. Clifford, James. *Routes: Travel and Translation in the Late Twentieth Century*. Cambridge, MA: Harvard University Press, 1997.
10. Kanellos, Nicolás, *Hispanic Literature of the United States: A Comprehensive Reference*, Greenwood Press, 2003.
11. Bruce-Novoa, Juan. *Retrospace: Collected Essays on Chicano Literature*, Arte Público Press, 1990
12. Hall, Stuart. *Cultural Identity and Diaspora*. In *Colonial Discourse and Post-Colonial Theory: A Reader*, eds. Patrick Williams and Laura Chrisman. London: Harvester Wheatsheaf, 1994, pp. 392–403.
13. Lionnet, Françoise. *Postcolonial Representations: Women, Literature, Identity*. Ithaca: Cornell University Press, 1995.
14. Rutherford, Jonathan (ed.). *Identity: Community, Culture, Difference*. London: Lawrence & Wishart, 1990.
15. Said, Edward. *Reflections on Exile and Other Essays*. Cambridge, MA: Harvard University Press, 2000.

Additional material may be provided by the Department.

Evaluation: The Internal assessment consists of marks secured in class tests, assignments/presentations and attendance. The Continuous assessment will comprise of tutorials and attendance. Some of the activities that may be done as component of tutorials are as follows:

- Assignments/Presentations.
- Literature review
- Book review
- Project activity (group)
- Research cum presentation
- Term Paper writing
- Group discussion

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

DSE 15: New Literary Genres

Credit Distribution, Eligibility and Pre-requisites of the Course

Course Title & Code	Credits	Credit Distribution of the Course	Eligibility Criteria	Prerequisite of the Course

		Lecture	Tutorial	Practical/ Practice		
New Literary Genres	04	3	1	0	As per the admission criteria	B2 Level in Spanish

Learning Objectives: - To introduce students to emerging and hybrid literary genres in contemporary Spanish and Latin American literature. - To analyse how new genres reflect cultural, political, and technological transformations. - To explore the intersections of literature with visual culture, digital media, and performance. - To situate new genres within broader debates on postmodernism, globalization, and identity. - To develop critical tools for analysing brevity, fragmentation, and multimodality in literature.	
Learning Outcomes: At the end of the semester, students: - will be able to identify and critically analyse new and hybrid genres in Spanish and Latin American writing, such as autofiction, flash narratives, microstories, testimonial writing, and graphic novels. - will be able to understand the socio-cultural and historical contexts that gave rise to these genres. - will be able to apply theoretical frameworks (postmodernism, postcolonialism, media and cultural studies) to contemporary texts. - will be able to produce research essays and presentations that demonstrate advanced critical engagement with new literary forms.	
Syllabus:	
UNIT I	12 hours
Autofiction and Life-Writing - The rise of autofiction in late 20th-century Spanish literature. - Blurring boundaries between autobiography, fiction, and testimony. Memory, subjectivity, and self-narration. Testimonial and Post-dictatorial Writing - Literature as witness: trauma, memory, and testimony.	
UNIT II	12 hours
Graphic Novels and Visual Narratives - The rise of the comics/ tebeos and graphic memoirs. - Visual storytelling as a new literary form.	
UNIT III	12 hours
Flash Narratives and Microstories -The aesthetics of brevity: micro-narratives, short stories, mini-fiction. -Fragmentation, ellipsis, and the poetics of the instant. -Microfictions as a response to digital culture and globalization.	
UNIT IV	9 hours
Digital and Experimental Genres - Literature in the digital age: blogs, hypertext, and multimedia narratives. - Performance, slam poetry, and spoken word in Hispanic contexts.	

Suggested Readings:

1. Gugelberger, Georg M., editor. *The Real Thing: Testimonial Discourse and Latin America*. Duke University Press, 1996
2. Casas, Ana (ed.), *El autor a escena - Intermedialidad y autoficción*, Iberoamericana - Vervuert, Madrid, 2017
3. Alberca, Manuel, *Máscaras de vida. Biografías y bioficciones*, Málaga: Editorial Pálido Fuego, 2021.
4. Rojo, Violeta, *Breve manual para reconocer minicuentos*, México: UAM Azcapotzalco, 1997.
5. Zavala, Lauro, "El cuento ultracorto: hacia un nuevo canon literario", RIB, XLVI, No. 1-4 (1996), 67-78.
6. Licata, N., Vande Berghe, et al (eds.), *La invasión de alter egos: Estudios sobre autoficción y lo fantástico*, Ediciones de Iberoamericana Vervuert, Madrid, 2021.
7. Franco, Sergio R. *In(ter)ventions of the Self: Writing and the Autobiographical Subject in Hispanic American Literature (1974–2002)*. Cambria Press, 2021.
8. Molloy, Sylvia. *At Face Value: Autobiographical Writing in Spanish America*. Cambridge University Press, 1991.
9. García, Mario T., *Literature as History: Autobiography, Testimonio and the Novel in the Chicano and Latin Experience*, University of Arizona Press, 2016
10. McCloud, Scott, *Understanding Comics: The Invisible Art*, Harper Perennial, New York 2005
11. López, Félix, *TEBEORÍA: Teoría sobre historieta en España*, Colección Tebeoteca, ACyT Ediciones, Sevilla, 2022
12. Merino, Ana, *El cómic hispánico*, Editorial Cátedra signo e Imagen, Madrid, 2003
13. Hinojosa Lobos, H., Domínguez Jeria, P., & Sánchez Sánchez, J. (2023) "El cómic latinoamericano en escena" Quaderni Culturali IILA 5: 5-13.
14. Zavala, Lauro, *Poéticas de la brevedad*, ed. México: UNAM, 1997

Additional readings would be suggested by the Department on the basis of the authors selected.

Evaluation: The Internal assessment consists of marks secured in class tests, assignments/ presentations and attendance. The Continuous assessment will comprise of tutorials and attendance. Some of the activities that may be done as component of tutorials are as follows:

- Assignments/Presentations.
- Literature review
- Book review
- Project activity (group)
- Research cum presentation
- Term Paper writing
- Group discussion

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

DSE 16: Travel Writing

Credit Distribution, Eligibility and Pre-requisites of the Course

Course Title & Code	Credits	Credit Distribution of the Course	Eligibility Criteria	Prerequisite of the Course

		Lecture	Tutorial	Practical/ Practice		
Travel Writing	04	3	1	0	As per the admission criteria	B2 Level in Spanish

Learning Objectives: • To understand the historical development of travel writing in Spanish and Latin American contexts. • To analyze how travel narratives construct representations of self, otherness, and cultural encounters. • To explore the intersections of colonialism, postcolonialism, and identity in Spanish and Latin American travel literature. • To critically engage with stylistic, thematic, and ideological aspects of travel writing. • To develop comparative perspectives between canonical Hispanic travel texts and Hispano-American reappropriations.	
Learning Outcomes: At the end of the semester, students: • will be able to identify key authors, texts, and traditions in Spanish and Latin American travel writing. • will be able to critically interpret travel narratives using literary and cultural theory. • will be able to evaluate the role of travel writing in shaping perceptions of geography, culture, and identity. • will be able to produce analytical essays and presentations that demonstrate nuanced understanding of travel literature. • will be able to reflect on the ethical and political dimensions of travel writing, especially in colonial and postcolonial contexts.	
Syllabus:	
UNIT I	10 hours
Introduction to Travel Writing - Defining travel writing: genre, hybridity, and narrative strategies. - Historical overview: from medieval pilgrimage accounts to Enlightenment exploration. - The role of travel writing in shaping European knowledge of the world. - Key concepts: exoticism, alterity, ethnography, and narrative authority.	
UNIT II	12 hours
Colonial Encounters and Representations -Travel writing as a tool of empire: mapping, cataloguing, and “othering.” -Representations of Americas and the Caribbean in Spanish colonial travelogues. -The tension between discovery and domination.	
UNIT III	11 hours
Hispano-American Rewritings and Postcolonial Perspectives - Hispano-American and Latinx authors reclaiming the travel narrative. - Subverting colonial discourse: irony, resistance, and re-appropriation. - Travel as exile, migration, and return.	
UNIT IV	12 hours
Travel, Identity, and Self-Discovery - Travel as a metaphor for identity formation. - Gendered perspectives in travel writing.	

- The blurred line between autobiography, memoir, and travelogue.
 Travel writing in the age of tourism and mobility.
 -Ecocriticism and travel: landscapes, environment, and sustainability.
 -Digital travel narratives and blogs in Hispanic contexts.

Suggested Readings:

1. Todorov, Tzvetan, *La conquista de América: El problema del otro*, Siglo XXI, Mexico, 1984
2. Gerbi, Antonello, *La disputa del Nuevo Mundo*, FCE, Mexico, 1982.
3. Mignolo, Walter, *The Darker Side of the Renaissance*, University Michigan Press, Ann Arbor, 1995
4. Carrera, Magali, *Imagining Identity in New Spain: Race, Lineage, and the Colonial Body*, University of Texas Press, Austin 2003
5. Kadir, Djelal, *Columbus and the Ends of the Earth*, U of Pennsylvania Press, Philadelphia, 1992.
6. Pagden, Anthony, *European Encounters with the New World*, Yale University Press, New Haven, 1993.
7. Rabasa, José. *Inventing America: Spanish Historiography and the Formation of Eurocentrism*, University of Oklahoma Press, Norman, 1993
8. Pellón, Gustavo. "Latin American Travel Writing: From Discovery to Global Tourism." *Revista Iberoamericana*, vol. 67, no. 196–197, 2001, pp. 63–78

Additional material will be provided by the Department.

Evaluation: The Internal assessment consists of marks secured in class tests, assignments/ presentations and attendance. The Continuous assessment will comprise of tutorials and attendance.

Some of the activities that may be done as component of tutorials are as follows:

- Assignments/Presentations.
- Literature review
- Book review
- Project activity (group)
- Research cum presentation
- Term Paper writing
- Group discussion

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

DSE 17: Exploring History and Memory in Hispanic Literature

Credit Distribution, Eligibility and Pre-requisites of the Course

Course Title & Code	Credits	Credit Distribution of the Course			Eligibility Criteria	Prerequisite of the Course
		Lecture	Tutorial	Practical/ Practice		
Exploring History and Memory in	04	3	1	0	As per the admission criteria	B2 Level in Spanish

Hispanic Literature						

Learning Objectives: - To examine how Spanish and Latin American writers engage with history, memory, and trauma. - To analyze literary strategies of remembrance, testimony, and rewriting of the past. - To explore the intersections of personal memory, collective memory, and national history. - To situate literary texts within broader debates on historiography, postcolonialism, New-historicism and cultural memory.	
Learning Outcomes: At the end of the semester, students: - will be able to identify and critically analyse major Spanish and Latin American texts that address history and memory. - will be able to apply theoretical frameworks (memory studies, postcolonial theory, trauma studies) to literary works. - will be able to understand the role of literature in shaping cultural and collective memory. - will be able to produce advanced research essays linking literary analysis with historical and theoretical perspectives.	
Syllabus:	
UNIT I	12 hours
Theoretical Frameworks of History and Memory -Concepts: sites of memory, collective memory, trauma, testimony. -Literature as a site of remembrance.	
UNIT II	12 hours
Spanish Literature and Historical Memory - Representations of war, revolution, and national trauma. - Literature as witness to historical upheavals. Postcolonial Memory in Latin American Literature - Colonialism, decolonization, and rewriting history. - Memory of slavery, empire, and cultural displacement, marginalization of indigenous communities	
UNIT III	12 hours
Memory, Trauma, and Testimony in Latin America - Literature of genocide, exile, and survival. - Testimonial writing and the ethics of memory.	
UNIT IV	9 hours
Contemporary Perspectives on History and Memory -Memory in the age of globalization and migration. -Transgenerational trauma and the politics of remembrance.	
Suggested Readings: - Assmann, Aleida. <i>Cultural Memory and Western Civilization: Functions, Media, Archives</i>. Cambridge: Cambridge University Press, 2011. - Nora, Pierre. <i>Les Lieux de mémoire</i>. Paris: Gallimard, 1984–1992 (selections). - Rothberg, Michael. <i>Multidirectional Memory: Remembering the Holocaust in the Age of Decolonization</i>. Stanford: Stanford University Press, 2009. - Beverly, John. <i>Testimonio: On the Politics of Truth</i>. University of Minnesota Press, 2004 - Bell, Catherine. <i>Memory, Narrative, and Postmemory in Latin American Literature</i>. Routledge, New York, 2018.	

6. Jelin, Elizabeth. *Los trabajos de la memoria*. Siglo XXI, Mexico, 2002
7. Llorente, Marina, Marcella Salvi & Aida Díaz de León (eds.), *Sitios de la memoria en España y Latinoamérica: trauma, política y resistencia*. Lexington Books, Maryland, 2015
8. Colmeiro, José F., *Memoria histórica e identidad cultural en la España democrática*, Vervuert/Iberoamericana, 2005
9. Ferrán, Ofelia, *Working Through Memory: Writing and Remembrance in Contemporary Spanish Narrative*, Bucknell University Press, 2007
10. Santos, Juliá(ed.), *Memoria de la guerra y del franquismo*. Taurus, Barcelona, 2006.
11. Jelin, Elizabeth, y Susana Kaufman (eds.), *Subjetividad y figuras de la memoria en América Latina*. Siglo XXI, Mexico, 2018.
12. Allier-Montañón, Eugenia, & Emilio Crenzel(eds.), *Las luchas por la memoria en América Latina: historia reciente y violencia política*. Siglo XXI, Mexico, 2015.
13. Franco, Jean. *Cruel Modernity*. Duke University Press, 2013.
14. Bilbija, Ksenija, & Leigh A. Payne (eds.), *Accounting for Violence: Marketing Memory in Latin America*. Duke University Press, 2011
15. Sánchez-Zapatero, Javier, & María Jesús Fraga (eds.), *Memoria y ficción en la literatura hispánica actual*. Peter Lang, 2014
16. Resina, Joan Ramon(ed.), *Disremembering the Dictatorship: The Politics of Memory in the Spanish Transition to Democracy*. Rodopi, Amsterdam, 2000

Primary Texts and additional readings would be suggested by the Department on the basis of the author chosen.

Evaluation: The Internal assessment consists of marks secured in class tests, assignments/ presentations and attendance. The Continuous assessment will comprise of tutorials and attendance. Some of the activities that may be done as component of tutorials are as follows:

- Assignments/Presentations.
- Literature review
- Book review
- Project activity (group)
- Research cum presentation
- Term Paper writing
- Group discussion

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

DSE 18: Introduction to Literary Translation

Credit Distribution, Eligibility and Pre-requisites of the Course

Course Title & Code	Credits	Credit Distribution of the Course			Eligibility Criteria	Prerequisite of the Course
		Lecture	Tutorial	Practical/ Practice		

Introduction to Literary Translation	04	3	1	0	As per the admission criteria	B2 Level in Spanish

Learning Objectives: - To introduce students to the history, theory, and practice of literary translation. - To explore key debates in translation studies: fidelity vs. creativity, domestication vs. foreignization, visibility of the translator. - To analyse case studies of translated works across genres (poetry, prose, drama). - To develop practical translation skills alongside critical reflection.	
Learning Outcomes: At the end of the semester, students: - will be able to demonstrate knowledge of major theories and approaches in literary translation. - will be able to critically evaluate translations in relation to cultural, historical, and linguistic contexts. - will be able to apply theoretical frameworks to practical translation exercises. - will be able to produce annotated translations that reflect awareness of stylistic, cultural, and ethical issues. - will be able to engage with debates on the politics of translation, including gender, postcolonialism, and globalization.	
Syllabus:	
UNIT I	9 hours
Foundations of Translation Studies -History of translation in Western and non-Western traditions. -Key concepts: equivalence, fidelity, adaptation.	
UNIT II	12 hours
Theories of Literary Translation -Structuralist and poststructuralist approaches. -Domestication vs. foreignization. -The translator's visibility.	
UNIT III	14 hours
Translation of Genres -Poetry: rhythm, sound, and untranslatability. -Prose: style, register, and cultural context. -Drama: performance, orality, and adaptation. Translation, Culture, and Power -Postcolonial translation studies. -Feminist translation practices. -Translation and world literature.	
UNIT IV	10 hours
Contemporary Perspectives and Practice -Digital tools and translation. -Globalization and translation flows. -Practical workshops: annotated translations, preparing glossaries	
Suggested Readings:	

Commented [VV1]: Maneesha, please add readings

1. Bassnett, Susan, and Harish Trivedi (eds.). *Post-Colonial Translation: Theory and Practice*. London: Routledge, 1999.
2. Bassnett, Susan. *Translation Studies*. 4th ed. London: Routledge, 2014.
3. Benjamin, Walter. "The Task of the Translator." In *Illuminations*, trans. Harry Zohn. New York: Schocken, 1968.
4. Boase-Beier, Jean, Lina Fisher, and Hiroko Furukawa (eds.). *The Palgrave Handbook of Literary Translation*. London: Palgrave Macmillan, 2018.
5. Cronin, Michael. *Translation and Globalization*. London: Routledge, 2003.
6. Eco, Umberto. *Experiences in Translation*. Toronto: University of Toronto Press, 2001.
7. Hermans, Theo (ed.). *The Manipulation of Literature: Studies in Literary Translation*. London: Croom Helm, 1985.
8. Holmes, James S. *Translated! Papers on Literary Translation and Translation Studies*. Amsterdam: Rodopi, 1988.
9. Lefevere, André. *Translating Literature: Practice and Theory in a Comparative Literature Context*. New York: Modern Language Association, 1992.
10. Munday, Jeremy. *Introducing Translation Studies: Theories and Applications*. 5th ed. London: Routledge, 2022.
11. Spivak, Gayatri Chakravorty. "The Politics of Translation." In *Outside in the Teaching Machine*. New York: Routledge, 1993.
12. Venuti, Lawrence (ed.). *The Translation Studies Reader*. 4th ed. London: Routledge, 2021.
13. Venuti, Lawrence. *The Translator's Invisibility: A History of Translation*. 2nd ed. London: Routledge, 2008.
14. Williams, Jenny, and Andrew Chesterman. *The Map: A Beginner's Guide to Doing Research in Translation Studies*. Manchester: St. Jerome, 2002.

Additional readings would be suggested by the Department.

Evaluation: The Internal assessment consists of marks secured in class tests, assignments/presentations and attendance. The Continuous assessment will comprise of tutorials and attendance. Some of the activities that may be done as component of tutorials are as follows:

- Assignments/Presentations.
- Literature review
- Book review
- Project activity (group)
- Research cum presentation
- Term Paper writing
- Group discussion

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

DSE 19: Advanced Research Methodology

Credit Distribution, Eligibility and Pre-requisites of the Course

Course Title & Code	Credits	Credit Distribution of the Course			Eligibility Criteria	Prerequisite of the Course
		Lecture	Tutorial	Practical/ Practice		

Advanced Research Methodology	04	03	01		As per the admission criteria	B2 Level in Spanish

Learning Objectives - To understand and apply diverse research paradigms in literary and cultural analysis. - To design ethically sound, theoretically informed research projects. - To critically evaluate sources, archives, and digital tools. - To engage with interdisciplinary methods, including comparative and intermedial approaches.	
Learning Outcomes At the end of the semester, students will: - be able to demonstrate mastery of advanced research tools and methodologies in Hispanic Studies. - be able to critically engage with theoretical frameworks (postcolonialism, memory studies, cultural studies, critical discourse analysis, gender theory, narratology, translation theory, digital humanities, didactic studies). - be able to design and execute a research project with appropriate methodology and documentation. - Be able to produce a research proposal with clear objectives, methodology, and theoretical framework. - be able to produce scholarly writing that meets academic standards of rigor, citation, and originality. - be able to present research findings effectively in both oral and written formats.	
Syllabus:	
UNIT I	12 hours
- Theoretical Foundations of Research in Hispanic Studies - Research paradigms: qualitative, comparative, interdisciplinary. - Theoretical frameworks: postcolonial theory, memory studies, narratology, gender studies, translation studies, media studies and didactic studies. - Ethics of research in literary and cultural studies.	
UNIT II	12 hours
Methodologies in Practice - Textual analysis: close reading, intertextuality, narratology - Cultural analysis: semiotics, ethnography, visual culture - Comparative frameworks: transnational, diasporic, multilingual - Fieldwork and interviews in cultural studies - Material Culture and Affect Theory	
UNIT III	10 hours
Research Tools, Methods, and Documentation - Bibliographical research: catalogues, databases, archives. - Citation styles (MLA, Chicago, APA) and bibliographic management tools (Zotero, EndNote). - Corpus building and textual analysis (close reading, discourse analysis, digital tools). Comparative and interdisciplinary approaches (linking literature with history, sociology, linguistics).	
UNIT IV	11 hours
Practical Research Workshop - Formulating research questions and hypotheses. - Tools for Literature survey	

- Identifying research gap
- Designing a research proposal (objectives, methodology, bibliography).
- Annotated bibliography and literature review writing.

Suggested Readings:

1. Assmann, Aleida. *Cultural Memory and Western Civilization: Functions, Media, Archives*. Cambridge: Cambridge University Press, 2011.
2. Bhabha, Homi K. *The Location of Culture*. London: Routledge, 1994.
3. Martínez, Alfredo. *La investigación literaria: teoría y práctica*. Editorial Trotta, Madrid 2010.
4. González Echevarría, Roberto. *The Voice of the Masters: Writing and Authority in Modern Latin American Literature*. University of Texas Press, Austin, 1985.
5. Booth, Wayne C., Gregory G. Colomb, and Joseph M. Williams. *The Craft of Research*. 4th ed. Chicago: University of Chicago Press, 2016.
6. Eagleton, Terry. *Literary Theory: An Introduction*. 2nd ed. Oxford: Blackwell, 1996.
7. Eco, Umberto. *How to Write a Thesis*. Cambridge, MA: MIT Press, 2015 (orig. 1977).
8. Gibaldi, Joseph. *MLA Handbook for Writers of Research Papers*. 9th ed. New York: MLA, 2021.
9. Hutcheon, Linda. *A Poetics of Postmodernism: History, Theory, Fiction*. New York: Routledge, 1988.
10. Machi, Lawrence A., and Brenda T. McEvoy. *The Literature Review: Six Steps to Success*. 3rd ed. Thousand Oaks: Corwin, 2016.
11. Rockwell, Geoffrey, and Stéfan Sinclair. *Hermeneutica: Computer-Assisted Interpretation in the Humanities*. Cambridge, MA: MIT Press, 2016.
12. Said, Edward. *Orientalism*. New York: Vintage, 1979.
13. Turabian, Kate L. *A Manual for Writers of Research Papers, Theses, and Dissertations*. 9th ed. Chicago: University of Chicago Press, 2018.

Additional material may be provided by the Department.

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

Dissertation/ Academic Projects/ Entrepreneurship (6 credits)

Semester IV

DSC 9: Evolution of a Genre: Theatre

Credit Distribution, Eligibility and Pre-requisites of the Course

Course Title & Code	Credits	Credit Distribution of the Course			Eligibility Criteria	Prerequisite of the Course
		Lecture	Tutorial	Practical/ Practice		

Evolution of a Genre: Theatre	04	3	1	0	As per the admission criteria	B2 Level in Spanish

Learning Objectives: - To trace the historical development of Spanish and Latin American theatre from the classical period to the present. - To analyse key dramatic texts in their cultural, political, and aesthetic contexts. - To explore the role of theatre as a medium of social critique, identity formation, and cultural memory. - To engage with theoretical approaches to drama and performance.	
Learning Outcomes: At the end of the semester, students: - will be able to demonstrate knowledge of major playwrights and movements in Spanish and Latin American theatre. - will be able to critically analyse dramatic texts using literary and performance theory. - will be able to understand the intersections of theatre with history, politics, and postcolonial identity. - will be able to compare Spanish canonical theatre with Latin American reappropriations and innovations.	
Syllabus:	
UNIT I	12 hours
Theatrical genres of the medieval period Classical Spanish Theatre - The rise of Spanish classical drama in the Golden Age. - Rules of tragedy and comedy: unity, decorum, and catharsis.	
UNIT II	9 hours
Enlightenment and Romantic Theatre - Theatre as a space of critique and reform. - The role of theatre in shaping public opinion.	
UNIT III	12 hours
Modern Spanish Theatre - Symbolism, avant-garde, and the Theatre of the Absurd. - Existentialism and postwar theatre.	
UNIT IV	12 hours
Latin American Theatre - Theatre as a tool of resistance, memory, and cultural affirmation. - Oral traditions and performance in Latin American contexts. Contemporary Latin American Theatre and Performance - Migration, exile, memory and identity on stage. - Hybrid forms: slam, performance poetry, and experimental theatre.	
Suggested Authors: Lope de Vega, Miguel de Cervantes, Calderón de la Barca, Tirso de Molina, Sor Juana Inés de la Cruz, José Zorrilla, Manuel Tamayo y Baus, Leandro Fernández de Moratín, Jacinto Benavente, Ramón María del Valle-Inclán, Federico García Lorca, Antonio Buero Vallejo, Alfonso Sastre, Fernando Arrabal, Max Aub, José Luis Alonso de Santos, Laura Ripoll, Isidora Aguirre, Mario Benedetti, Ariel Dorfman, Luis Cano, etc.	
Suggested Readings:	

1. Allison, John. *A Spanish Theatre Reader: A Comprehensive Anthology of Dramatic Literature*. Bucknell University Press, 2017.
 2. Bravo, Francisco, and María Francisca Vilches de Frutos. *Teatro en España: Siglos XX y XXI*. Cátedra, Madrid, 2018.
 3. Delgado, María M., and David T. Gies (ed.), *A Companion to Spanish Theatre*. Tamesis, Suffolk, 2007.
 4. Profeti, Maria Grazia. *El teatro español del Siglo de Oro*. Castalia, 2002.
 5. Baggaley, David. *Theatre and Dictatorship in Francoist Spain*. Palgrave, London, 2020.
 6. Bixler, Jacqueline E., *Hispanic Theater: Southern Cone Dramatists*. Maxwell Macmillan, London, 1994.
 7. Bixler, Jacqueline E. *Remaking the Plays of Treason: Latin American Theater and the Politics of Memory*. Bucknell University Press, 2012.
 8. Delgado, María M., and Catherine Boyle (eds.), *Theatre in Latin America: Performance, Politics and Affect*. Cambridge University Press, 2017.
 9. Taylor, Diana. *The Archive and the Repertoire: Performing Cultural Memory in the Americas*. Duke University Press, 2003.
 10. Villegas, Juan, editor. *El teatro en América Latina*. Casa de las Américas, Habana, 1984.
- Additional material may be provided by the Department.

Evaluation: The Internal assessment consists of marks secured in class tests, assignments/presentations and attendance. The Continuous assessment will comprise of tutorials and attendance. Some of the activities that may be done as component of tutorials are as follows:

- Assignments/Presentations.
- Literature review
- Book review
- Project activity (group)
- Research cum presentation
- Term Paper writing
- Group discussion

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

DSC 10: Evolution of a Genre: Poetry

Credit Distribution, Eligibility and Pre-requisites of the Course

Course Title & Code	Credits	Credit Distribution of the Course			Eligibility Criteria	Prerequisite of the Course
		Lecture	Tutorial	Practical/ Practice		
Evolution of a Genre – Poetry	04	3	1	0	As per the admission criteria	B2 Level in Spanish

Learning Objectives: • To trace the evolution of Spanish and Latin American poetry from the Renaissance to the contemporary period. • To analyse poetic forms, themes, and innovations across different historical and cultural contexts. • To explore the intersections of poetry with politics, identity, memory, and postcolonial discourse. • To engage with theoretical approaches to poetics and literary analysis.	
Learning Outcomes: At the end of the semester, students: • will develop an understanding of the specificities of the genre. • will be able to apply various tools to analyse poetic texts • will become familiar with the historical evolution of the genre. • will be able to identify characteristics of specific poetic forms. • will read the major poets of Hispanic literature.	
Syllabus:	
UNIT I	6 hours
Introduction to Poetics Characteristics of poetic forms of the Medieval period. Suggested authors/works: El cantar de Mio Cid (fragmentos), Juan Ruiz- Arcipreste de Hita, Mester de Clericía	
UNIT II	12 hours
Study and analysis of poetic texts from the Renaissance period Suggested authors: Garcilaso de la Vega, Fray Luis de León, San Juan de la Cruz, Santa Teresa de Ávila, Fernando de Herrera, etc. Study and analysis of poetic texts from the Baroque Period Suggested authors: Luis de Góngora, Francisco de Quevedo, Baltasar Gracián, Sor Juana Inés de la Cruz, Lope de Vega, etc.	
UNIT III	12 hours
Study and analysis of poetic texts from the XVIII Century Suggested authors: Ignacio de Luzán, Juan Meléndez Valdés, Gaspar Melchor de Jovellanos, Andrés Bello, José Joaquín Olmedo etc. Study and analysis of poetic texts from the XIX Century Suggested authors: Gustavo Adolfo Bécquer, José de Espronceda, Rosalía de Castro, Carolina Coronado, Ramón de Campoamor, Emilia Pardo Bazán, Esteban Echeverría, José Martí, José Asunción Silva Julián del Casal, etc.	
UNIT IV	15 hours
Study and analysis of poetic texts from the XX and XXI Centuries Suggested authors: SPAIN - Antonio Machado, Miguel de Unamuno (Generación del 98), Juan Ramón Jiménez (Novecentismo), Federico García Lorca, Rafael Alberti, Jorge Guillén, Vicente Aleixandre (Generación del 27), Blas de Otero, Gabriel Celaya, Juan Agustín Goytisolo (Generación del 50), Ana Rossetti, Leopoldo María Panero, (Contemporary), etc. LATIN AMERICA - Rubén Darío, Delmira Agustini, Octavio Paz, Jorge Luis Borges, Juan Gelman, Vicente Huidobro, Gabriela Mistral, Pablo Neruda, César Vallejo, Nicanor Parra, Juana de Ibarbourou, Nicolás Guillén, Ernesto Cardenal, Gioconda Belli, etc.	
Suggested Readings: 1. Alvar, Carlos. <i>La poesía medieval castellana</i>. Ediciones Akal, 1995 2. López Estrada, Fernando. <i>La lírica medieval castellana: del mester de clerecía al renacimiento</i>. Castalia, 2002. 3. Menéndez Pidal, Ramón. <i>Orígenes de la poesía castellana</i>. Espasa Calpe, 1960	

4. Kallendorf, Craig. *A Companion to Spanish Golden Age Literature*. Tamesis, 2012
5. Alonso, Jesús. *La poesía renacentista española: Teoría y práctica*. Castalia, 1995
6. Domínguez, Joaquín. *El Siglo de Oro: Teoría y crítica de la poesía española*. Gredos, 1988.
7. Borrás, Vicente. *Teoría de la literatura española del siglo XIX*. Ariel, 1995
8. Sánchez Blasco, Antonio. *Romanticismo español: Teoría y práctica poética*. Gredos, 1981.
9. Dávalos, Antonio. *Historia de la poesía latinoamericana: Siglo XX*. Fondo de Cultura Económica, 1992
10. Franco, Jean. *The Modern Culture of Latin America: The Poetic Tradition*. University of Texas Press, 1992.
11. Williams, Raymond Leslie. *Twentieth-Century Latin American Poetry: A Critical Anthology*. University of Texas Press, 1982.
12. Williams, Raymond Leslie. *Vanguardismo y poesía latinoamericana: teoría y práctica*. University of Texas Press, 1995.
13. Astorga, Rodrigo. *Pablo Neruda: Poética y política*. Editorial Universitaria, 2001.
14. Baker, Geoffrey. *Nicolás Guillén and the Dialectics of Cuban Poetry*. University of Florida Press, 1997.
15. Acevedo, Miguel. *Nicanor Parra: Poesía, antipoesía y crítica social*. Editorial Universitaria, 2005.

Additional material may be provided by the Department.

Evaluation: The Internal assessment consists of marks secured in class tests, assignments/ presentations and attendance. The Continuous assessment will comprise of tutorials and attendance. Some of the activities that may be done as component of tutorials are as follows:

- Assignments/Presentations.
- Literature review
- Book review
- Project activity (group)
- Research cum presentation
- Term Paper writing
- Group discussion

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

DSE 20: Methodology of Teaching Spanish as a Foreign Language: Theory and Practice-2

Credit Distribution, Eligibility and Pre-requisites of the Course

Course Title & Code	Credits	Credit Distribution of the Course			Eligibility Criteria	Prerequisite of the Course
		Lecture	Tutorial	Practical/ Practice		
Methodology of Teaching Spanish as a Foreign	04	3	1	0	As per the admission criteria	B2 Level in Spanish

Language: Theory and Practice-2						

Learning Objectives:	
• To introduce students to the theoretical foundations of teaching Spanish as a foreign language (FLE). • To familiarize students with major methodological approaches (grammar-translation, direct method, communicative, task-based, Flipped Classroom). • To develop skills in designing curricula, lesson plans, and assessment tools for FLE. • To integrate intercultural, plurilingual, and digital perspectives into teaching practice. • To critically evaluate classroom practices through observation, reflection, and research.	
Learning Outcomes:	
At the end of the semester, students:	
• will be able to demonstrate knowledge of the history and evolution of FLE methodologies. • will be able to apply communicative and task-based approaches in classroom contexts. • will be able to design and implement effective teaching sequences adapted to learner needs. • will be able to critically assess teaching materials and adapt them for diverse contexts. • will be able to incorporate intercultural competence and digital tools into FLE pedagogy.	
Syllabus:	
UNIT I	9 hours
Foundations of FLE Didactics	
- History of FLE teaching methodologies. - Key concepts: langue étrangère vs. langue seconde, acquisition vs. learning. - The role of CEFR (Cadre européen commun de référence pour les langues).	
UNIT II	12 hours
Methodological Approaches	
- Grammar-translation, direct method, audio-oral, communicative approach. - The action-oriented approach and task-based learning.	
UNIT III	12 hours
Classroom Practice and Pedagogical Tools	
- Lesson planning, sequencing, and scaffolding. - Teaching grammar, vocabulary, oral and written skills. - Use of authentic documents and multimodal resources.	
UNIT IV	12 hours
Intercultural and Plurilingual Perspectives	
- Intercultural competence in FLE. - Plurilingualism and mediation. - Teaching Spanish in multicultural classrooms.	
Assessment: formative, summative, self-assessment.	
- ICT and digital tools in FLE teaching. - Current trends: blended learning, online platforms, multimodal literacy.	
Suggested Readings:	
1. Alderson, J. Charles, and Lyle F. Bachman (eds.). <i>Assessing Foreign Language Proficiency: Theories and Practice</i>. Reading: Addison-Wesley, 2000. 2. Chapelle, Carol A., and Sauro, Shannon (eds.). <i>The Handbook of Technology and Second Language Teaching and Learning</i>. Hoboken: Wiley-Blackwell, 2017. 3. Consejo de Europa. <i>Marco Común Europeo de Referencia para las Lenguas: Aprendizaje, enseñanza, evaluación</i>. Editorial del Consejo de Europa, 2002.	

4. Davies, Patricia, and Brinton Donna. *Teaching Foreign Languages in the Classroom: Methodology and Practice*. Routledge, 2016.
 5. Gómez, Juan. *Enseñanza del español: enfoque comunicativo y competencias interculturales*. Editorial Universitaria, 2012
 6. Pavesi, María. *Aprender y enseñar español como lengua extranjera: teoría y práctica*. Ediciones SM, 2008.
 7. Richards, Jack C., and Theodore S. Rodgers. *Approaches and Methods in Language Teaching*. 3rd ed., Cambridge University Press, 2014.
 8. García, Pilar. *Competencia comunicativa en la enseñanza del español: teoría y estrategias didácticas*. Editorial Universidad de Granada, 2010.
 9. Littlewood, William. *Enseñanza comunicativa de lenguas: fundamentos y práctica*. Cambridge University Press, 1981.
 10. Lázaro, José, y María Paredes. *Interculturalidad y didáctica del español como lengua extranjera*. Editorial Universidad de Salamanca, 2015.
 11. Savignon, Sandra J. *Competencia comunicativa: teoría y práctica en el aula*. McGraw-Hill, 1997.
 12. Kramsch, Claire. *Lengua y cultura*. Oxford University Press, 1998.
 13. Nunan, David. *Enseñanza de lenguas basada en tareas*. Cambridge University Press, 2004.
- Additional readings would be suggested by the Department on the basis of the author chosen.

Evaluation: The Internal assessment consists of marks secured in class tests, assignments/ presentations and attendance. The Continuous assessment will comprise of tutorials and attendance. Some of the activities that may be done as component of tutorials are as follows:

- Assignments/Presentations.
- Literature review
- Book review
- Project activity (group)
- Research cum presentation
- Term Paper writing
- Group discussion

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

DSE 21: Introduction to Technical and Scientific Translation

Credit Distribution, Eligibility and Pre-requisites of the Course

Course Title & Code	Credits	Credit Distribution of the Course			Eligibility Criteria	Prerequisite of the Course
		Lecture	Tutorial	Practical/ Practice		
Introduction to Technical and Scientific Translation	04	3	1	0	As per the admission criteria	B2 Level in Spanish

Learning Objectives: • To introduce students to the principles and practices of technical and scientific translation (Spanish↔ other languages). • To familiarize students with specialized terminology, style, and discourse conventions in scientific and technical texts. • To develop skills in using translation tools (terminology databases, CAT tools, corpora). • To raise awareness of ethical, cultural, and communicative issues in technical and scientific translation. • To prepare students for professional practice in specialized translation domains.	
Learning Outcomes: At the end of the semester, students: • will be able to demonstrate knowledge of the main features of technical and scientific discourse. • will be able to translate specialized texts with accuracy, clarity, and terminological consistency. • will be able to use translation technologies and resources effectively. • will be able to critically evaluate translations in terms of readability, precision, and audience adaptation. • will be able to apply professional standards and ethical considerations in technical and scientific translation.	
Syllabus:	
UNIT I	9 hours
Foundations of Technical and Scientific Translation - Definition, scope, and challenges of specialized translation. - Characteristics of scientific and technical discourse (clarity, conciseness, objectivity). - Introduction to terminology management.	
UNIT II	12 hours
Scientific Discourse and Terminology -Structure of scientific articles, reports, and patents. -Terminology extraction and management. -Standardization and international scientific communication.	
UNIT III	12 hours
Technical Texts and Genres - Manuals, technical specifications, product documentation. - Translation of instructions, safety notices, and standards. - Style and register in technical writing.	
UNIT IV	12 hours
Tools and Technologies - Computer-Assisted Translation (CAT) tools. - Corpora, terminology databases, and machine translation. - Quality assurance and revision strategies. Professional Practice and Ethics -The translator's role in scientific communication. -Ethical issues: confidentiality, accuracy, responsibility. -Case studies in medical, legal-technical, and environmental translation.	
Suggested Readings: 1. Bowker, Lynne. <i>Computer-Aided Translation Technology: A Practical Introduction</i>. Ottawa: University of Ottawa Press, 2002. 2. Byrne, Jody. <i>Scientific and Technical Translation Explained: A Nuts and Bolts Guide for Beginners</i>. Manchester: St. Jerome, 2012.	

3. Byrne, Jody. *Technical Translation: Usability Strategies for Translating Technical Documentation*. Dordrecht: Springer, 2006.
4. Cabré, Maria Teresa. *Terminology: Theory, Methods and Applications*. Amsterdam: John Benjamins, 1999.
5. Chesterman, Andrew. *Memes of Translation: The Spread of Ideas in Translation Theory*. Amsterdam: John Benjamins, 1997.
6. Delisle, Jean, Hannelore Lee-Jahnke, and Monique C. Cormier (eds.). *Terminologie de la traduction*. Amsterdam: John Benjamins, 1999.
7. Gouadec, Daniel. *Profession: Traducteur*. Paris: La Maison du Dictionnaire, 2002.
8. Hurtado Albir, Amparo. *Traduction et traductologie: Introduction à la traductologie*. Paris: Armand Colin, 2017.
9. Kenny, Dorothy. *Lexis and Creativity in Translation: A Corpus-Based Study*. Manchester: St. Jerome, 2001.
10. Montalt, Vicent, and Maria González Davies. *Medical Translation Step by Step: Learning by Drafting*. Manchester: St. Jerome, 2007.
11. Sager, Juan C. *Language Engineering and Translation: Consequences of Automation*. Amsterdam: John Benjamins, 1994.
12. Temmerman, Rita. *Towards New Ways of Terminology Description: The Sociocognitive Approach*. Amsterdam: John Benjamins, 2000.
13. Wright, Sue Ellen, and Gerhard Budin (eds.). *Handbook of Terminology Management*. Vol. 1. Amsterdam: John Benjamins, 1997.

Additional material may be provided by the Department

Evaluation: The Internal assessment consists of marks secured in class tests, assignments/ presentations and attendance. The Continuous assessment will comprise of tutorials and attendance. Some of the activities that may be done as component of tutorials are as follows:

- Assignments/Presentations.
- Literature review
- Book review
- Project activity (group)
- Research cum presentation
- Term Paper writing
- Group discussion

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

DSE 22: Engaging with 21st Century Hispanic Literature

Credit Distribution, Eligibility and Pre-requisites of the Course

Course Title & Code	Credits	Credit Distribution of the Course			Eligibility Criteria	Prerequisite of the Course
		Lecture	Tutorial	Practical/ Practice		
Engaging with 21 st Century	04	3	1	0	As per the admission criteria	B2 Level in Spanish

Hispanic Literature						

Learning Objectives - To introduce students to major trends, themes, and innovations in Spanish and Latin American literature since 2000. - To analyse how contemporary literature engages with globalization, migration, memory, identity, and new media. - To explore emerging genres (autofiction, micro-fiction, graphic novels, digital literature). - To situate contemporary works within broader cultural, political, and theoretical frameworks.	
Learning Outcomes At the end of the semester, students: - will be able to identify key authors, movements, and genres of 21st-century Spanish and Latin American literature. - will be able to critically analyse texts in relation to themes of memory, migration, gender, and globalization. - will be able to apply contemporary literary and cultural theory to the study of recent works. - will be able to engage with interdisciplinary approaches (visual culture, digital humanities, postcolonial studies). - will be able to produce research essays and presentations demonstrating advanced critical engagement with contemporary literature.	
Syllabus:	
UNIT I	9 hours
Autofiction and Life-Writing - The rise of autofiction and hybrid forms of self-narration. - Memory, subjectivity, and collective history.	
UNIT II	12 hours
Migration, Exile, and Transnational Identities - Literature of displacement, diaspora, and transcultural encounters. - Voices from Latin America, Chicano and Latinx Literature.	
UNIT III	12 hours
Memory, Trauma, and Postcolonial Rewriting - Literature as testimony and rewriting of history. - Postcolonial memory and intergenerational trauma.	
UNIT IV	12 hours
New Genres and Media - Graphic novels, microfiction, and digital literature. - Literature in dialogue with visual and digital culture. - Globalization, Ecology, and the Future of Literature - Literature and ecological crisis. - Global Hispanic literature and the concept of littérature-monde.	
Suggested Readings: - Fitz, Karina. <i>Narrativas de la diáspora en América Latina: Memoria, migración e identidad</i>. Madrid: Iberoamericana, 2022. - Rivera, Raquel. <i>Voces transculturales: Migración y literatura latinoamericana</i>. Mexico City: Fondo de Cultura Económica, 2018.	

3. Alvear, Stalin, *Trashumantes en busca de otra vida*, Quito: Libresa, 2012.
4. Bush, Matthew, and Tania Gentic, editors. *Technology, Literature, and Digital Culture in Latin America: Mediatized Sensibilities in a Globalized Era*. New York: Routledge, 2016.
5. Gómez, Verónica Paula; Fernández Bados, Ezequiel; Meza, Nohelia, eds. "La literatura digital latinoamericana en la encrucijada de la crítica literaria en el siglo XXI." *Estudios de Teoría Literaria – Revista digital: artes, letras y humanidades*, dossier n.º 30 (2020). <https://fh.mdp.edu.ar/revistas/index.php/etl/article/view/7567>
6. Garrard, Greg. *Ecocriticism*. 2nd ed. London: Routledge, 2012

Additional readings would be suggested by the Department on the basis of the issue chosen.

Evaluation: The Internal assessment consists of marks secured in class tests, assignments/presentations and attendance. The Continuous assessment will comprise of tutorials and attendance. Some of the activities that may be done as component of tutorials are as follows:

- Assignments/Presentations.
- Literature review
- Book review
- Project activity (group)
- Research cum presentation
- Term Paper writing
- Group discussion

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

DSE 23: Popular genres in Hispanic Literature

Credit Distribution, Eligibility and Pre-requisites of the Course

Course Title & Code	Credits	Credit Distribution of the Course			Eligibility Criteria	Prerequisite of the Course
		Lecture	Tutorial	Practical/ Practice		
Popular genres in Hispanic Literature	04	3	1	0	As per the admission criteria	B2 Level in Spanish

Learning Objectives:

- To introduce students to the study of popular genres in Spanish and Latin American contexts (detective fiction, science fiction, chanson, comics, popular theatre).
- To analyze how popular literature reflects cultural, social, and political realities.
- To explore the intersections between "high" literature and mass culture.
- To examine Francophone popular forms as sites of resistance, identity, and creativity.

Learning Outcomes: At the end of the semester, students: • will be able to identify and critically analyze major genres and authors of popular Spanish and Latin American literature. • will be able to understand the historical development of popular forms from the 19th century to the present. • will be able to apply cultural and literary theory to the study of mass and popular texts. • will be able to compare Spanish and Latin American popular genres with global popular culture.	
Syllabus:	
UNIT I	9 hours
Introduction to Popular Literature -Defining “popular” vs. “canonical” literature. -The rise of mass publishing in 19th-century Spain and Latin American states.	
UNIT II	12 hours
Detective Fiction and Serial Narratives	
UNIT III	12 hours
Speculative Function and Fantasy	
UNIT IV	12 hours
Oral traditions, songs, Comics, Slam, and Contemporary Popular Culture	
Suggested Readings: 1. Barthes, Roland. <i>Mythologies</i>. Translated by Annette Lavers, Hill and Wang, 1972. 2. Aullón de Haro, Pedro. <i>Idea de la literatura y teoría de los géneros literarios</i>. Salamanca: Universidad de Salamanca, 2016. 3. García Canclini, Néstor. <i>Culturas híbridas: Estrategias para entrar y salir de la modernidad</i>. Buenos Aires: Paidós, 2000 4. García, Marta. <i>La novela popular hispánica: Géneros, circulación y recepción</i>. Barcelona: Anthropos, 2012. 5. Jiménez, Rosa María. <i>Narrativa popular y literatura urbana: España y América Latina contemporánea</i>. Madrid: Ediciones Cátedra, 2020. 6. López, José María. <i>Literatura popular y sociedad en España contemporánea</i>. Madrid: Editorial Síntesis, 2005. 7. López, José María. <i>Literatura popular y sociedad en España contemporánea</i>. Madrid: Editorial Síntesis, 2005. Additional material will be provided by the Department.	
Evaluation: The Internal assessment consists of marks secured in class tests, assignments/ presentations and attendance. The Continuous assessment will comprise of tutorials and attendance. Some of the activities that may be done as component of tutorials are as follows: • Assignments/Presentations. • Literature review • Book review • Project activity (group) • Research cum presentation • Term Paper writing • Group discussion Note: Examination scheme and mode shall be as prescribed by the Examination Branch, University of Delhi, from time to time.	

DSE 24: Advanced Thematic Studies in Spanish & Latin American Literature

Credit Distribution, Eligibility and Pre-requisites of the Course

Course Title & Code	Credits	Credit Distribution of the Course			Eligibility Criteria	Prerequisite of the Course
		Lecture	Tutorial	Practical/ Practice		
Advanced Thematic Studies in Spanish and Latin American Literature	04	3	1	0	As per the admission criteria	B2 Level in Spanish

Learning Objectives:

- To study of a particular theme along with the narrative and cultural and literary strategies involved. A new theme is chosen every year.
- To develop analytical skills to study a literary theme.
- To develop the capacity to distinguish between theme and motif in Literature.
- To develop an understanding of critical issues related to the chosen theme.

Learning Outcomes:

At the end of the semester, students:

- will be able to understand the theme along with the narrative, cultural and literary strategies involved.
- will be able to critically engage with various aspects involved to analyse the theme.
- will be able to analyse a variety of narrative and generic techniques to represent the same theme.

Syllabus:

UNIT I	12 hours
Study of the theoretical questions related to the theme	
UNIT II	12 hours
Study and analysis of literary texts that are based on the theme	
UNIT III	12 hours
Study of the formal devices deployed to depict the theme	
UNIT IV	9 Hours
Comparative analysis of the studied texts	

Suggested themes:

Autobiography, Travel and Migration, Diversity and Unity in Multicultural Societies, Narrative Spaces, Popular Fiction, Literature and history, Urban spaces and cityscapes, India in other Literature, Experimental Literature, Imaginary Homelands, Life Writing, Places in Literature, Literary Islands, Corporeality, or other similar themes. The theme will be announced at the beginning of the academic year.

Suggested Readings:

1. Bennett, Andrew, and Nicholas Royle. <i>An Introduction to Literature, Criticism and Theory</i>. Harlow: Pearson Education Limited. 2009 2. Barthes, R., Kayser, W., Booth, W., Hamon, P. <i>Poétique du récit</i>, Editions du Seuil, Paris, 1977. 3. Waugh, Patricia. <i>Literary Theory and Criticism: An Oxford Guide</i>. Oxford: OUP, 2006 Readings would be suggested by the Department on the basis of the theme chosen. Additional material may be provided by the Department.
Evaluation: The Internal assessment consists of marks secured in class tests, assignments/ presentations and attendance. The Continuous assessment will comprise of tutorials and attendance. Some of the activities that may be done as component of tutorials are as follows: • Assignments/Presentations. • Literature review • Book review • Project activity (group) • Research cum presentation • Term Paper writing • Group discussion Note: Examination scheme and mode shall be as prescribed by the Examination Branch, University of Delhi, from time to time.

Dissertation/ Academic Projects/ Entrepreneurship (6 credits)

MASTER OF ARTS (GERMAN STUDIES)

**COURSES FOR ONE-YEAR PG (GERMAN STUDIES) PROGRAMME
(BASED ON NEP-2020)**

Semester I and II

Structure 3 (Level 6.5): Research



**DEPARTMENT OF GERMANIC & ROMANCE STUDIES
FACULTY OF ARTS
UNIVERSITY OF DELHI
DELHI-110007**

**W.E.F FROM JULY 2025 AS PER PGCF
BASED ON NEP-2020**

Courses for One-Year PG (German Studies) Programme

1st Year (Semesters 1& 2) of PG curricular structure for 1-year PG Programme with only Research

Structure 3 (Level 6.5): Research

Semesters I& II

Total: 22 Credits

Programme Eligibility

4 Years B.A (Hons.) in German with research

4 Years B.A (Prog.) with Major in German

Semester-I

Credit 22

Discipline Specific Course (DSC): Credits 4

Course Title	Credits
DSC-7: Perspectives in Theory and Criticism	4

Discipline-Specific Elective (DSE) - Any 01 from pool: Credits 4

Course Title	Credits
DSE 14 - Literature and Migration	4
DSE 15 - New Literary Genres	4
DSE 16 - Travel Writing	4
DSE 17 - Exploring History and Memory through German Literature	4
DSE 18 - Introduction to Literary Translation	4

Skill-Based Courses (SBC) - 02 from the pool: Credits 4

Course Title	Credits
Advanced Research Tools in German Studies	2
Advanced Research Methodology	2

Dissertation/ Academic Project: Credits 10

Semester-II

Credit 22

Discipline-Specific Elective (DSE) - Any 01 from pool : Credits 4

Course Title	Credits
DSE 19 - Evolution of a Genre: Theatre	4
DSE 20 - Evolution of a Genre: Poetry	4
DSE 21 - Methodology of Teaching German as a Foreign Language: Theory and Practice-2	4
DSE 22 - Introduction to Technical and Scientific Translation	4

DSE 23 - Engaging with 21st Century German Literature	4
DSE 24 - Popular genres in German Literature	4
DSE 25 - Advanced Thematic Studies in German Literature	4

Skill-Based Courses (SBC) - 01: Credits 2

Course Title	Credits
Techniques of Research Writing	2

Dissertation/ Academic Project: Credits 16

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Semester I**Credits 22****DSC-7: Perspectives in Theory & Criticism****Credit Distribution, Eligibility and Pre-requisites of the Course**

Course Title & Code	Credits	Credit Distribution of the Course			Eligibility Criteria	Prerequisite of the Course
		Lecture	Tutorial	Practical/ Practice		
Perspectives in Theory & Criticism	04	3	1	0	As per the admission criteria	B2 Level in German

Learning Objectives:

- To introduce students to the major schools of literary theory and criticism from antiquity to the present.
- To develop critical skills for analyzing texts through multiple theoretical frameworks.
- To situate literary theory within broader intellectual, cultural, and historical contexts.
- To encourage comparative and interdisciplinary approaches to literature.

Learning Outcomes:

At the end of the semester, students:

- will be able to demonstrate knowledge of key theoretical movements and thinkers in literary criticism.
- will be able to apply theoretical frameworks (structuralist, poststructuralist, feminist, postcolonial, etc.) to literary texts.
- will be able to critically evaluate the strengths and limitations of different critical perspectives.
- Will be able to engage with primary theoretical texts and secondary scholarship in a scholarly manner.
- Will be able to produce advanced research essays that integrate theory and textual analysis.

Syllabus:**UNIT I****9 hours**

Introduction: Definitions of literary and cultural theory

Difference between Theory and Criticism

A historical overview of literary theory: from the Greek and Roman origins to Romantic aesthetics: imagination, genius, and subjectivity, as well as Realism and the rise of historical/philological criticism.

UNIT II**12 hours**

Emergence of Critical Theory:

-Socio-historical Criticism and commentary -Freud, Lacan, and psychoanalytic criticism. -Feminist interventions: gender, language, and representation.	
UNIT III	12 hours
Structuralism and Poststructuralism -Saussurean linguistics and structuralist narratology. -Derrida, deconstruction, and the critique of logocentrism. -Barthes and the “death of the author.” -Foucault’s Order of Discourse	
UNIT IV	12 hours
-Postcolonial critique: hybridity, subalternity, empire. -Decoloniality -Cultural studies: popular culture, identity, and power. -Ecocriticism and new directions in theory.	
Suggested Readings: 1. Aristotle. <i>Poetics</i>. Trans. Malcolm Heath. London: Penguin Classics, 1996. 2. Assmann, Jan. <i>Das kulturelle Gedächtnis: Schrift, Erinnerung und politische Identität in frühen Hochkulturen</i>. CH Beck, 2025. 3. Barthes, Roland. <i>Image-Music-Text</i>. Trans. Stephen Heath. New York: Hill and Wang, 1977. 4. Bhabha, Homi K. <i>The Location of Culture</i>. London: Routledge, 1994. 5. Coleridge, Samuel Taylor. <i>Biographia Literaria</i>. Ed. James Engell and W. Jackson Bate. Princeton: Princeton University Press, 1983. 6. Derrida, Jacques. <i>Of Grammatology</i>. Trans. Gayatri Chakravorty Spivak. Baltimore: Johns Hopkins University Press, 1976. 7. Eagleton, Terry. <i>Literary Theory: An Introduction</i>. 2nd ed. Minneapolis: University of Minnesota Press, 1996. 8. Freud, Sigmund. <i>The Interpretation of Dreams</i>. Trans. James Strachey. New York: Basic Books, 2010 (original 1900). 9. Jung, Carl Gustav, Lilly Jung-Merker, and Elisabeth Rüd. <i>Die Archetypen und das kollektive Unbewusste</i>. Vol. 9. Olten: Walter, 1976. 10. Horace. <i>Ars Poetica</i>. In <i>Classical Literary Criticism</i>. Trans. D.A. Russell and M. Winterbottom. Oxford: Oxford University Press, 1989. 11. Lacan, Jacques. <i>Écrits: A Selection</i>. Trans. Alan Sheridan. New York: Norton, 1977. 12. Longinus. <i>On the Sublime</i>. Trans. W.H. Fyfe. Cambridge, MA: Harvard University Press (Loeb Classical Library), 1995. 13. Said, Edward. <i>Orientalism</i>. New York: Pantheon, 1978. 14. Saussure, Ferdinand de. <i>Course in General Linguistics</i>. Trans. Wade Baskin. New York: McGraw-Hill, 1966. 15. Selden, Raman, Peter Widdowson, and Peter Brooker. <i>A Reader’s Guide to Contemporary Literary Theory</i>. 5th ed. London: Routledge, 2005. 16. Showalter, Elaine. <i>A Literature of Their Own: British Women Novelists from Brontë to Lessing</i>. Princeton: Princeton University Press, 1977. 17. Spivak, Gayatri Chakravorty. <i>In Other Worlds: Essays in Cultural Politics</i>. New York: Routledge, 1987. 18. Waugh, Patricia (ed.). <i>Literary Theory and Criticism: An Oxford Guide</i>. Oxford: Oxford University Press, 2006. 19. Williams, Raymond. <i>Marxism and Literature</i>. Oxford: Oxford University Press, 1977.	

20. Wordsworth, William. *Preface to Lyrical Ballads* (1802). In *Wordsworth's Literary Criticism*. Ed. W.J.B. Owen. London: Routledge, 1974.

Additional material will be provided by the Department.

Evaluation: The Internal assessment consists of marks secured in class tests, assignments/presentations and attendance. The Continuous assessment will comprise of tutorials and attendance. Some of the activities that may be done as component of tutorials are as follows:

- Assignments/Presentations.
- Literature review
- Book review
- Project activity (group)
- Research cum presentation
- Term Paper writing
- Group discussion

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

DSE 14: Literature and Migration

Credit Distribution, Eligibility and Pre-requisites of the Course

Course Title & Code	Credits	Credit Distribution of the Course			Eligibility Criteria	Prerequisite of the Course
		Lecture	Tutorial	Practical/ Practice		
Literature and Migration	04	3	1	0	As per the admission criteria	B2 Level in German

Learning Objectives:

- To explore the literary representations of migration, exile, and displacement in German context.
- To analyse how literature reflects and critiques historical, cultural, and political experiences of migration.
- To examine the intersections of identity, memory, language, and belonging in migrant narratives.
- To engage with theoretical frameworks (postcolonialism, diaspora studies, transnationalism) in relation to literary texts.

Learning Outcomes:

At the end of the semester, students:

- will be able to identify and critically analyse major German texts dealing with migration and displacement.
- will be able to apply theoretical perspectives (postcolonial, feminist, diasporic) to literary works.
- will be able to understand the historical and socio-political contexts of migration in in

German speaking countries, (Germany, Switzerland and Austria).	
Syllabus:	
UNIT I	10 hours
Theoretical Frameworks of Migration and Displacement - Concepts: exile, diaspora, hybridity, transculturalism. - Migration as a literary theme: memory, identity, and belonging.	
UNIT II	10 hours
Colonial and Postcolonial Displacements - Migration in colonial and postcolonial contexts. - Representations of forced displacement, exile, and cultural alienation.	
UNIT III	14 hours
Turkish-German Literature - Identity, marginalization, and cultural hybridity. Black German Literature - Migration, exile, and displacement in African context. - The role of memory, marginalization, and cultural survival. Literature from other marginalised ethnicities	
UNIT IV	11 Hours
Contemporary Perspectives and Transnational Identities - Migration in the 21st century: globalization, exile, and refugee crises. - Literature of second-generation immigrants and transnational identities.	
Suggested Readings:	
1. Appadurai, Arjun. <i>Modernity at Large: Cultural Dimensions of Globalization</i>. University of Minnesota P, 1996. 2. Assmann, Jan. <i>Das kulturelle Gedächtnis: Schrift, Erinnerung und politische Identität in frühen Hochkulturen</i>. C. H. Beck, 1992. 3. Bachmann-Medick, Doris. <i>Cultural Turns: Neuorientierungen in den Kulturwissenschaften</i>. Rowohlt, 2006 4. Bhabha, Homi K. <i>The Location of Culture</i>. London: Routledge, 1994. 5. Brah, Avtar. <i>Cartographies of Diaspora: Contesting Identities</i>. London: Routledge, 1996. 6. Clifford, James. <i>Routes: Travel and Translation in the Late Twentieth Century</i>. Cambridge, MA: Harvard University Press, 1997. 7. Foroutan, Naika. <i>Die postmigrantische Gesellschaft: Ein Versprechen der pluralen Demokratie</i>. transcript, 2019. 8. Hall, Stuart. <i>Cultural Identity and Diaspora</i>. In <i>Colonial Discourse and Post-Colonial Theory: A Reader</i>, eds. Patrick Williams and Laura Chrisman. London: Harvester Wheatsheaf, 1994, pp. 392–403. 9. Lionnet, Françoise. <i>Postcolonial Representations: Women, Literature, Identity</i>. Ithaca: Cornell University Press, 1995. 10. Rutherford, Jonathan (ed.). <i>Identity: Community, Culture, Difference</i>. London: Lawrence & Wishart, 1990. 11. Said, Edward. <i>Reflections on Exile and Other Essays</i>. Cambridge, MA: Harvard University Press, 2000. 12. Stewart, Lizzie. <i>Performing New German Realities: Turkish-German Scripts of Postmigration</i>. Palgrave Macmillan, 2021. 13. Yıldız, Erol, and Michael Weissenbacher, editors. <i>Handbuch Postmigrantische Perspektiven</i>. transcript, 2020. 14. Yıldız, Yasemin, and Michael Rothberg. <i>Memory Citizenship: Migrant Archives of Holocaust Remembrance in Contemporary Germany</i>. Germanic Review, vol. 90, no. 3, 2015, pp. 259-	

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Additional material may be provided by the Department.

Evaluation: The Internal assessment consists of marks secured in class tests, assignments/presentations and attendance. The Continuous assessment will comprise of tutorials and attendance. Some of the activities that may be done as component of tutorials are as follows:

- Assignments/Presentations.
- Literature review
- Book review
- Project activity (group)
- Research cum presentation
- Term Paper writing
- Group discussion

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

DSE 15: New Literary Genres

Credit Distribution, Eligibility and Pre-requisites of the Course

Course Title & Code	Credits	Credit Distribution of the Course			Eligibility Criteria	Prerequisite of the Course
		Lecture	Tutorial	Practical/ Practice		
New Literary Genres	04	3	1	0	As per the admission criteria	B2 Level in German

Learning Objectives:

- To introduce students to emerging and hybrid literary genres in contemporary German literature.
- To analyse how new genres reflect cultural, political, and technological transformations.
- To explore the intersections of literature with visual culture, digital media, and performance.
- To situate new genres within broader debates on postmodernism, globalization, and identity.
- To develop critical tools for analysing brevity, fragmentation, and multimodality in literature.

Learning Outcomes:

At the end of the semester, students:

- will be able to identify and critically analyse new and hybrid genres in German writing, such as autofiction, flash narratives, microstories, testimonial writing, and graphic novels.
- will be able to understand the socio-cultural and historical contexts that gave rise to these genres.
- will be able to apply theoretical frameworks (postmodernism, postcolonialism, media and

cultural studies) to contemporary texts. will be able to produce research essays and presentations that demonstrate advanced critical engagement with new literary forms.	
Syllabus:	
UNIT I	12 hours
Autofiction and Life-Writing - The rise of autofiction in late 20th-century German literature. - Blurring boundaries between autobiography, fiction, and testimony. - Memory, subjectivity, and self-narration. Testimonial and Post-Genocide Writing - Literature as witness: trauma, memory, and testimony.	
UNIT II	12 hours
Graphic Novels and Visual Narratives - The rise of the comic strips and graphic memoirs. - Visual storytelling as a new literary form.	
UNIT III	12 hours
Flash Narratives and Microstories - The aesthetics of brevity: Kürzestgeschichten, Mikroerzählungen, minifiction. - Fragmentation, ellipsis, and the poetics of the instant. - Francophone microfiction as a response to digital culture and globalization.	
UNIT IV	9 hours
Digital and Experimental Genres - Literature in the digital age: blogs, hypertext, and multimedia narratives. - Performance, slam poetry, and spoken word in German contexts.	
Suggested Readings: - Bajohr, Hannes. "Das Reskilling der Literatur." <i>Code und Konzept: Literatur und das Digitale</i> (2016): 7-21. - Bidmon, Agnes. <i>Dokufiktionales Erzählen: Narrative Liminalität in der Gegenwartsliteratur</i>. Vol. 30. transcript Verlag, 2025. - Catani, Stephanie, Sonja Schmalenberger, and David Selzer, eds. <i>Literatur und Podcast: Inszenierungsformen–Rezeptionsmodelle–Wissenskommunikation</i>. Springer-Verlag, 2025. - Ernst, Thomas. "# Netzliteraturwissenschaft: ein Überblick." <i>Zeitschrift für Germanistik.- Leipzig, 1980, currens</i> 32.3 (2022): 620-630. - Gibbons, Alison. "Multimodal literature and experimentation." <i>The Routledge companion to experimental literature</i>. Routledge, 2012. 420-434. - Hummel, Christine (Hrsg.): <i>Kürzestgeschichten</i>. (Texte und Materialien für den Unterricht, RUB 15064). Reclam, Stuttgart 2010 - Krause, Till, and Klaus Uhrig. "Journalismus zum Bingen: Potenziale und Funktionen serieller Podcasts für das digitale Storytelling." <i>Podcasts: Perspektiven und Potenziale eines digitalen Mediums</i>. Wiesbaden: Springer Fachmedien Wiesbaden, 2022. 445-460. - Krumrey, Birgitta. <i>Der Autor in seinem Text: Autofiktion in der deutschsprachigen Gegenwartsliteratur als (post-) postmodernes Phänomen</i>. Vol. 17. V&R Unipress, 2015. - Naimou, Angela. "Short fiction, flash fiction, microfiction." <i>The Cambridge Companion to Twenty-First Century American Fiction</i> (2021): 163-178. - Nayhauss, Hans-Christoph Graf von (Hrsg.): <i>Kürzestgeschichten</i>. (Arbeitstexte für den Unterricht, RUB 9569). Reclam, Stuttgart 2007. - Schaefer, Christina. "Die Autofiktion zwischen Fakt und Fiktion." <i>IO Rajewski I. et U. Schneider (éds.), Im Zeichen der Fiktion</i> (2008): 299-326. - Zimmermann, Heiko. "Autorschaft und digitale Literatur." <i>Geschichte, Medienpraxis und Theoriebildung</i>. Trier: WVT (2015).	

Additional readings would be suggested by the Department on the basis of the authors selected.

Evaluation: The Internal assessment consists of marks secured in class tests, assignments/presentations and attendance. The Continuous assessment will comprise of tutorials and attendance. Some of the activities that may be done as component of tutorials are as follows:

- Assignments/Presentations.
- Literature review
- Book review
- Project activity (group)
- Research cum presentation
- Term Paper writing
- Group discussion

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

DSE 16: Travel Writing

Credit Distribution, Eligibility and Pre-requisites of the Course

Course Title & Code	Credits	Credit Distribution of the Course			Eligibility Criteria	Prerequisite of the Course
		Lecture	Tutorial	Practical/ Practice		
Travel Writing	04	3	1	0	As per the admission criteria	B2 Level in German

Learning Objectives:

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

Learning Outcomes:

At the end of the semester, students:

- will be able to identify key authors, texts, and traditions in German travel writing.
- will be able to critically interpret travel narratives using literary and cultural theory.
- will be able to evaluate the role of travel writing in shaping perceptions of geography, culture, and identity.
- will be able to produce analytical essays and presentations that demonstrate nuanced

understanding of travel literature. will be able to reflect on the ethical and political dimensions of travel writing, especially in colonial and postcolonial contexts.	
Syllabus:	
UNIT I	10 hours
Introduction to Travel Writing - Defining travel writing: genre, hybridity, and narrative strategies. - Historical overview: from medieval pilgrimage accounts to Enlightenment exploration. - The role of travel writing in shaping European knowledge of the world. - Key concepts: exoticism, alterity, ethnography, and narrative authority.	
UNIT II	12 hours
Colonial Encounters and Representations -Travel writing as a tool of empire: mapping, cataloguing, and “othering.” -Representations of Africa, China, and the Pacific in German colonial travelogues. -The tension between discovery and domination.	
UNIT III	11 hours
German Rewritings and Postcolonial Perspectives - German speaking authors reclaiming the travel narrative. - Subverting colonial discourse: irony, resistance, and re-appropriation. - Travel as exile, migration, and return.	
UNIT IV	12 hours
Travel, Identity, and Self-Discovery - Travel as a metaphor for identity formation. - Gendered perspectives in travel writing. - The blurred line between autobiography, memoir, and travelogue. Travel writing in the age of tourism and mobility. -Ecocriticism and travel: landscapes, environment, and sustainability. -Digital travel narratives and blogs in the German context.	
Suggested Readings: - Goethe, Johann Wolfgang. <i>Italienische Reise</i>. Reclam Taschenbuch. Stuttgart: Reclam. 2020. - Humboldt, Alexander. <i>Reise in die Äquinoktial-Gegenden des Neuen Kontinents</i>. Berlin: Insel Verlag, 1999. - Forster, Georg. <i>Reise um die Welt</i>. Insel Taschenbuch. Berlin: Insel Verlag, 1983. - Hesse, Hermann. <i>Aus Indien: Aufzeichnungen, Tagebücher, Gedichte, Betrachtungen und Erzählungen</i>. Suhrkamp Verlag, 2013. - Heine, Heinrich. <i>Reisebilder</i>. Reclams Universal-Bibliothek. Stuttgart: Reclam, 2010. - Tawada, Yoko. <i>Überseetzungen</i>. Tübingen: Konkursbuch Verlag, 2016. - Timm, Uwe. <i>Morenga</i>. Kiepenheuer & Witsch eBook, 2015. - Trojanow, Ilija. <i>Der Weltensammler</i>. München: Hanser Verlag, 2006. - Siebers, Winfried and Andreas Keller. <i>Reiseliteratur</i>. Darmstadt: WBG, 2017. - Stamm, Ulrike. <i>Der Orient der Frauen: Reiseberichte deutschsprachiger Autorinnen im frühen 19. Jahrhundert</i>. Vol. 57. Böhlau Verlag Köln Weimar, 2010. - Pratt, Mary Louise. <i>Imperial Eyes: Travel Writing and Transculturation</i>. London: Routledge, 1992 (2nd ed. 2008). - Youngs, Tim (ed.). <i>The Cambridge Companion to Travel Writing</i>. Cambridge: Cambridge University Press, 2002. - Clifford, James. <i>Routes: Travel and Translation in the Late Twentieth Century</i>. Cambridge, MA: Harvard University Press, 1997. - Erb, Andreas, Christof Hamann and Julian Osthus. <i>Kindler Kompakt : Reiseliteratur</i>.	

Stuttgart: J.B. Metzler, 2017.

Additional material will be provided by the Department.

Evaluation: The Internal assessment consists of marks secured in class tests, assignments/presentations and attendance. The Continuous assessment will comprise of tutorials and attendance. Some of the activities that may be done as component of tutorials are as follows:

- Assignments/Presentations.
- Literature review
- Book review
- Project activity (group)
- Research cum presentation
- Term Paper writing
- Group discussion

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

DSE 17: Exploring History and Memory through German Literature

Credit Distribution, Eligibility and Pre-requisites of the Course

Course Title & Code	Credits	Credit Distribution of the Course			Eligibility Criteria	Prerequisite of the Course
		Lecture	Tutorial	Practical/ Practice		
Exploring History and Memory through German Literature	04	3	1	0	As per the admission criteria	B2 Level in German

Learning Objectives:

- To examine how writers from German speaking countries engage with history, memory, and trauma.
- To analyze literary strategies of remembrance, testimony, and rewriting of the past.
- To explore the intersections of personal memory, collective memory, and national history. To situate literary texts within broader debates on historiography, postcolonialism, New-historicism and cultural memory.

Learning Outcomes:

At the end of the semester, students:

- will be able to identify and critically analyse major German texts that address history and memory.
- will be able to apply theoretical frameworks (memory studies, postcolonial theory, trauma studies) to literary works.
- will be able to understand the role of literature in shaping cultural and collective memory.
- will be able to produce advanced research essays linking literary analysis with historical and theoretical perspectives.

Syllabus:	
UNIT I	12 hours
-Concepts: Vergangenheitsbewältigung, collective memory, trauma, testimony. -Literature as a site of remembrance.	
UNIT II	12 hours
German Literature and Historical Memory - Representations of war, revolution, and national trauma. - Literature as witness to historical upheavals. Postcolonial Memory in German Literature - Colonialism, decolonization, and rewriting history. - Memory of slavery, empire, and cultural displacement.	
UNIT III	12 hours
Memory, Trauma, and Testimony in German Literature - Literature of genocide, exile, and survival. - Testimonial writing and the ethics of memory.	
UNIT IV	9 hours
Contemporary Perspectives on History and Memory -Memory in the age of globalization and migration. -Transgenerational trauma and the politics of remembrance.	
Suggested Readings: 1. Assmann, Aleida. <i>Cultural Memory and Western Civilization: Functions, Media, Archives</i> . Cambridge: Cambridge University Press, 2011. 2. Assmann, Aleida. <i>Erinnerungsräume: Formen und Wandlungen des kulturellen Gedächtnisses</i> . C. H. Beck, 1999. 3. Barner, Wilfried, et al., editors. <i>Geschichte der deutschen Literatur von 1945 bis zur Gegenwart</i> . C. H. Beck, 1994. 4. Erll, Astrid. <i>Memory in Culture</i> . Palgrave Macmillan, 2011 5. Fuchs, Anne, Mary Cosgrove, and Georg Grote, editors. <i>German Memory Contests: The Quest for Identity in Literature, Film, and Discourse since 1990</i> . Camden House, 2006. 6. Hirsch, Marianne. <i>The Generation of Postmemory: Writing and Visual Culture After the Holocaust</i> . New York: Columbia University Press, 2012. 7. Koselleck, Reinhart. <i>Vergangene Zukunft: Zur Semantik geschichtlicher Zeiten</i> . Suhrkamp, 1979. 8. Nünning, Ansgar, and Vera Nünning, editors. <i>Erzähltheorie: Eine Einführung in die Grundlagen narrativer Analysen</i> . W. Fink, 2003. 9. Rothberg, Michael. <i>Multidirectional Memory: Remembering the Holocaust in the Age of Decolonization</i> . Stanford: Stanford University Press, 2009. 10. Weigel, Sigrid. <i>Topographien der Erinnerung: Orte und Räume der Kultur</i> . Suhrkamp, 2002 Additional readings would be suggested by the Department on the basis of the author chosen.	
Evaluation: The Internal assessment consists of marks secured in class tests, assignments/ presentations and attendance. The Continuous assessment will comprise of tutorials and attendance. Some of the activities that may be done as component of tutorials are as follows: • Assignments/Presentations. • Literature review • Book review • Project activity (group) • Research cum presentation • Term Paper writing • Group discussion	

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

DSE 18: Introduction to Literary Translation

Credit Distribution, Eligibility and Pre-requisites of the Course

Course Title & Code	Credits	Credit Distribution of the Course			Eligibility Criteria	Prerequisite of the Course
		Lecture	Tutorial	Practical/ Practice		
Introduction to Literary Translation	04	3	1	0	As per the admission criteria	B2 Level in German

Learning Objectives:

- To introduce students to the history, theory, and practice of literary translation.
- To explore key debates in translation studies: fidelity vs. creativity, domestication vs. foreignization, visibility of the translator.
- To analyse case studies of translated works across genres (poetry, prose, drama).
- To develop practical translation skills alongside critical reflection.

Learning Outcomes:

At the end of the semester, students:

- will be able to demonstrate knowledge of major theories and approaches in literary translation.
- will be able to critically evaluate translations in relation to cultural, historical, and linguistic contexts.
- will be able to apply theoretical frameworks to practical translation exercises.
- will be able to produce annotated translations that reflect awareness of stylistic, cultural, and ethical issues.
- will be able to engage with debates on the politics of translation, including gender, postcolonialism, and globalization.

Syllabus:

UNIT I

9 hours

Foundations of Translation Studies

- History of translation in Western and non-Western traditions.
- Key concepts: equivalence, fidelity, adaptation.

UNIT II

12 hours

Theories of Literary Translation

- Structuralist and poststructuralist approaches.
- Domestication vs. foreignization.
- The translator's visibility.

UNIT III

14 hours

Translation of Genres -Poetry: rhythm, sound, and untranslatability. -Prose: style, register, and cultural context. -Drama: performance, orality, and adaptation. Translation, Culture, and Power -Postcolonial translation studies. -Feminist translation practices. -Translation and world literature.	
UNIT IV	10 hours
Contemporary Perspectives and Practice -Digital tools and translation. -Globalization and translation flows. -Practical workshops: annotated translations, preparing glossaries	
Suggested Readings: 1. Bassnett, Susan, and Harish Trivedi (eds.). <i>Post-Colonial Translation: Theory and Practice</i>. London: Routledge, 1999. 2. Bassnett, Susan. <i>Translation Studies</i>. 4th ed. London: Routledge, 2014. 3. Benjamin, Walter. "The Task of the Translator." In <i>Illuminations</i>, trans. Harry Zohn. New York: Schocken, 1968. 4. Boase-Beier, Jean, Lina Fisher, and Hiroko Furukawa (eds.). <i>The Palgrave Handbook of Literary Translation</i>. London: Palgrave Macmillan, 2018. 5. Cronin, Michael. <i>Translation and Globalization</i>. London: Routledge, 2003. 6. Eco, Umberto. <i>Experiences in Translation</i>. Toronto: University of Toronto Press, 2001. 7. Hermans, Theo (ed.). <i>The Manipulation of Literature: Studies in Literary Translation</i>. London: Croom Helm, 1985. 8. Holmes, James S. <i>Translated! Papers on Literary Translation and Translation Studies</i>. Amsterdam: Rodopi, 1988. 9. Kußmaul, Paul. <i>Verstehen und übersetzen: ein Lehr-und Arbeitsbuch</i>, 2014. 10. Kußmaul, Paul <i>Kreatives Übersetzen</i>, 2000. 11. Kopetzki, Annette. <i>Beim Wort nehmen. Sprachtheoretische ästhetische Probleme der literarischen Übersetzung</i>, 1996. 12. Lefevere, André. <i>Translating Literature: Practice and Theory in a Comparative Literature Context</i>. New York: Modern Language Association, 1992. 13. Munday, Jeremy. <i>Introducing Translation Studies: Theories and Applications</i>. 5th ed. London: Routledge, 2022. 14. Spivak, Gayatri Chakravorty. "The Politics of Translation." In <i>Outside in the Teaching Machine</i>. New York: Routledge, 1993. 15. Störrig, Hans Joachim. <i>Das Problem des Übersetzens</i>, 1963. 16. Venuti, Lawrence (ed.). <i>The Translation Studies Reader</i>. 4th ed. London: Routledge, 2021. 17. Venuti, Lawrence. <i>The Translator's Invisibility: A History of Translation</i>. 2nd ed. London: Routledge, 2008. 18. Williams, Jenny, and Andrew Chesterman. <i>The Map: A Beginner's Guide to Doing Research in Translation Studies</i>. Manchester: St. Jerome, 2002. Additional readings would be suggested by the Department.	
Evaluation: The Internal assessment consists of marks secured in class tests, assignments/presentations, and attendance. The Continuous assessment will comprise of tutorials and attendance. Some of the activities that may be done as component of tutorials are as follows: • Assignments/Presentations. • Literature review	

- Book review
- Project activity (group)
- Research cum presentation
- Term Paper writing
- Group discussion

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

SBC: Research Tools in German Studies

Credit Distribution, Eligibility and Pre-requisites of the Course

Course Title & Code	Credits	Credit Distribution of the Course			Eligibility Criteria	Prerequisite of the Course
		Lecture	Tutorial	Practical/ Practice		
Research Tools in German Studies	02	01	0	01	As per the admission criteria	B2 Level in German

Learning Objectives:

- To introduce students to advanced bibliographical, archival, and digital research tools relevant to German Studies.
- To train students in corpus building, digital text analysis, and data visualization for literary and cultural research.
- To develop skills in using specialized databases, reference management systems, and digital archives.
- To prepare students for independent, interdisciplinary, and technology-enhanced research projects.

Learning Outcomes:

At the end of the semester, students:

- will be able to identify and use specialized bibliographic and archival resources in German Studies.
- will be able to apply digital humanities tools (text mining, mapping, visualization) to literary and cultural materials.
- will be able to manage bibliographies and citations with reference management software (Zotero, EndNote, Mendeley).
- will be able to design and present a mini digital research project integrating advanced tools.
- will be able to critically evaluate the epistemological and ethical implications of digital research in the humanities.

Syllabus:

UNIT I

7 hours

Bibliographical and Archival Research Tools

- Advanced bibliographic databases: MLA International Bibliography, Cairn.info, Persée,

Gallica (BnF). - Archives and digital repositories for German Studies. - Reference management systems (Zotero, EndNote, Mendeley). - Research ethics and citation practices.	
UNIT II	8 hours
Digital Humanities and Analytical Tools (Theoretical) - Introduction to Digital Humanities in German contexts. - Text encoding (TEI), corpus linguistics, and distant reading. - Tools for text analysis (Voyant Tools, AntConc), mapping (Palladio, ArcGIS), and visualization (Gephi). - Case studies: digital editions of German texts and discipline specific cultural heritage projects.	
Practical Component	30 hours
- Hands-on training in bibliographic databases (MLA, Cairn, Persée, Gallica). - Building and managing a digital corpus of German texts. - Using Zotero/EndNote for annotated bibliographies. - Applying text analysis and visualization tools to a selected corpus. - Final project: mini digital research portfolio (annotated bibliography + corpus analysis + visualization).	
Suggested Readings: - Booth, Wayne C., Gregory G. Colomb, and Joseph M. Williams. <i>The Craft of Research</i>. 4th ed. Chicago: University of Chicago Press, 2016. - Gibaldi, Joseph. <i>MLA Handbook</i>. 9th ed. New York: Modern Language Association, 2021. - Moretti, Franco. <i>Distant Reading</i>. London: Verso, 2013. - Pierazzo, Elena. <i>Digital Scholarly Editing: Theories and Practices</i>. Farnham: Ashgate, 2015. - Rockwell, Geoffrey, and Stéfán Sinclair. <i>Hermeneutica: Computer-Assisted Interpretation in the Humanities</i>. Cambridge, MA: MIT Press, 2016. - Schreibman, Susan, Ray Siemens, and John Unsworth (eds.). <i>A New Companion to Digital Humanities</i>. 2nd ed. Oxford: Wiley-Blackwell, 2016. - Svensson, Patrik. <i>Big Digital Humanities: Imagining a Meeting Place for the Humanities and the Digital</i>. Ann Arbor: University of Michigan Press, 2016. - Terras, Melissa. <i>Digitisation and Digital Resources in the Humanities</i>. London: Routledge, 2011. - Turabian, Kate L. <i>A Manual for Writers of Research Papers, Theses, and Dissertations</i>. 9th ed. Chicago: University of Chicago Press, 2018. Additional material may be provided by the Department.	
Note: Examination scheme and mode shall be as prescribed by the Examination Branch, University of Delhi, from time to time.	

SBC: Advanced Research Methodology

Credit Distribution, Eligibility and Pre-requisites of the Course

Course Title & Code	Credits	Credit Distribution of the Course	Eligibility Criteria	Prerequisite of the Course

		Lecture	Tutorial	Practical/ Practice		
Advanced Research Methodology	02	01	0	01	As per the admission criteria	B2 Level in German

Learning Objectives

- To provide students with advanced knowledge of research paradigms, theories, and methods relevant to German literary, cultural, translation and didactic studies.
- To train students in the critical use of bibliographical, archival, and digital resources.
- To develop skills in formulating research questions, designing projects, and applying interdisciplinary approaches.
- To prepare students for independent research, dissertation writing, and scholarly publication.

Learning Outcomes

At the end of the semester, students will:

- be able to demonstrate mastery of advanced research tools and methodologies in German studies.
- be able to critically engage with theoretical frameworks (postcolonialism, memory studies, cultural studies, critical discourse analysis, gender theory, narratology, translation theory, digital humanities, didactic studies).
- be able to design and execute a research project with appropriate methodology and documentation.
- be able to produce scholarly writing that meets academic standards of rigor, citation, and originality.
- be able to present research findings effectively in both oral and written formats.

Syllabus:

UNIT I

8 hours

- Theoretical Foundations of Research in German Studies
- Research paradigms: qualitative, comparative, interdisciplinary.
- Theoretical frameworks: postcolonial theory, memory studies, narratology, gender studies, translation studies, media studies and didactic studies.
- Ethics of research in literary and cultural studies.

UNIT II: Machine Translation and its limits

7 hours

- Research Tools, Methods, and Documentation
- Bibliographical research: catalogues, databases, archives.
- Citation styles (MLA, Chicago, APA) and bibliographic management tools (Zotero, EndNote).
- Corpus building and textual analysis (close reading, discourse analysis, digital tools).
- Comparative and interdisciplinary approaches (linking literature with history, sociology, linguistics).

Practical Component

30 hours

Practical Research Workshop

- Formulating research questions and hypotheses.
- Tools for Literature survey
- Identifying research gap
- Designing a research proposal (objectives, methodology, bibliography).
- Annotated bibliography and literature review writing.
- Peer workshops: presenting and critiquing research proposals.

- Final project: submission of mini-research dossier (8-10 pages) including proposal, annotated bibliography, and sample analysis.

Suggested Readings:

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

Additional material may be provided by the Department.

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

Dissertation/ Academic Project: 10 credits

Semester II

DSE 19: Evolution of a Genre: Theatre

Credit Distribution, Eligibility and Pre-requisites of the Course

Course Title & Code	Credits	Credit Distribution of the Course			Eligibility Criteria	Prerequisite of the Course
		Lecture	Tutorial	Practical/ Practice		

Evolution of a Genre: Theatre	04	3	1	0	As per the admission criteria	B2 Level in German

Learning Objectives:

- To trace the historical development of German theatre from the classical period to the present.
- To analyse key dramatic texts in their cultural, political, and aesthetic contexts.
- To explore the role of theatre as a medium of social critique, identity formation, and cultural memory.
- To engage with theoretical approaches to drama and performance.

Learning Outcomes:

At the end of the semester, students:

- will be able to demonstrate knowledge of major playwrights and movements in German theatre.
- will be able to critically analyse dramatic texts using literary and performance theory.
- will be able to understand the intersections of theatre with history, politics, and postcolonial identity.

Syllabus:**UNIT I****11 hours**

Theatrical genres of the medieval period

Classical German Theatre

- The rise of German classical drama in the 17th century.
- Rules of tragedy and comedy: unity, decorum, and catharsis.

UNIT II**11 hours**

Enlightenment and Romantic Theatre

- Theatre as a space of critique and reform.
- The role of theatre in shaping public opinion.

UNIT III**11 hours**

Modern German Theatre

- Symbolism, Episches Theater, and the Theatre of the Absurd.
- Existentialism and postwar theatre.

UNIT IV**12 hours**

German Theatre –

- Theatre as a tool of resistance, memory, and cultural affirmation.
- Oral traditions and performance in African and Caribbean contexts.

Contemporary German Theatre and Performance

- Migration, exile, and identity on stage.
- Hybrid forms: slam, performance poetry, and experimental theatre.

Suggested Authors: Lessing, Goethe, Schiller, Georg Büchner, Friedrich Hebbel, Arthur Schnitzler, Gerhart Hauptmann, Georg Kaiser, Bertolt Brecht, Max Frisch, Friedrich Dürrenmatt, Peter Weiss, Heiner Müller, postdramatisches Theater etc.

Suggested Readings:

1. Bernhard Asmuth: Einführung in die Dramenanalyse. 8., aktualisierte und erweiterte Auflage. Stuttgart: Metzler, 2016.
2. Erika Fischer-Lichte, Doris Kolesch, Matthias Warstat: Metzler Lexikon Theatertheorie. 2., aktualisierte und erweiterte Auflage. Stuttgart: Metzler, 2014.
3. Hans-Thies Lehmann: Postdramatisches Theater. Frankfurt/M: Verlag der Autoren, 2005.

4. Peter Langemeyer (Hg.): Dramentheorie: Texte vom Barock bis zur Gegenwart. Stuttgart: Reclam, 2011.
 5. Peter W. Marx (Hg.) Handbuch Drama. Theorie, Geschichte, Analyse. Stuttgart/Weimar: Metzler, 2012.
- Additional material may be provided by the Department.

Evaluation: The Internal assessment consists of marks secured in class tests, assignments/ presentations and attendance. The Continuous assessment will comprise of tutorials and attendance. Some of the activities that may be done as component of tutorials are as follows:

- Assignments/Presentations.
- Literature review
- Book review
- Project activity (group)
- Research cum presentation
- Term Paper writing
- Group discussion

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

DSE 20: Evolution of a Genre – Poetry

Credit Distribution, Eligibility and Pre-requisites of the Course

Course Title & Code	Credits	Credit Distribution of the Course			Eligibility Criteria	Prerequisite of the Course
		Lecture	Tutorial	Practical/ Practice		
Evolution of a Genre – Poetry	04	3	1	0	As per the admission criteria	B2 Level in German

Learning Objectives:

- To trace the evolution of German poetry from the Renaissance to the contemporary period.
- To analyse poetic forms, themes, and innovations across different historical and cultural contexts.
- To explore the intersections of poetry with politics, identity, memory, and postcolonial discourse.
- To engage with theoretical approaches to poetics and literary analysis.

Learning Outcomes:

At the end of the semester, students:

- will develop an understanding of the specificities of the genre.
- will be able to apply various tools to analyse poetic texts
- will become familiar with the historical evolution of the genre.
- will be able to identify characteristics of specific poetic forms.

• will read the major poets of German literature.	
Syllabus:	
UNIT I	9 hours
Introduction to Poetics Characteristics of poetic forms of the Medieval period. The "Nibelungenlied" (anonymous), Minnesang (love poetry). Suggested poets: Hartmann von Aue, Wolfram von Eschenbach, and Walther von der Vogelweide.	
UNIT II	12 hours
Study and analysis of poetic texts from the Renaissance period Suggested poets: Martin Opitz Study and analysis of poetic texts from the XVII Century Suggested poets: Andreas Gryphius, Sibylle Schwarz, Martin Opitz, Paul Fleming etc.	
UNIT III	12 hours
Study and analysis of poetic texts from the XVIII Century Enlightenment, Empfindsamkeit, Sturm und Drang Suggested poets: Friedrich Gottlieb Klopstock, Johann Wolfgang von Goethe, Friedrich Schiller, Sophie von La Roche, Karoline von Günderrode etc. Study and analysis of poetic texts from the XIX Century Weimar Classicism, Romanticism, Biedermeier, junges Deutschland/Vormärz, Realism Suggested poets: Goethe, Schiller, Novalis, Joseph von Eichendorff, Heinrich Heine, Clemens Brentano, Annette von Droste-Hülshoff, Karoline von Günderrode.	
UNIT IV	12 hours
Study and analysis of poetic texts from the XX and XXI Centuries Modernism, Symbolism, neo-romanticism, etc., Post-war poetry, new forms like Konkrete Poesie Suggested poets: Theodor Fontane, Heinrich Heine, Rainer Maria Rilke, Stefan George, Brecht, Paul Celan, Hans Magnus Enzensberger, Ingeborg Bachmann, Elisabeth Borchers, Anna Seghers, Christa Wolf, Herta Müller etc.	
Suggested Readings: 1. Bravi, Francesca. "Deutsche Gegenwartslyrik zwischen Naturlyrik und, Nature Writing ‘." <i>Jahrbuch für Internationale Germanistik</i> 55.3 (2023): 233-242. 2. Burdorf, Dieter. <i>Geschichte der deutschen Lyrik: Einführung und Interpretationen</i>. Metzler, 2015. 3. Detering, Heinrich, editor. <i>Reclams großes Buch der deutschen Gedichte: Vom Mittelalter bis ins 21. Jahrhundert</i>. Reclam, 2007. 4. Ernst, Ulrich. <i>Intermedialität im europäischen Kulturzusammenhang: Beiträge zur Theorie und Geschichte der visuellen Lyrik</i>. Vol. 4. Erich Schmidt Verlag GmbH & Co KG, 2002. 5. Gelfert, Hans-Dieter. <i>Wie interpretiert man ein Gedicht?</i> Reclam, 1990. 6. Hühn, Peter, and Jörg Schönert. "Einleitung: Theorie und Methodologie narratologischer Lyrik-Analyse¹." <i>Lyrik und Narratologie: Text-Analysen zu deutschsprachigen Gedichten vom 16. bis zum 20. Jahrhundert</i> 11 (2007). 7. Korte, Hermann. <i>Geschichte der deutschen Lyrik seit 1945</i>. Springer-Verlag, 2016. 8. Lamping, Dieter, editor. <i>Handbuch Lyrik: Theorie – Analyse – Geschichte</i>. 2nd ed., Metzler, 2016. 9. Müller, Wolfgang G. "Autor und Subjekt im lyrischen Gedicht: Rezension und Neukonzeption einer Theorie der lyrischen Persona." <i>Journal of Literary Theory</i> 18.1 (2024): 89-120. 10. Segebrecht, Wulf, and Christian Rößner, editors. <i>Das Deutsche Gedicht: Vom Mittelalter bis zur Gegenwart</i>. S. Fischer, 2005.	

11. Willberg, Hans-Joachim. *Deutsche Gegenwartsliteratur: Eine poetologische Einführung*. Reclam, 2012.

Additional material may be provided by the Department.

Evaluation: The Internal assessment consists of marks secured in class tests, assignments/presentations and attendance. The Continuous assessment will comprise of tutorials and attendance. Some of the activities that may be done as component of tutorials are as follows:

- Assignments/Presentations.
- Literature review
- Book review
- Project activity (group)
- Research cum presentation
- Term Paper writing
- Group discussion

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

DSE 21: Methodology of Teaching German as a Foreign Language: Theory and Practice-2

Credit Distribution, Eligibility and Pre-requisites of the Course

Course Title & Code	Credits	Credit Distribution of the Course			Eligibility Criteria	Prerequisite of the Course
		Lecture	Tutorial	Practical/ Practice		
Methodology of Teaching German as a Foreign Language: Theory and Practice-2	04	3	1	0	As per the admission criteria	B2 Level in German

Learning Objectives:

- To introduce students to the theoretical foundations of teaching German as a foreign language (GFL).
- To familiarize students with major methodological approaches (grammar-translation, direct method, communicative, task-based, Flipped Classroom).
- To develop skills in designing curricula, lesson plans, and assessment tools for FLE.
- To integrate intercultural, plurilingual, and digital perspectives into teaching practice.
- To critically evaluate classroom practices through observation, reflection, and research.

Learning Outcomes:

At the end of the semester, students:

• will be able to demonstrate knowledge of the history and evolution of FLE methodologies. • will be able to apply communicative and task-based approaches in classroom contexts. • will be able to design and implement effective teaching sequences adapted to learner needs. • will be able to critically assess teaching materials and adapt them for diverse contexts. • will be able to incorporate intercultural competence and digital tools into FLE pedagogy.	
Syllabus:	
UNIT I	9 hours
Foundations of FLE Didactics - History of FLE teaching methodologies. - Key concepts: foreign language vs. second language, acquisition vs. learning. - The role of CEFR (Common European Framework of Reference for Languages).	
UNIT II	12 hours
Methodological Approaches - Grammar-translation, direct method, audio-oral, communicative approach. - The action-oriented approach and task-based learning.	
UNIT III	12 hours
Classroom Practice and Pedagogical Tools - Lesson planning, sequencing, and scaffolding. - Teaching grammar, vocabulary, oral and written skills. - Use of authentic documents and multimodal resources.	
UNIT IV	12 hours
Intercultural and Plurilingual Perspectives - Intercultural competence in FLE. - Plurilingualism and mediation. - Teaching German in multicultural classrooms. Assessment: formative, summative, self-assessment. - ICT and digital tools in FLE teaching. - Current trends: blended learning, online platforms, multimodal literacy.	
Suggested Readings: 1. Alderson, J. Charles, and Lyle F. Bachman (eds.). <i>Assessing Foreign Language Proficiency: Theories and Practice</i> . Reading: Addison-Wesley, 2000. 2. Ballweg, S., Drumm, S., Hufeisen, B., Klippel, J., & Pilypaityte, L. <i>dll - deutsch lehren lernen 2. Wie lernt man die Fremdsprache Deutsch?</i> . 2013. 3. Bausch, K., Christ, H., & Krumm, H. <i>Der Gemeinsame europäische Referenzrahmen für Sprachen in der Diskussion</i> . 2003. 4. Brinitzer, M. <i>DaF unterrichten : Basiswissen Didaktik Deutsch als Fremd- und Zweitsprache</i> . 2013. 5. Chapelle, Carol A., and Sauro, Shannon (eds.). <i>The Handbook of Technology and Second Language Teaching and Learning</i> . Hoboken: Wiley-Blackwell, 2017. 6. Dauvillier, C., Lévy-Hillerich, D., & Meese, H. <i>Spiele im Deutschunterricht</i> . 2004. 7. Funk, H., Kuhn, C, Skiba, W. <i>dll - deutsch lehren lernen 4. Aufgaben, Übungen, Interaktion</i> . 2014. 8. Gehring, W. <i>Fremdsprache Deutsch (DaF/DaZ) unterrichten: Kompetenzorientierte Methoden</i> . UTB. 2023. 9. Littlewood, William. <i>Communicative Language Teaching: An Introduction</i> . Cambridge: Cambridge University Press, 1981. 10. Nunan, David. <i>Task-Based Language Teaching</i> . Cambridge: Cambridge University Press, 2004.	

11. Richards, Jack C., and Rodgers, Theodore S. *Approaches and Methods in Language Teaching*. 3rd ed. Cambridge: Cambridge University Press, 2014.

Evaluation: The Internal assessment consists of marks secured in class tests, assignments/presentations, and attendance. The Continuous assessment will comprise of tutorials and attendance. Some of the activities that may be done as component of tutorials are as follows:

- Assignments/Presentations.
- Literature review
- Book review
- Project activity (group)
- Research cum presentation
- Term Paper writing
- Group discussion

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

DSE 22: Introduction to Technical and Scientific Translation

Credit Distribution, Eligibility and Pre-requisites of the Course

Course Title & Code	Credits	Credit Distribution of the Course			Eligibility Criteria	Prerequisite of the Course
		Lecture	Tutorial	Practical/ Practice		
Introduction to Technical and Scientific Translation	04	3	1	0	As per the admission criteria	B2 Level in German

Learning Objectives:

- To introduce students to the principles and practices of technical and scientific translation (German ↔ other languages).
- To familiarize students with specialized terminology, style, and discourse conventions in scientific and technical texts.
- To develop skills in using translation tools (terminology databases, CAT tools, corpora).
- To raise awareness of ethical, cultural, and communicative issues in technical and scientific translation.
- To prepare students for professional practice in specialized translation domains.

Learning Outcomes:

At the end of the semester, students:

- will be able to demonstrate knowledge of the main features of technical and scientific discourse.
- will be able to translate specialized texts with accuracy, clarity, and terminological consistency.
- will be able to use translation technologies and resources effectively.

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

12. Wright, Sue Ellen, and Gerhard Budin (eds.). *Handbook of Terminology Management*. Vol. 1. Amsterdam: John Benjamins, 1997.
13. Wilss, Wolfram. *Kognition und Übersetzen: Zu Theorie und Praxis der menschlichen und der maschinellen Übersetzung*. Vol. 41. Walter de Gruyter GmbH & Co KG, 2016.

Additional material may be provided by the Department

Evaluation: The Internal assessment consists of marks secured in class tests, assignments/ presentations, and attendance. The Continuous assessment will comprise of tutorials and attendance. Some of the activities that may be done as component of tutorials are as follows:

- Assignments/Presentations.
- Literature review
- Book review
- Project activity (group)
- Research cum presentation
- Term Paper writing
- Group discussion

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

DSE 23: Engaging with 21st Century German Literature

Credit Distribution, Eligibility and Pre-requisites of the Course

Course Title & Code	Credits	Credit Distribution of the Course			Eligibility Criteria	Prerequisite of the Course
		Lecture	Tutorial	Practical/ Practice		
Engaging with 21 st Century German Literature	04	3	1	0	As per the admission criteria	B2 Level in German

Learning Objectives

- To introduce students to major trends, themes, and innovations in German literature since 2000.
- To analyse how contemporary literature engages with globalization, migration, memory, identity, and new media.
- To explore emerging genres (autofiction, micro-fiction, graphic novels, digital literature). To situate contemporary works within broader cultural, political, and theoretical frameworks.

Learning Outcomes

At the end of the semester, students:

- will be able to identify key authors, movements, and genres of 21st-century German literature.
- will be able to critically analyse texts in relation to themes of memory, migration, gender,

and globalization. • will be able to apply contemporary literary and cultural theory to the study of recent works. • will be able to engage with interdisciplinary approaches (visual culture, digital humanities, postcolonial studies). • will be able to produce research essays and presentations demonstrating advanced critical engagement with contemporary literature.	
Syllabus:	
UNIT I	9 hours
Autofiction and Life-Writing - The rise of autofiction and hybrid forms of self-narration. - Memory, subjectivity, and collective history.	
UNIT II	12 hours
Migration, Exile, and Transnational Identities - Literature of displacement, diaspora, and transcultural encounters.	
UNIT III	12 hours
Memory, Trauma, and Postcolonial Rewriting - Literature as testimony and rewriting of history. - Postcolonial memory and intergenerational trauma.	
UNIT IV	12 hours
New Genres and Media - Graphic novels, microfiction, and digital literature. - Literature in dialogue with visual and digital culture. Globalization, Ecology, and the Future of Literature - Literature and ecological crisis.	
Suggested Readings: 1. Garrard, Greg. <i>Ecocriticism</i>. 2nd ed. London: Routledge, 2012 (theoretical framework). 2. Adelson, Leslie A. <i>The Turkish Turn in Contemporary German Literature: Toward a New Critical Grammar of Migration</i>. Palgrave Macmillan, 2005. 3. Burdorf, Dieter, und Claudia Stockinger, Herausgeber. <i>Literaturwissenschaft im 21. Jahrhundert: Positionen und Perspektiven</i>. De Gruyter, 2014. 4. Cheesman, Tom, et al., editors. <i>German Literature, History and the Nation in the 21st Century: Comparative and Transnational Perspectives</i>. Peter Lang, 2021. 5. Cosgrove, Mary. <i>Laughter in the Ferocious Republic of Love: Liberalism, Gender, and the "Idea of Germany" in the Twenty-First Century</i>. Legenda, 2022. 6. Ette, Ottmar. <i>Transkulturelle Literaturwissenschaft: Eine Einführung</i>. De Gruyter, 2016. 7. Fuchs, Anne. <i>Precarious Times: Temporality and History in Modern German Culture</i>. Cornell UP, 2019. 8. Gilman, Sander L., and Cathy S. Gelbin, editors. <i>Jewish Culture in Contemporary Germany: Memory, Identity, and Postmigrant Narratives</i>. Nomos, 2017. 9. Goodbody, Axel, and Kate Rigby, editors. <i>Ecocritical Theory and Practice: Ecocritical Approaches to German Literature and Culture</i>. Camden House, 2011. 10. Haines, Brigid, and Lyn Marven, editors. <i>The Cambridge Companion to German Literature of the Twenty-First Century</i>. Cambridge UP, forthcoming / commonly cited preprint chapters. 11. Hannes, Thomas, and Claudia Öhlschläger, editors. <i>Gegenwartsästhetik: Neue Perspektiven auf Literatur und Kunst nach 2000</i>. transcript, 2015 12. Hawkins, Simon, and Stuart Taberner, editors. <i>Transnationalism in Contemporary German-Language Literature</i>. Camden House, 2022.	

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

Additional readings would be suggested by the Department on the basis of the issue chosen.

Evaluation: The Internal assessment consists of marks secured in class tests, assignments/presentations and attendance. The Continuous assessment will comprise of tutorials and attendance. Some of the activities that may be done as component of tutorials are as follows:

- Assignments/Presentations.
- Literature review
- Book review
- Project activity (group)
- Research cum presentation
- Term Paper writing
- Group discussion

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

DSE 24: Popular genres in German Literature

Credit Distribution, Eligibility and Pre-requisites of the Course

Course Title & Code	Credits	Credit Distribution of the Course			Eligibility Criteria	Prerequisite of the Course
		Lecture	Tutorial	Practical/ Practice		
Popular genres in German Literature	04	3	1	0	As per the admission criteria	B2 Level in German

Learning Objectives: - To introduce students to the study of popular genres in the German context (detective fiction, science fiction, chanson, comics, popular theatre). - To analyze how popular literature reflects cultural, social, and political realities. - To explore the intersections between “high” literature and mass culture. - To examine popular forms in German Literature as sites of resistance, identity, and creativity.	
Learning Outcomes: At the end of the semester, students: - will be able to identify and critically analyze major genres and authors of popular German literature. - will be able to understand the historical development of popular forms from the 19th century to the present. - will be able to apply cultural and literary theory to the study of mass and popular texts. - will be able to compare German popular genres with global popular culture.	
Syllabus:	
UNIT I	9 hours
Introduction to Popular Literature -Defining “popular” vs. “canonical” literature. -The rise of mass publishing in 19th-century Germany.	
UNIT II	12 hours
Detective Fiction and Serial Narratives	
UNIT III	12 hours
Speculative Fiction and Fantasy	
UNIT IV	12 hours
Oral traditions, chanson, Comics, Slam, and Contemporary Popular Culture	
Suggested Readings: - Hoffmann, E.T.A. <i>Der Sandmann</i>. Reclams Universal-Bibliothek. Stuttgart: Reclam, 1986. - May, Karl. <i>Winnetou</i>. Karl-May-Verlag, 1992. - Schiller, Friedrich. “Die” <i>Räuber: ein Schauspiel</i>. Vol. 28. Karl Graeser, 1887. - König, Ralf. <i>Konrad & Paul: Raumstation Sehnsucht</i>. Rowohlt Taschenbuch, 2014. - Streeruwitz, Marlene. <i>Norma Desmond. A Gothic SF-Novel</i>. Frankfurt am Main: Fischer Taschenbuch, 2002. - Sevindim, Asli. <i>Candlelight Döner Geschichten über Meine Deutsch-Türkische Familie</i>. Verlag Ullstein, 2005. - Elsberg, Marc. <i>ZERO-Sie wissen, was du tust: Roman</i>. Blanvalet Verlag, 2014. - Buck, Nikolas, ed. <i>Der deutschsprachige Thriller: Entwicklung und Ausformungen eines populären Genres</i>. Kriminalität in Literatur und Medien. Berlin/Heidelberg: J.B. Metzler, 2024. - James, Edward, and Farah Mendlesohn, eds. <i>The Cambridge companion to science fiction</i>. Cambridge University Press, 2003. - Scaggs, John. <i>Crime Fiction</i>. London: Routledge, 2005 (theoretical overview). Additional material will be provided by the Department.	
Evaluation: The Internal assessment consists of marks secured in class tests, assignments/presentations and attendance. The Continuous assessment will comprise of tutorials and attendance. Some of the activities that may be done as component of tutorials are as follows: Assignments/Presentations.	

- Literature review
- Book review
- Project activity (group)
- Research cum presentation
- Term Paper writing
- Group discussion

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

DSE 25: Advanced Thematic Studies in German Literature

Credit Distribution, Eligibility and Pre-requisites of the Course

Course Title & Code	Credits	Credit Distribution of the Course			Eligibility Criteria	Prerequisite of the Course
		Lecture	Tutorial	Practical/ Practice		
Advanced Thematic Studies in German Literature	04	3	1	0	As per the admission criteria	B2 Level in German

Learning Objectives:

- To study of a particular theme along with the narrative and cultural and literary strategies involved. A new theme is chosen every year.
- To develop analytical skills to study a literary theme.
- To develop the capacity to distinguish between theme and motif in Literature.
- To develop an understanding of critical issues related to the chosen theme.

Learning Outcomes:

At the end of the semester, students:

- will be able to understand the theme along with the narrative, cultural and literary strategies involved.
- will be able to critically engage with various aspects involved to analyse the theme.
- will be able to analyse a variety of narrative and generic techniques to represent the same theme.

Syllabus:

UNIT I	12 hours

Study of the theoretical questions related to the theme

UNIT II	12 hours

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

UNIT III	12 hours

Study of the formal devices deployed to depict the theme

UNIT IV	9 Hours

Comparative analysis of the studied texts

Suggested themes:

Autobiography, Travel and Migration, Diversity and Unity in Multicultural Societies, Narrative Spaces, Popular Fiction, Literature and history, Urban spaces and cityscapes, India in other Literature, Experimental Literature, Imaginary Homelands, Life Writing, Places in Literature, Literary Islands, Corporeality, or other similar themes. The theme will be announced at the beginning of the academic year.

Suggested Readings:

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

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

Additional material may be provided by the Department.

Evaluation: The Internal assessment consists of marks secured in class tests, assignments/ presentations and attendance. The Continuous assessment will comprise of tutorials and attendance. Some of the activities that may be done as component of tutorials are as follows:

- Assignments/Presentations.
- Literature review
- Book review
- Project activity (group)
- Research cum presentation
- Term Paper writing
- Group discussion

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

SBC: Techniques of Research Writing

Credit Distribution, Eligibility and Pre-requisites of the Course

Course Title & Code	Credits	Credit Distribution of the Course			Eligibility Criteria	Prerequisite of the Course
		Lecture	Tutorial	Practical/ Practice		
Techniques of Research Writing	02	01	0	01	As per the admission criteria	B2 Level in German

Learning Objectives: • To understand the conventions and expectations of academic writing in literary and cultural studies. • To develop skills in structuring arguments, integrating theory, and citing sources ethically. • To practice writing research proposals, annotated bibliographies, and critical essays. • To learn to revise and refine writing for clarity, coherence, and scholarly impact	
Learning Outcomes: At the end of the semester, students: • will be able to compose well-structured, theoretically grounded research papers. • will be able to apply discipline-specific citation styles (MLA, Chicago, etc.) accurately. • will be able to critically engage with primary and secondary sources in writing. • will be able to produce a polished research proposal and a publishable-quality academic essay.	
Syllabus:	
UNIT I	8 hours
Theoretical Foundations of Research Writing • Academic writing conventions in literary and cultural studies • Argumentation and thesis development • Integrating theory: postcolonial, feminist, ecocritical, and structuralist lenses • Ethics of citation, paraphrasing, and intellectual ownership	
UNIT II	7 hours
Genre and Form in Humanities Writing • Research proposals: structure, rationale, and theoretical framing • Annotated bibliographies: purpose, format, and evaluative commentary • Literature reviews: synthesis, critique, and thematic organization • Critical essays: close reading, comparative analysis, and theoretical application	
Practical	30 hours
-Drafting, Revising, and Peer Review - Writing exercises: thesis statements, topic sentences, transitions - Peer review sessions: constructive feedback and revision strategies - Editing for clarity, coherence, and style - Final project: submission of a research proposal and critical essay	
Suggested Readings: 1. Belsey, Catherine. <i>Critical Practice</i>. 2nd ed., Routledge, 2002. 2. Gibaldi, Joseph. <i>MLA Handbook</i>. 9th ed., Modern Language Association of America, 2021. 3. Graff, Gerald, and Cathy Birkenstein. <i>They Say / I Say: The Moves That Matter in Academic Writing</i>. 5th ed., W.W. Norton & Company, 2021. - Williams, Joseph M., and Joseph Bizup. <i>Style: Lessons in Clarity and Grace</i>. 12th ed., Pearson, 2016. 4. Hayles, N. Katherine. <i>How We Think: Digital Media and Contemporary Technogenesis</i>. University of Chicago Press, 2012.	
Note: Examination scheme and mode shall be as prescribed by the Examination Branch, University of Delhi, from time to time.	

Dissertation/ Academic Project: 16 credits

MASTER OF ARTS (GERMAN STUDIES)

**COURSES FOR TWO-YEAR PG (GERMAN STUDIES) PROGRAMME
(BASED ON NEP-2020)**

Semester III and IV

Structure 1 (Level 6.5): PG Curricular Structure with Only Coursework



**DEPARTMENT OF GERMANIC & ROMANCE STUDIES
FACULTY OF ARTS
UNIVERSITY OF DELHI
DELHI-110007**

**W.E.F FROM JULY 2025 AS PER PGCF
BASED ON NEP-2020**

Programme Objectives:

The M.A. in German Studies aims to develop the following:

Advanced Literary and Cultural Competence

- Equip students with deep knowledge of German literature, genres (novel, theatre, poetry, travel writing, migration narratives), and thematic studies.

Theoretical and Critical Engagement

- Introduce major schools of literary theory and criticism (structuralism, poststructuralism, psychoanalysis, feminism, postcolonialism, ecocriticism) and foster the ability to apply them to texts.

Comparative and Interdisciplinary Perspectives

- Encourage cross-cultural, comparative, and interdisciplinary approaches by situating German texts within global intellectual, historical, and cultural contexts.

Analytical Skills

- Develop advanced skills in textual analysis and academic writing, enabling students to produce scholarly essays, reviews, and presentations.

Professional and Applied Skills

- Provide training in translation, interpretation, teaching methodologies, and digital humanities to prepare students for careers in academia, cultural institutions, media, and language industries.

Critical Reflection on Identity and Society

- Explore themes of migration, memory, hybridity, and identity to foster critical reflection on contemporary socio-political issues in German contexts.

Programme Outcomes

By the end of the programme, graduates will be able to:

- Demonstrate advanced knowledge of the German literary traditions across genres (novel, poetry, theatre, travel writing, new literary forms).
- Apply theoretical frameworks (structuralist, psychoanalytic, feminist, postcolonial, ecocritical, etc.) to critically interpret literary and cultural texts.
- Conduct basic research using appropriate methodologies, producing well-structured academic essays, term papers, and presentations.
- Engage with intercultural perspectives by analyzing texts that address migration, exile, displacement, and transnational identities.
- Employ professional skills in translation, interpretation, teaching German as a foreign language, and digital/visual media applications.

- Critically evaluate the intersections of literature, history, memory, and identity in German contexts.
- Communicate effectively in German at an advanced level (CEFR C1), both orally and in writing, across academic and professional domains.
- Contribute to inclusive and global scholarship by situating German Studies within comparative, interdisciplinary, and multicultural frameworks.

Courses for Two-Year PG (German Studies) Programme

2nd Year (Semesters 3 & 4) of PG curricular structure for 2-year PG Programmes

Syllabus for Semester III & IV for 2-year PG Programmes with only Coursework

Structure 1 (Level 6.5): PG Curricular Structure with Coursework

Semesters III & IV Total: 22 Credits

Programme Eligibility

B.A (Hons.) in German

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

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

Semester-III

Credit 22

Discipline Specific Course (DSC): Credits 8

Course Title	Credits
DSC-7: Perspectives in Theory and Criticism	4
DSC-8: Engaging with Themes in German Literature-2	4

Discipline-Specific Elective (DSE) - Any 03 from pool/Any 02 From Pool+1 GE: Credits 12

Course Title	Credits
DSE 14 - Literature and Migration	4
DSE 15 - New Literary Genres	4
DSE 16 - Travel Writing	4
DSE 17 - Exploring History and Memory through German Literature	4
DSE 18 - Introduction to Literary Translation	4

Skill-Based Courses (SBC) - Any 01 from the pool: Credits 2

Course Title	Credits
SBC 6 - Production of Audio-Visual Contents for Teaching German as a Foreign Language	2
SBC 7 - Introduction to the Digital Humanities	2
SBC 8 - Advanced Research Methodology	2

Semester-IV

Credit 22

Discipline Specific Course (DSC): Credits 8

Course Title	Credits
DSC-9: Evolution of a Genre: Theatre	4
DSC-10: Evolution of a Genre: Poetry	4

Discipline-Specific Elective (DSE) - Any 03 from pool/Any 02 From Pool+1 GE: Credits 12

Course Title	Credits
DSE 19 - Methodology of Teaching German as a Foreign Language: Theory and Practice-2	4
DSE 20 - Introduction to Technical and Scientific Translation	4
DSE 21 - Engaging with 21st Century German Literature	4
DSE 22 - Popular genres in German Literature	4
DSE 23 - Advanced Thematic Studies in German Literature	4

Skill-Based Courses (SBC) - Any 01 from pool: Credits 2

Course Title	Credits
SBC 9 - Designing and Conducting Surveys	2
SBC 10 - Research Tools in German Studies	2
SBC 11 - Introduction to audio-visual translation	2

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Semester III**Credits 22****DSC-7: Perspectives in Theory & Criticism****Credit Distribution, Eligibility and Pre-requisites of the Course**

Course Title & Code	Credits	Credit Distribution of the Course			Eligibility Criteria	Prerequisite of the Course
		Lecture	Tutorial	Practical/ Practice		
Perspectives in Theory & Criticism	04	3	1	0	As per the admission criteria	B2 Level in German

Learning Objectives:

- To introduce students to the major schools of literary theory and criticism from antiquity to the present.
- To develop critical skills for analyzing texts through multiple theoretical frameworks.
- To situate literary theory within broader intellectual, cultural, and historical contexts.
- To encourage comparative and interdisciplinary approaches to literature.

Learning Outcomes:

At the end of the semester, students:

- will be able to demonstrate knowledge of key theoretical movements and thinkers in literary criticism.
- will be able to apply theoretical frameworks (structuralist, poststructuralist, feminist, postcolonial, etc.) to literary texts.
- will be able to critically evaluate the strengths and limitations of different critical perspectives.
- Will be able to engage with primary theoretical texts and secondary scholarship in a scholarly manner.
- Will be able to produce advanced research essays that integrate theory and textual analysis.

Syllabus:**UNIT I****9 hours**

Introduction: Definitions of literary and cultural theory

Difference between Theory and Criticism

A historical overview of literary theory: from the Greek and Roman origins to Romantic aesthetics: imagination, genius, and subjectivity, as well as Realism and the rise of historical/philological criticism.

UNIT II**12 hours**

Emergence of Critical Theory:

-Socio-historical Criticism and commentary

-Freud, Lacan, and psychoanalytic criticism. -Feminist interventions: gender, language, and representation.	
UNIT III	12 hours
Structuralism and Poststructuralism -Saussurean linguistics and structuralist narratology. -Derrida, deconstruction, and the critique of logocentrism. -Barthes and the “death of the author.” -Foucault’s Order of Discourse	
UNIT IV	12 hours
-Postcolonial critique: hybridity, subalternity, empire. -Decoloniality -Cultural studies: popular culture, identity, and power. -Ecocriticism and new directions in theory.	
Suggested Readings: 1. Aristotle. <i>Poetics</i>. Trans. Malcolm Heath. London: Penguin Classics, 1996. 2. Assmann, Jan. <i>Das kulturelle Gedächtnis: Schrift, Erinnerung und politische Identität in frühen Hochkulturen</i>. CH Beck, 2025. 3. Barthes, Roland. <i>Image-Music-Text</i>. Trans. Stephen Heath. New York: Hill and Wang, 1977. 4. Bhabha, Homi K. <i>The Location of Culture</i>. London: Routledge, 1994. 5. Coleridge, Samuel Taylor. <i>Biographia Literaria</i>. Ed. James Engell and W. Jackson Bate. Princeton: Princeton University Press, 1983. 6. Derrida, Jacques. <i>Of Grammatology</i>. Trans. Gayatri Chakravorty Spivak. Baltimore: Johns Hopkins University Press, 1976. 7. Eagleton, Terry. <i>Literary Theory: An Introduction</i>. 2nd ed. Minneapolis: University of Minnesota Press, 1996. 8. Freud, Sigmund. <i>The Interpretation of Dreams</i>. Trans. James Strachey. New York: Basic Books, 2010 (original 1900). 9. Jung, Carl Gustav, Lilly Jung-Merker, and Elisabeth Rüd. <i>Die Archetypen und das kollektive Unbewusste</i>. Vol. 9. Olten: Walter, 1976. 10. Horace. <i>Ars Poetica</i>. In <i>Classical Literary Criticism</i>. Trans. D.A. Russell and M. Winterbottom. Oxford: Oxford University Press, 1989. 11. Lacan, Jacques. <i>Écrits: A Selection</i>. Trans. Alan Sheridan. New York: Norton, 1977. 12. Longinus. <i>On the Sublime</i>. Trans. W.H. Fyfe. Cambridge, MA: Harvard University Press (Loeb Classical Library), 1995. 13. Said, Edward. <i>Orientalism</i>. New York: Pantheon, 1978. 14. Saussure, Ferdinand de. <i>Course in General Linguistics</i>. Trans. Wade Baskin. New York: McGraw-Hill, 1966. 15. Selden, Raman, Peter Widdowson, and Peter Brooker. <i>A Reader’s Guide to Contemporary Literary Theory</i>. 5th ed. London: Routledge, 2005. 16. Showalter, Elaine. <i>A Literature of Their Own: British Women Novelists from Brontë to Lessing</i>. Princeton: Princeton University Press, 1977. 17. Spivak, Gayatri Chakravorty. <i>In Other Worlds: Essays in Cultural Politics</i>. New York: Routledge, 1987. 18. Waugh, Patricia (ed.). <i>Literary Theory and Criticism: An Oxford Guide</i>. Oxford: Oxford University Press, 2006. 19. Williams, Raymond. <i>Marxism and Literature</i>. Oxford: Oxford University Press, 1977. 20. Wordsworth, William. <i>Preface to Lyrical Ballads</i> (1802). In <i>Wordsworth’s Literary Criticism</i>. Ed. W.J.B. Owen. London: Routledge, 1974. Additional material will be provided by the Department.	
Evaluation: The Internal assessment consists of marks secured in class tests, assignments/	

presentations and attendance. The Continuous assessment will comprise of tutorials and attendance. Some of the activities that may be done as component of tutorials are as follows:

- Assignments/Presentations.
- Literature review
- Book review
- Project activity (group)
- Research cum presentation
- Term Paper writing
- Group discussion

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

DSC-8: Engaging with Themes in German Literature-2

Credit Distribution, Eligibility and Pre-requisites of the Course

Course Title & Code	Credits	Credit Distribution of the Course			Eligibility Criteria	Prerequisite of the Course
		Lecture	Tutorial	Practical/ Practice		
Engaging with Themes in German Literature-2	04	3	1	0	As per the admission criteria	B2 Level in German

Learning Objectives:

- To study of a particular theme along with the narrative and cultural and literary strategies involved. A new theme is chosen every year.
- To develop analytical skills to study a literary theme.
- To develop the capacity to distinguish between theme and motif in Literature.
- To develop an understanding of critical issues related to the chosen theme.

Learning Outcomes:

At the end of the semester, students:

- will be able to understand the theme along with the narrative, cultural and literary strategies involved.
- will be able to critically engage with various aspects involved to analyse the theme.
- will be able to analyse a variety of narrative and generic techniques to represent the same theme.

Syllabus:

UNIT I	12 Hours
• Study of the theoretical questions related to the theme	
UNIT II	12 Hours
• Study and analysis of literary texts that are based on the theme	
UNIT III	12 Hours

Study of the formal devices deployed to depict the theme	
UNIT IV	9 Hours
Comparative analysis of the studied texts	
Suggested themes: Autobiography, Travel and Migration, Diversity and Unity in Multicultural Societies, Narrative Spaces, Popular Fiction, Literature and history, Urban spaces and cityscapes, India in other Literature, Experimental Literature, Imaginary Homelands, Life Writing, Places in Literature, Literary Islands, Corporeality, or other similar themes. The theme will be announced at the beginning of the academic year. Suggested Readings: - Albrecht, Wolfgang. <i>Literaturkritik</i>. Stuttgart: Weimar: Verlag J.B. Metzler, 2001. - Ansgar Nünning / Vera Nünning (Hgg.). <i>Neue Ansätze in der Erzähltheorie</i>. (WVT-Handbücher zum literaturwissenschaftlichen Studium 4) Wissenschaftlicher Verlag Trier, Trier 2002. - Bennett, Andrew, and Nicholas Royle. <i>An Introduction to Literature, Criticism and Theory</i>. Harlow: Pearson Education Limited. 2009 - Eagleton, Terry. <i>Literatur lesen. Eine Einladung</i>. übersetzt von Holger Hanowell. Stuttgart: Reclam, 2013 - Huber, Martin, and Wolf Schmid, eds. <i>Grundthemen der Literaturwissenschaft: Erzählen</i>. Walter de Gruyter GmbH & Co KG, 2017. - Nünning, Ansgar, ed. <i>Metzler Lexikon Literatur-und Kulturtheorie: Ansätze–Personen–Grundbegriffe</i>. Springer-Verlag, 2013. - Wagh, Patricia. <i>Literary Theory and Criticism: An Oxford Guide</i>. Oxford: OUP, 2006 Readings would be suggested by the Department on the basis of the theme chosen. Additional material may be provided by the Department.	
Evaluation: The Internal assessment consists of marks secured in class tests, assignments/presentations and attendance. The Continuous assessment will comprise of tutorials and attendance. Some of the activities that may be done as component of tutorials are as follows: - Assignments/Presentations. - Literature review - Book review - Project activity (group) - Research cum presentation - Term Paper writing - Group discussion Note: Examination scheme and mode shall be as prescribed by the Examination Branch, University of Delhi, from time to time.	

DSE 14: Literature and Migration

Credit Distribution, Eligibility and Pre-requisites of the Course

Course Title & Code	Credits	Credit Distribution of the Course	Eligibility Criteria	Prerequisite of the Course

		Lecture	Tutorial	Practical/ Practice		
Literature and Migration	04	3	1	0	As per the admission criteria	B2 Level in German

Learning Objectives:

- To explore the literary representations of migration, exile, and displacement in German context.
- To analyse how literature reflects and critiques historical, cultural, and political experiences of migration.
- To examine the intersections of identity, memory, language, and belonging in migrant narratives.
- To engage with theoretical frameworks (postcolonialism, diaspora studies, transnationalism) in relation to literary texts.

Learning Outcomes:

At the end of the semester, students:

- will be able to identify and critically analyse major German texts dealing with migration and displacement.
 - will be able to apply theoretical perspectives (postcolonial, feminist, diasporic) to literary works.
- will be able to understand the historical and socio-political contexts of migration in German speaking countries, (Germany, Switzerland and Austria).

Syllabus:**UNIT I** **10hours**

Theoretical Frameworks of Migration and Displacement

- Concepts: exile, diaspora, hybridity, transculturalism.
- Migration as a literary theme: memory, identity, and belonging.

UNIT II **10 hours**

Colonial and Postcolonial Displacements

- Migration in colonial and postcolonial contexts.
- Representations of forced displacement, exile, and cultural alienation.

UNIT III **14 hours**

Turkish-German Literature

- Identity, marginalization, and cultural hybridity.

Black German Literature

- Migration, exile, and displacement in African context.
- The role of memory, marginalization, and cultural survival.

Literature from other marginalised ethnicities

UNIT IV **11 Hours**

Contemporary Perspectives and Transnational Identities

- Migration in the 21st century: globalization, exile, and refugee crises.
- Literature of second-generation immigrants and transnational identities.

Suggested Readings:

1. Appadurai, Arjun. *Modernity at Large: Cultural Dimensions of Globalization*. University of Minnesota P, 1996.

2. Assmann, Jan. *Das kulturelle Gedächtnis: Schrift, Erinnerung und politische Identität in frühen Hochkulturen*. C. H. Beck, 1992.
3. Bachmann-Medick, Doris. *Cultural Turns: Neuorientierungen in den Kulturwissenschaften*. Rowohlt, 2006
4. Bhabha, Homi K. *The Location of Culture*. London: Routledge, 1994.
5. Brah, Avtar. *Cartographies of Diaspora: Contesting Identities*. London: Routledge, 1996.
6. Clifford, James. *Routes: Travel and Translation in the Late Twentieth Century*. Cambridge, MA: Harvard University Press, 1997.
7. Foroutan, Naika. *Die postmigrantische Gesellschaft: Ein Versprechen der pluralen Demokratie*. transcript, 2019.
8. Hall, Stuart. *Cultural Identity and Diaspora*. In *Colonial Discourse and Post-Colonial Theory: A Reader*, eds. Patrick Williams and Laura Chrisman. London: Harvester Wheatsheaf, 1994, pp. 392–403.
9. Lionnet, Françoise. *Postcolonial Representations: Women, Literature, Identity*. Ithaca: Cornell University Press, 1995.
10. Rutherford, Jonathan (ed.). *Identity: Community, Culture, Difference*. London: Lawrence & Wishart, 1990.
11. Said, Edward. *Reflections on Exile and Other Essays*. Cambridge, MA: Harvard University Press, 2000.
12. Stewart, Lizzie. *Performing New German Realities: Turkish-German Scripts of Postmigration*. Palgrave Macmillan, 2021.
13. Yıldız, Erol, and Michael Weissenbacher, editors. *Handbuch Postmigrantische Perspektiven*. transcript, 2020.
14. Yıldız, Yasemin, and Michael Rothberg. *Memory Citizenship: Migrant Archives of Holocaust Remembrance in Contemporary Germany*. *Germanic Review*, vol. 90, no. 3, 2015, pp. 259–84.

Additional material may be provided by the Department.

Evaluation: The Internal assessment consists of marks secured in class tests, assignments/ presentations and attendance. The Continuous assessment will comprise of tutorials and attendance. Some of the activities that may be done as component of tutorials are as follows:

- Assignments/Presentations.
- Literature review
- Book review
- Project activity (group)
- Research cum presentation
- Term Paper writing
- Group discussion

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

DSE 15: New Literary Genres

Credit Distribution, Eligibility and Pre-requisites of the Course

Course Title & Code	Credits	Credit Distribution of the Course	Eligibility Criteria	Prerequisite of the Course

		Lecture	Tutorial	Practical/ Practice		
New Literary Genres	04	3	1	0	As per the admission criteria	B2 Level in German

Learning Objectives:

- To introduce students to emerging and hybrid literary genres in contemporary German literature.
- To analyse how new genres reflect cultural, political, and technological transformations.
- To explore the intersections of literature with visual culture, digital media, and performance.
- To situate new genres within broader debates on postmodernism, globalization, and identity.
- To develop critical tools for analysing brevity, fragmentation, and multimodality in literature.

Learning Outcomes:

At the end of the semester, students:

- will be able to identify and critically analyse new and hybrid genres in German writing, such as autofiction, flash narratives, microstories, testimonial writing, and graphic novels.
- will be able to understand the socio-cultural and historical contexts that gave rise to these genres.
- will be able to apply theoretical frameworks (postmodernism, postcolonialism, media and cultural studies) to contemporary texts.
- will be able to produce research essays and presentations that demonstrate advanced critical engagement with new literary forms.

Syllabus:**UNIT I** **12 hours**

Autofiction and Life-Writing

- The rise of autofiction in late 20th-century German literature.
- Blurring boundaries between autobiography, fiction, and testimony.
- Memory, subjectivity, and self-narration.

Testimonial and Post-Genocide Writing

- Literature as witness: trauma, memory, and testimony.

UNIT II **12 hours**

Graphic Novels and Visual Narratives

- The rise of the comic strips and graphic memoirs.
- Visual storytelling as a new literary form.

UNIT III **12 hours**

Flash Narratives and Microstories

- The aesthetics of brevity: Kürzestgeschichten, Mikroerzählungen, minifiction.
- Fragmentation, ellipsis, and the poetics of the instant.
- German microfiction as a response to digital culture and globalization.

UNIT IV **9 hours**

Digital and Experimental Genres

- Literature in the digital age: blogs, hypertext, and multimedia narratives.
- Performance, slam poetry, and spoken word in German contexts.

Suggested Readings:

1. Bajohr, Hannes. "Das Reskilling der Literatur." *Code und Konzept: Literatur und das Digitale* (2016): 7-21.
2. Bidmon, Agnes. *Dokufiktionales Erzählen: Narrative Liminalität in der Gegenwartsliteratur*. Vol. 30. transcript Verlag, 2025.
3. Catani, Stephanie, Sonja Schmalenberger, and David Selzer, eds. *Literatur und Podcast: Inszenierungsformen–Rezeptionsmodelle–Wissenskommunikation*. Springer-Verlag, 2025.
4. Ernst, Thomas. "# Netzliteraturwissenschaft: ein Überblick." *Zeitschrift für Germanistik.- Leipzig, 1980, currens* 32.3 (2022): 620-630.
5. Gibbons, Alison. "Multimodal literature and experimentation." *The Routledge companion to experimental literature*. Routledge, 2012. 420-434.
6. Hummel, Christine (Hrsg.): *Kürzestgeschichten*. (Texte und Materialien für den Unterricht, RUB 15064). Reclam, Stuttgart 2010
7. Krause, Till, and Klaus Uhrig. "Journalismus zum Bingen: Potenziale und Funktionen serieller Podcasts für das digitale Storytelling." *Podcasts: Perspektiven und Potenziale eines digitalen Mediums*. Wiesbaden: Springer Fachmedien Wiesbaden, 2022. 445-460.
8. Krumrey, Birgitta. *Der Autor in seinem Text: Autofiktion in der deutschsprachigen Gegenwartsliteratur als (post-) postmodernes Phänomen*. Vol. 17. V&R Unipress, 2015.
9. Naimou, Angela. "Short fiction, flash fiction, microfiction." *The Cambridge Companion to Twenty-First Century American Fiction* (2021): 163-178.
10. Nayhauss, Hans-Christoph Graf von (Hrsg.): *Kürzestgeschichten*. (Arbeitstexte für den Unterricht, RUB 9569). Reclam, Stuttgart 2007.
11. Schaefer, Christina. "Die Autofiktion zwischen Fakt und Fiktion." *IO Rajewski I. et U. Schneider (éds.), Im Zeichen der Fiktion* (2008): 299-326.
12. Zimmermann, Heiko. "Autorschaft und digitale Literatur." *Geschichte, Medienpraxis und Theoriebildung. Trier: WVT* (2015).

Additional readings would be suggested by the Department on the basis of the authors selected.

Evaluation: The Internal assessment consists of marks secured in class tests, assignments/ presentations and attendance. The Continuous assessment will comprise of tutorials and attendance. Some of the activities that may be done as component of tutorials are as follows:

- Assignments/Presentations.
- Literature review
- Book review
- Project activity (group)
- Research cum presentation
- Term Paper writing
- Group discussion

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

DSE 16: Travel Writing

Credit Distribution, Eligibility and Pre-requisites of the Course

Course Title & Code	Credits	Credit Distribution of the Course			Eligibility Criteria	Prerequisite of the Course
		Lecture	Tutorial	Practical/ Practice		
Travel Writing	04	3	1	0	As per the admission criteria	B2 Level in German

Learning Objectives:

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

Learning Outcomes:

At the end of the semester, students:

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

Syllabus:**UNIT I****10 hours**

Introduction to Travel Writing

- Defining travel writing: genre, hybridity, and narrative strategies.
- Historical overview: from medieval pilgrimage accounts to Enlightenment exploration.
- The role of travel writing in shaping European knowledge of the world.
- Key concepts: exoticism, alterity, ethnography, and narrative authority.

UNIT II**12 hours****Colonial Encounters and Representations**

- Travel writing as a tool of empire: mapping, cataloguing, and “othering.”
- Representations of Africa, China, and the Pacific in German colonial travelogues.
- The tension between discovery and domination.

UNIT III**11 hours**

German Rewritings and Postcolonial Perspectives

- German speaking authors reclaiming the travel narrative.
- Subverting colonial discourse: irony, resistance, and re-appropriation.
- Travel as exile, migration, and return.

UNIT IV**12 hours**

Travel, Identity, and Self-Discovery - Travel as a metaphor for identity formation. - Gendered perspectives in travel writing. - The blurred line between autobiography, memoir, and travelogue. Travel writing in the age of tourism and mobility. -Ecocriticism and travel: landscapes, environment, and sustainability. -Digital travel narratives and blogs in the German context.
Suggested Readings: 1. Goethe, Johann Wolfgang. <i>Italienische Reise</i>. Reclam Taschenbuch. Stuttgart: Reclam. 2020. 2. Humboldt, Alexander. <i>Reise in die Äquinoktial-Gegenden des Neuen Kontinents</i>. Berlin: Insel Verlag, 1999. 3. Forster, Georg. <i>Reise um die Welt</i>. Insel Taschenbuch. Berlin: Insel Verlag, 1983. 4. Hesse, Hermann. <i>Aus Indien: Aufzeichnungen, Tagebücher, Gedichte, Betrachtungen und Erzählungen</i>. Suhrkamp Verlag, 2013. 5. Heine, Heinrich. <i>Reisebilder</i>. Reclams Universal-Bibliothek. Stuttgart: Reclam, 2010. 6. Tawada, Yoko. <i>Überseetzungen</i>. Tübingen: Konkursbuch Verlag, 2016. 7. Timm, Uwe. <i>Morenga</i>. Kiepenheuer & Witsch eBook, 2015. 8. Trojanow, Ilija. <i>Der Weltensammler</i>. München: Hanser Verlag, 2006. 9. Siebers, Winfried and Andreas Keller. <i>Reiseliteratur</i>. Darmstadt: WBG, 2017. 10. Stamm, Ulrike. <i>Der Orient der Frauen: Reiseberichte deutschsprachiger Autorinnen im frühen 19. Jahrhundert</i>. Vol. 57. Böhlau Verlag Köln Weimar, 2010. 11. Pratt, Mary Louise. <i>Imperial Eyes: Travel Writing and Transculturation</i>. London: Routledge, 1992 (2nd ed. 2008). 12. Youngs, Tim (ed.). <i>The Cambridge Companion to Travel Writing</i>. Cambridge: Cambridge University Press, 2002. 13. Clifford, James. <i>Routes: Travel and Translation in the Late Twentieth Century</i>. Cambridge, MA: Harvard University Press, 1997. 14. Erb, Andreas, Christof Hamann and Julian Osthues. <i>Kindler Kompakt : Reiseliteratur</i>. Stuttgart: J.B. Metzler, 2017. Additional material will be provided by the Department.
Evaluation: The Internal assessment consists of marks secured in class tests, assignments/ presentations and attendance. The Continuous assessment will comprise of tutorials and attendance. Some of the activities that may be done as component of tutorials are as follows: • Assignments/Presentations. • Literature review • Book review • Project activity (group) • Research cum presentation • Term Paper writing • Group discussion Note: Examination scheme and mode shall be as prescribed by the Examination Branch, University of Delhi, from time to time.

DSE 17: Exploring History and Memory through German Literature

Credit Distribution, Eligibility and Pre-requisites of the Course

Course Title & Code	Credits	Credit Distribution of the Course			Eligibility Criteria	Prerequisite of the Course
		Lecture	Tutorial	Practical/ Practice		
Exploring History and Memory through German Literature	04	3	1	0	As per the admission criteria	B2 Level in German

Learning Objectives:

- To examine how writers from German speaking countries engage with history, memory, and trauma.
- To analyze literary strategies of remembrance, testimony, and rewriting of the past.
- To explore the intersections of personal memory, collective memory, and national history.
- To situate literary texts within broader debates on historiography, postcolonialism, New-historicism and cultural memory.

Learning Outcomes:

At the end of the semester, students:

- will be able to identify and critically analyse major German texts that address history and memory.
- will be able to apply theoretical frameworks (memory studies, postcolonial theory, trauma studies) to literary works.
- will be able to understand the role of literature in shaping cultural and collective memory.
- will be able to produce advanced research essays linking literary analysis with historical and theoretical perspectives.

Syllabus:**UNIT I** **12 hours**

Theoretical Frameworks of History and Memory
 -Concepts: Vergangenheitsbewältigung, collective memory, trauma, testimony.
 -Literature as a site of remembrance.

UNIT II **12 hours**

German Literature and Historical Memory
 - Representations of war, revolution, and national trauma.
 - Literature as witness to historical upheavals.
 Postcolonial Memory in German Literature
 - Colonialism, decolonization, and rewriting history.
 - Memory of slavery, empire, and cultural displacement.

UNIT III **12 hours**

Memory, Trauma, and Testimony in German Literature
 - Literature of genocide, exile, and survival.
 - Testimonial writing and the ethics of memory.

UNIT IV **9 hours**

Contemporary Perspectives on History and Memory
 -Memory in the age of globalization and migration.
 -Transgenerational trauma and the politics of remembrance.

Suggested Readings:

1. Assmann, Aleida. *Cultural Memory and Western Civilization: Functions, Media, Archives*. Cambridge: Cambridge University Press, 2011.
 2. Assmann, Aleida. *Erinnerungsräume: Formen und Wandlungen des kulturellen Gedächtnisses*. C. H. Beck, 1999.
 3. Barner, Wilfried, et al., editors. *Geschichte der deutschen Literatur von 1945 bis zur Gegenwart*. C. H. Beck, 1994.
 4. Erll, Astrid. *Memory in Culture*. Palgrave Macmillan, 2011
 5. Fuchs, Anne, Mary Cosgrove, and Georg Grote, editors. *German Memory Contests: The Quest for Identity in Literature, Film, and Discourse since 1990*. Camden House, 2006.
 6. Hirsch, Marianne. *The Generation of Postmemory: Writing and Visual Culture After the Holocaust*. New York: Columbia University Press, 2012.
 7. Koselleck, Reinhart. *Vergangene Zukunft: Zur Semantik geschichtlicher Zeiten*. Suhrkamp, 1979.
 8. Nünning, Ansgar, and Vera Nünning, editors. *Erzähltheorie: Eine Einführung in die Grundlagen narrativer Analysen*. W. Fink, 2003.
 9. Rothberg, Michael. *Multidirectional Memory: Remembering the Holocaust in the Age of Decolonization*. Stanford: Stanford University Press, 2009.
 10. Weigel, Sigrid. *Topographien der Erinnerung: Orte und Räume der Kultur*. Suhrkamp, 2002
- Additional readings would be suggested by the Department on the basis of the author chosen.

Evaluation: The Internal assessment consists of marks secured in class tests, assignments/presentations and attendance. The Continuous assessment will comprise of tutorials and attendance. Some of the activities that may be done as component of tutorials are as follows:

- Assignments/Presentations.
- Literature review
- Book review
- Project activity (group)
- Research cum presentation
- Term Paper writing
- Group discussion

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

DSE 18: Introduction to Literary Translation

Credit Distribution, Eligibility and Pre-requisites of the Course

Course Title & Code	Credits	Credit Distribution of the Course			Eligibility Criteria	Prerequisite of the Course
		Lecture	Tutorial	Practical/ Practice		
Introduction to Literary Translation	04	3	1	0	As per the admission	B2 Level in German

					criteria	

Learning Objectives:

- To introduce students to the history, theory, and practice of literary translation.
- To explore key debates in translation studies: fidelity vs. creativity, domestication vs. foreignization, visibility of the translator.
- To analyse case studies of translated works across genres (poetry, prose, drama).
- To develop practical translation skills alongside critical reflection.

Learning Outcomes:

At the end of the semester, students:

- will be able to demonstrate knowledge of major theories and approaches in literary translation.
- will be able to critically evaluate translations in relation to cultural, historical, and linguistic contexts.
- will be able to apply theoretical frameworks to practical translation exercises.
- will be able to produce annotated translations that reflect awareness of stylistic, cultural, and ethical issues.
- will be able to engage with debates on the politics of translation, including gender, postcolonialism, and globalization.

Syllabus:**UNIT I****9 hours****Foundations of Translation Studies**

- History of translation in Western and non-Western traditions.
- Key concepts: equivalence, fidelity, adaptation.

UNIT II**12 hours****Theories of Literary Translation**

- Structuralist and poststructuralist approaches.
- Domestication vs. foreignization.
- The translator's visibility.

UNIT III**14 hours****Translation of Genres**

- Poetry: rhythm, sound, and untranslatability.
- Prose: style, register, and cultural context.
- Drama: performance, orality, and adaptation.

Translation, Culture, and Power

- Postcolonial translation studies.
- Feminist translation practices.
- Translation and world literature.

UNIT IV**10 hours****Contemporary Perspectives and Practice**

- Digital tools and translation.
- Globalization and translation flows.
- Practical workshops: annotated translations, preparing glossaries

Suggested Readings:

1. Bassnett, Susan, and Harish Trivedi (eds.). *Post-Colonial Translation: Theory and Practice*. London: Routledge, 1999.

2. Bassnett, Susan. *Translation Studies*. 4th ed. London: Routledge, 2014.
3. Benjamin, Walter. "The Task of the Translator." In *Illuminations*, trans. Harry Zohn. New York: Schocken, 1968.
4. Boase-Beier, Jean, Lina Fisher, and Hiroko Furukawa (eds.). *The Palgrave Handbook of Literary Translation*. London: Palgrave Macmillan, 2018.
5. Cronin, Michael. *Translation and Globalization*. London: Routledge, 2003.
6. Eco, Umberto. *Experiences in Translation*. Toronto: University of Toronto Press, 2001.
7. Hermans, Theo (ed.). *The Manipulation of Literature: Studies in Literary Translation*. London: Croom Helm, 1985.
8. Holmes, James S. *Translated! Papers on Literary Translation and Translation Studies*. Amsterdam: Rodopi, 1988.
9. Kußmaul, Paul. *Verstehen und übersetzen: ein Lehr-und Arbeitsbuch*, 2014.
10. Kußmaul, Paul *Kreatives Übersetzen*, 2000.
11. Kopetzki, Annette. *Beim Wort nehmen. Sprachtheoretische ästhetische Probleme der literarischen Übersetzung*, 1996.
12. Lefevere, André. *Translating Literature: Practice and Theory in a Comparative Literature Context*. New York: Modern Language Association, 1992.
13. Munday, Jeremy. *Introducing Translation Studies: Theories and Applications*. 5th ed. London: Routledge, 2022.
14. Spivak, Gayatri Chakravorty. "The Politics of Translation." In *Outside in the Teaching Machine*. New York: Routledge, 1993.
15. Störig, Hans Joachim. *Das Problem des Übersetzens*, 1963.
16. Venuti, Lawrence (ed.). *The Translation Studies Reader*. 4th ed. London: Routledge, 2021.
17. Venuti, Lawrence. *The Translator's Invisibility: A History of Translation*. 2nd ed. London: Routledge, 2008.
18. Williams, Jenny, and Andrew Chesterman. *The Map: A Beginner's Guide to Doing Research in Translation Studies*. Manchester: St. Jerome, 2002.

Additional readings would be suggested by the Department.

Evaluation: The Internal assessment consists of marks secured in class tests, assignments/presentations, and attendance. The Continuous assessment will comprise of tutorials and attendance. Some of the activities that may be done as component of tutorials are as follows:

- Assignments/Presentations.
- Literature review
- Book review
- Project activity (group)
- Research cum presentation
- Term Paper writing
- Group discussion

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

SBC 6: Production of Audio-Visual Contents for Teaching German as a Foreign Language

Credit Distribution, Eligibility and Pre-requisites of the Course

Course Title & Code	Credits	Credit Distribution of the Course			Eligibility Criteria	Prerequisite of the Course
		Lecture	Tutorial	Practical/ Practice		
Production of Audio-Visual Contents for Teaching German as a Foreign Language	02	01	0	01	As per the admission criteria	B2 Level in German

Learning Objectives:

- To introduce students to the principles of designing and producing audio-visual materials for FLE.
- To develop technical and pedagogical skills in creating videos, podcasts, and interactive media.
- To integrate CEFR-based communicative and action-oriented approaches into audio-visual resources.
- To critically evaluate existing FLE audio-visual materials and adapt them for diverse learner profiles.
- To foster creativity and digital literacy in language pedagogy.

Learning Outcomes:

At the end of the semester, students:

- will be able to design and produce original audio-visual content (short films, podcasts, interactive clips) for FLE classrooms.
- will be able to apply didactic principles to align audio-visual resources with learning objectives.
- will be able to use digital tools (editing software, subtitling, online platforms) to enhance teaching materials.
- will be able to critically assess the pedagogical effectiveness of audio-visual content.
- will be able to integrate intercultural and authentic materials into FLE teaching practice.

Syllabus:**UNIT I****7 hours****Introduction to Audio-Visual Pedagogy in FLE**

- Role of audio-visual media in language acquisition.
- Historical evolution of audio-visual aids in FLE.
- CEFR and the task-based approach.

UNIT II**8 hours**

Pedagogical scripting and storyboarding.

- Authentic vs. didactic materials.
- Visual literacy and semiotics in FLE.

Practical Component**30 hours**

Technical Skills for Production

- Basics of video and audio recording.
- Editing software (e.g., Audacity, Adobe Premiere, OpenShot).
- Subtitling, dubbing, and accessibility.

Integrating Audio-Visual Content into Teaching -Designing classroom activities around audio-visual materials. -Task-based learning with video and podcasts. -Evaluating learner engagement and outcomes. Project-Based Workshop -Students create a short audio-visual project (e.g., instructional video, podcast series, interactive clip). -Practice teaching with the help of the generated content
Suggested Readings: 1. Chapelle, Carol A., and Shannon Sauro (eds.). The Handbook of Technology and Second Language Teaching and Learning. Hoboken: Wiley-Blackwell, 2017. 2. Drabe, M., Apps & Tools - E-Portfolio - Maker: Ein Praxisheft für den Unterricht (Alle Klassenstufen). Auer Verlag, 2024. 3. Littlewood, William. Communicative Language Teaching: An Introduction. Cambridge: Cambridge University Press, 1981. 4. Müller-Hartmann, A., Aufgabenorientiertes Lernen und Lehren mit Medien: Ansätze, Erfahrungen, Perspektiven in der Fremdsprachendidaktik. Peter Lang, 2008. 5. Nunan, David. Task-Based Language Teaching. Cambridge: Cambridge University Press, 2004. 6. Reiber, R., Medien im Fremdsprachenunterricht. GRIN Verlag, 2009b. 7. Roche, J., Handbuch Mediendidaktik: Fremdsprachen. Hueber Verlag, 2008. Additional material may be provided by the Department.
Note: Examination scheme and mode shall be as prescribed by the Examination Branch, University of Delhi, from time to time.

SBC 7: Introduction to the Digital Humanities

Credit Distribution, Eligibility and Pre-requisites of the Course

Course Title & Code	Credits	Credit Distribution of the Course			Eligibility Criteria	Prerequisite of the Course
		Lecture	Tutorial	Practical/ Practice		
Introduction to the Digital Humanities	02	01	0	01	As per the admission criteria	B2 Level in German

Learning Objectives: • To introduce students to the field of Digital Humanities (DH) and its applications in German studies. • To develop technical and analytical skills for working with digital archives, corpora, and cultural heritage projects. • To explore how digital tools transform the study of German literature, history, and culture. • To train students in project-based digital scholarship (text encoding, data visualization, digital storytelling).

To foster critical reflection on the epistemological and ethical implications of DH in the humanities.	
Learning Outcomes: At the end of the semester, students: - will be able to demonstrate knowledge of DH concepts, methods, and debates in the context of German studies. - will be able to use digital tools (e.g., text analysis, mapping, visualization) to analyse German literary and cultural materials. - will be able to create and curate digital projects (archives, exhibits, annotated texts). - will be able to critically evaluate DH projects in German contexts. - will be able to apply interdisciplinary approaches combining literary analysis, cultural studies, and digital methods.	
Syllabus:	
UNIT I	8 hours
- Introduction to Digital Humanities and German Studies - History and scope of DH. - DH projects in German contexts. - The role of digitization in preserving and disseminating German cultural heritage.	
UNIT II	7 hours
- Textual Analysis and Digital Corpora - Case studies: German literary corpora and digital editions.	
Practical	30 hours
Text encoding (TEI) and annotation. - Stylometry, concordances, and distant reading. Digital Archives and Cultural Heritage - Digitization of manuscripts, rare books, and German archives. - Metadata, cataloguing, and open access. - Ethics of digital preservation and representation. Visualisation, Mapping, and Networks - Data visualization for literary and cultural studies. - Mapping German literatures and cultural flows. - Network analysis of authors, texts, and movements. Project-Based Workshop - Students design a mini digital project (e.g., annotated digital edition, interactive map of German authors, or a small corpus analysis). - Training in open-source tools (Voyant Tools, Gephi, Omeka, Scalar). - Peer review and reflective commentary.	
Suggested Readings: - Antenhofer, Christina, Christoph Kühberger, and Arno Strohmeier, eds. <i>Digital Humanities in den Geschichtswissenschaften</i>. Vol. 6116. UTB, 2023. - Berry, David M. (ed.). <i>Understanding Digital Humanities</i>. London: Palgrave Macmillan, 2012. - Drucker, Johanna. <i>Graphesis: Visual Forms of Knowledge Production</i>. Cambridge, MA: Harvard University Press, 2014. - Drucker, Johanna. <i>Visualization and Interpretation: Humanistic Approaches to Display</i>. Cambridge, MA: MIT Press, 2020. - Fiormonte, Domenico, Teresa Numerico, and Francesca Tomasi. <i>The Digital Humanist: A Critical Inquiry</i>. New York: Punctum Books, 2015.	

6. Haber, Peter. *Digital past: Geschichtswissenschaft im digitalen Zeitalter*. De Gruyter, 2011.
7. Jockers, Matthew L. *Macroanalysis: Digital Methods and Literary History*. Urbana: University of Illinois Press, 2013.
8. Kurz, Susanne. *Digital humanities: Grundlagen und Technologien für die Praxis*. Springer-Verlag, 2016.
9. Moretti, Franco. *Atlas of the European Novel 1800–1900*. London: Verso, 1998.
10. Moretti, Franco. *Distant Reading*. London: Verso, 2013.
11. Neuroth, Heike, et al. "Virtuelle Forschungsumgebungen für e-Humanities. Maßnahmen zur optimalen Unterstützung von Forschungsprozessen in den Geisteswissenschaften." (2009): 161-169.
12. Pierazzo, Elena. *Digital Scholarly Editing: Theories and Practices*. Farnham: Ashgate, 2015.
13. Rockwell, Geoffrey, and Stéfán Sinclair. *Hermeneutica: Computer-Assisted Interpretation in the Humanities*. Cambridge, MA: MIT Press, 2016.
14. Schreibman, Susan, Laura Mandell, and Stephen Olsen (eds.). *A Companion to Digital Literary Studies*. Oxford: Wiley-Blackwell, 2008.
15. Schreibman, Susan, Ray Siemens, and John Unsworth (eds.). *A New Companion to Digital Humanities*. 2nd ed. Oxford: Wiley-Blackwell, 2016.
16. Svensson, Patrik. *Big Digital Humanities: Imagining a Meeting Place for the Humanities and the Digital*. Ann Arbor: University of Michigan Press, 2016.
17. Terras, Melissa. *Digitisation and Digital Resources in the Humanities*. London: Routledge, 2011.
18. Young-Min Kim, Patrice Bellot, Elodie Faath, and Marin Dacos. "Automatic Annotation of Bibliographical References in Digital Humanities Books, Articles and Blogs." *HAL Archives Ouvertes*, 2019.

Additional material may be provided by the Department.

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

SBC 8: Advanced Research Methodology

Credit Distribution, Eligibility and Pre-requisites of the Course

Course Title & Code	Credits	Credit Distribution of the Course			Eligibility Criteria	Prerequisite of the Course
		Lecture	Tutorial	Practical/ Practice		
Advanced Research Methodology	02	01	01		As per the admission criteria	B2 Level in German

Learning Objectives

- To understand and apply diverse research paradigms in literary and cultural analysis.
- To design ethically sound, theoretically informed research projects.
- To critically evaluate sources, archives, and digital tools.
- To engage with interdisciplinary methods, including comparative and intermedial

approaches.	
Learning Outcomes At the end of the semester, students will: • be able to demonstrate mastery of advanced research tools and methodologies. • be able to critically engage with theoretical frameworks (postcolonialism, memory studies, cultural studies, critical discourse analysis, gender theory, narratology, translation theory, digital humanities, didactic studies). • be able to design and execute a research project with appropriate methodology and documentation. • be able to produce a research proposal with clear objectives, methodology, and theoretical framework. • be able to produce scholarly writing that meets academic standards of rigor, citation, and originality. • be able to present research findings effectively in both oral and written formats.	
Syllabus:	
UNIT I	8 hours
• Theoretical Foundations of Research • Research paradigms: qualitative, comparative, interdisciplinary. • Theoretical frameworks: postcolonial theory, memory studies, narratology, gender studies, translation studies, media studies and didactic studies. • Ethics of research in literary and cultural studies.	
UNIT II	7 hours
Research Tools, Methods, and Documentation • Bibliographical research: catalogues, databases, archives. • Citation styles (MLA, Chicago, APA) and bibliographic management tools (Zotero, EndNote). • Corpus building and textual analysis (close reading, discourse analysis, digital tools). Comparative and interdisciplinary approaches (linking literature with history, sociology, linguistics).	
Practical Component	30 hours
Practical Research Workshop • Formulating research questions and hypotheses. • Tools for Literature survey • Identifying research gap • Designing a research proposal (objectives, methodology, bibliography). • Annotated bibliography and literature review writing.	
Suggested Readings: 1. Assmann, Aleida. <i>Cultural Memory and Western Civilization: Functions, Media, Archives</i>. Cambridge: Cambridge University Press, 2011. 2. Bhabha, Homi K. <i>The Location of Culture</i>. London: Routledge, 1994. 3. Martínez, Alfredo. <i>La investigación literaria: teoría y práctica</i>. Editorial Trotta, Madrid 2010. 4. González Echevarría, Roberto. <i>The Voice of the Masters: Writing and Authority in Modern Latin American Literature</i>. University of Texas Press, Austin, 1985. 5. Booth, Wayne C., Gregory G. Colomb, and Joseph M. Williams. <i>The Craft of Research</i>. 4th ed. Chicago: University of Chicago Press, 2016. 6. Eagleton, Terry. <i>Literary Theory: An Introduction</i>. 2nd ed. Oxford: Blackwell, 1996. 7. Eco, Umberto. <i>How to Write a Thesis</i>. Cambridge, MA: MIT Press, 2015 (orig. 1977). 8. Gibaldi, Joseph. <i>MLA Handbook for Writers of Research Papers</i>. 9th ed. New York: MLA, 2021.	

9. Hutcheon, Linda. *A Poetics of Postmodernism: History, Theory, Fiction*. New York: Routledge, 1988.
10. Machi, Lawrence A., and Brenda T. McEvoy. *The Literature Review: Six Steps to Success*. 3rd ed. Thousand Oaks: Corwin, 2016.
11. Rockwell, Geoffrey, and Stéfan Sinclair. *Hermeneutica: Computer-Assisted Interpretation in the Humanities*. Cambridge, MA: MIT Press, 2016.
12. Said, Edward. *Orientalism*. New York: Vintage, 1979.
13. Turabian, Kate L. *A Manual for Writers of Research Papers, Theses, and Dissertations*. 9th ed. Chicago: University of Chicago Press, 2018.

Additional material may be provided by the Department.

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

Semester IV

DSC- 9: Evolution of a Genre: Theatre

Credit Distribution, Eligibility and Pre-requisites of the Course

Course Title & Code	Credits	Credit Distribution of the Course			Eligibility Criteria	Prerequisite of the Course
		Lecture	Tutorial	Practical/ Practice		
Evolution of a Genre: Theatre	04	3	1	0	As per the admission criteria	B2 Level in German

Learning Objectives:

- To trace the historical development of German theatre from the classical period to the present.
 - To analyse key dramatic texts in their cultural, political, and aesthetic contexts.
 - To explore the role of theatre as a medium of social critique, identity formation, and cultural memory.
- To engage with theoretical approaches to drama and performance.

Learning Outcomes:

At the end of the semester, students:

- will be able to demonstrate knowledge of major playwrights and movements in German theatre.
- will be able to critically analyse dramatic texts using literary and performance theory.
- will be able to understand the intersections of theatre with history, politics, and postcolonial identity.

Syllabus:

UNIT I

12 hours

Theatrical genres of the medieval period Classical German Theatre - The rise of German classical drama in the 17th century. - Rules of tragedy and comedy: unity, decorum, and catharsis.	
UNIT II	9 hours
Enlightenment and Romantic Theatre - Theatre as a space of critique and reform. - The role of theatre in shaping public opinion.	
UNIT III	12 hours
Modern German Theatre - Symbolism, Episches Theater, and the Theatre of the Absurd. - Existentialism and postwar theatre.	
UNIT IV	12 hours
German Theatre – - Theatre as a tool of resistance, memory, and cultural affirmation. - Oral traditions and performance in African and Caribbean contexts. Contemporary German Theatre and Performance - Migration, exile, and identity on stage. - Hybrid forms: slam, performance poetry, and experimental theatre.	
Suggested Authors: Lessing, Goethe, Schiller, Georg Büchner. Friedrich Hebbel, Arthur Schnitzler, Gerhart Hauptmann, Georg Kaiser, Bertolt Brecht, Max Frisch, Friedrich Dürrenmatt, Peter Weiss, Heiner Müller, postdramatisches Theater etc. Suggested Readings: 1. Bernhard Asmuth: Einführung in die Dramenanalyse. 8., aktualisierte und erweiterte Auflage. Stuttgart: Metzler, 2016 2. Erika Fischer-Lichte, Doris Kolesch, Matthias Warstat: Metzler Lexikon Theatertheorie. 2., aktualisierte und erweiterte Auflage. Stuttgart: Metzler, 2014 3. Hans-Thies Lehmann: Postdramatisches Theater. Frankfurt/M: Verlag der Autoren, 2005 4. Peter Langemeyer (Hg.): Dramentheorie: Texte vom Barock bis zur Gegenwart. Stuttgart: Reclam, 2011 5. Peter W. Marx (Hg.) Handbuch Drama. Theorie, Geschichte, Analyse. Stuttgart/Weimar: Metzler, 2012 Additional material may be provided by the Department.	
Evaluation: The Internal assessment consists of marks secured in class tests, assignments/presentations and attendance. The Continuous assessment will comprise of tutorials and attendance. Some of the activities that may be done as component of tutorials are as follows: • Assignments/Presentations. • Literature review • Book review • Project activity (group) • Research cum presentation • Term Paper writing • Group discussion Note: Examination scheme and mode shall be as prescribed by the Examination Branch, University of Delhi, from time to time.	

DSC-10: Evolution of a Genre – Poetry

Credit Distribution, Eligibility and Pre-requisites of the Course

Course Title & Code	Credits	Credit Distribution of the Course			Eligibility Criteria	Prerequisite of the Course
		Lecture	Tutorial	Practical/ Practice		
Evolution of a Genre – Poetry	04	3	1	0	As per the admission criteria	B2 Level in German

Learning Objectives:

- To trace the evolution of German poetry from the Renaissance to the contemporary period.
- To analyse poetic forms, themes, and innovations across different historical and cultural contexts.
- To explore the intersections of poetry with politics, identity, memory, and postcolonial discourse.
- To engage with theoretical approaches to poetics and literary analysis.

Learning Outcomes:

At the end of the semester, students:

- will develop an understanding of the specificities of the genre.
- will be able to apply various tools to analyse poetic texts
- will become familiar with the historical evolution of the genre.
- will be able to identify characteristics of specific poetic forms.
- will read the major poets of German literature.

Syllabus:**UNIT I****9 hours**

Introduction to Poetics

Characteristics of poetic forms of the Medieval period.

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

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

UNIT II**12 hours**

Study and analysis of poetic texts from the Renaissance period

Suggested poets: Martin Opitz

Study and analysis of poetic texts from the XVII Century

Suggested poets: Andreas Gryphius, Sibylle Schwarz, Martin Opitz, Paul Fleming etc.

UNIT III**12 hours**

Study and analysis of poetic texts from the XVIII Century

Enlightenment, Empfindsamkeit, Sturm und Drang

Suggested poets: Friedrich Gottlieb Klopstock, Johann Wolfgang von Goethe, Friedrich Schiller, Sophie von La Roche, Karoline von Günderrode etc.

Study and analysis of poetic texts from the XIX Century

Weimar Classicism, Romanticism, Biedermeier, junges Deutschland/Vormärz, Realism

Suggested poets: Goethe, Schiller, Novalis, Joseph von Eichendorff, Heinrich Heine, Clemens Brentano, Annette von Droste-Hülshoff, Karoline von Günderrode.

UNIT IV	12 hours
Study and analysis of poetic texts from the XX and XXI Centuries Modernism, Symbolism, neo-romanticism, etc., Post-war poetry, new forms like Konkrete Poesie Suggested poets: Theodor Fontane, Heinrich Heine, Rainer Maria Rilke, Stefan George, Brecht, Paul Celan, Hans Magnus Enzensberger, Ingeborg Bachmann, Elisabeth Borchers, Anna Seghers, Christa Wolf, Herta Müller etc.	
Suggested Readings: 1. Bravi, Francesca. "Deutsche Gegenwartslyrik zwischen Naturlyrik und, Nature Writing ‘." <i>Jahrbuch für Internationale Germanistik</i> 55.3 (2023): 233-242. 2. Burdorf, Dieter. <i>Geschichte der deutschen Lyrik: Einführung und Interpretationen</i>. Metzler, 2015. 3. Detering, Heinrich, editor. <i>Reclams großes Buch der deutschen Gedichte: Vom Mittelalter bis ins 21. Jahrhundert</i>. Reclam, 2007. 4. Ernst, Ulrich. <i>Intermedialität im europäischen Kulturzusammenhang: Beiträge zur Theorie und Geschichte der visuellen Lyrik</i>. Vol. 4. Erich Schmidt Verlag GmbH & Co KG, 2002. 5. Gelfert, Hans-Dieter. <i>Wie interpretiert man ein Gedicht?</i> Reclam, 1990. 6. Hühn, Peter, and Jörg Schönert. "Einleitung: Theorie und Methodologie narratologischer Lyrik-Analyse¹." <i>Lyrik und Narratologie: Text-Analysen zu deutschsprachigen Gedichten vom 16. bis zum 20. Jahrhundert</i> 11 (2007). 7. Korte, Hermann. <i>Geschichte der deutschen Lyrik seit 1945</i>. Springer-Verlag, 2016. 8. Lamping, Dieter, editor. <i>Handbuch Lyrik: Theorie – Analyse – Geschichte</i>. 2nd ed., Metzler, 2016. 9. Müller, Wolfgang G. "Autor und Subjekt im lyrischen Gedicht: Rezension und Neukonzeption einer Theorie der lyrischen Persona." <i>Journal of Literary Theory</i> 18.1 (2024): 89-120. 10. Segebrecht, Wulf, and Christian Rößner, editors. <i>Das Deutsche Gedicht: Vom Mittelalter bis zur Gegenwart</i>. S. Fischer, 2005. 11. Willberg, Hans-Joachim. <i>Deutsche Gegenwartslyrik: Eine poetologische Einführung</i>. Reclam, 2012. Additional material may be provided by the Department.	
Evaluation: The Internal assessment consists of marks secured in class tests, assignments/ presentations and attendance. The Continuous assessment will comprise of tutorials and attendance. Some of the activities that may be done as component of tutorials are as follows: • Assignments/Presentations. • Literature review • Book review • Project activity (group) • Research cum presentation • Term Paper writing • Group discussion Note: Examination scheme and mode shall be as prescribed by the Examination Branch, University of Delhi, from time to time.	

DSE 19: Methodology of Teaching German as a Foreign Language: Theory and Practice

Credit Distribution, Eligibility and Pre-requisites of the Course

Course Title & Code	Credits	Credit Distribution of the Course			Eligibility Criteria	Prerequisite of the Course
		Lecture	Tutorial	Practical/ Practice		
Methodology of Teaching German as a Foreign Language: Theory and Practice	04	3	1	0	As per the admission criteria	B2 Level in German

Learning Objectives:

- To introduce students to the theoretical foundations of teaching German as a foreign language (GFL).
- To familiarize students with major methodological approaches (grammar-translation, direct method, communicative, task-based, Flipped Classroom).
- To develop skills in designing curricula, lesson plans, and assessment tools for FLE.
- To integrate intercultural, plurilingual, and digital perspectives into teaching practice.
- To critically evaluate classroom practices through observation, reflection, and research.

Learning Outcomes:

At the end of the semester, students:

- will be able to demonstrate knowledge of the history and evolution of FLE methodologies.
- will be able to apply communicative and task-based approaches in classroom contexts.
- will be able to design and implement effective teaching sequences adapted to learner needs.
- will be able to critically assess teaching materials and adapt them for diverse contexts.
- will be able to incorporate intercultural competence and digital tools into FLE pedagogy.

Syllabus:**UNIT I****9 hours**

Foundations of FLE Didactics

- History of FLE teaching methodologies.
- Key concepts: foreign language vs. second language, acquisition vs. learning.
- The role of CEFR (Common European Framework of Reference for Languages).

UNIT II**12 hours**

Methodological Approaches

- Grammar-translation, direct method, audio-oral, communicative approach.
- The action-oriented approach and task-based learning.

UNIT III**12 hours**

Classroom Practice and Pedagogical Tools

- Lesson planning, sequencing, and scaffolding.
- Teaching grammar, vocabulary, oral and written skills.
- Use of authentic documents and multimodal resources.

UNIT IV**12 hours**

Intercultural and Plurilingual Perspectives

- Intercultural competence in FLE.
- Plurilingualism and mediation.

- Teaching German in multicultural classrooms.
- Assessment: formative, summative, self-assessment.
- ICT and digital tools in FLE teaching.
- Current trends: blended learning, online platforms, multimodal literacy.

Suggested Readings:

1. Gehring, W. *Fremdsprache Deutsch (DaF/DaZ) unterrichten: Kompetenzorientierte Methoden*. UTB. 2023.
2. Volkmann, L., Stierstorfer, K., & Gehring, W., *Interkulturelle kompetenz: Konzepte und Praxis des Unterrichts*. Gunter Narr Verlag, 2002.
3. Reiber, R., *Medien im Fremdsprachenunterricht*. GRIN Verlag, 2009a.
4. Ballweg, S., Drumm, S., Hufeisen, B., Klippel, J., & Pilypaityte, L. *dll - deutsch lehren lernen 2. Wie lernt man die Fremdsprache Deutsch?*. 2013.
5. Funk, H., Kuhn, C, Skiba, W. *dll - deutsch lehren lernen 4. Aufgaben, Übungen, Interaktion*. 2014.
6. Bausch, K., Christ, H., & Krumm, H. *Der Gemeinsame europäische Referenzrahmen für Sprachen in der Diskussion*. 2003.
7. Alderson, J. Charles, and Lyle F. Bachman (eds.). *Assessing Foreign Language Proficiency: Theories and Practice*. Reading: Addison-Wesley, 2000.
8. Chapelle, Carol A., and Sauro, Shannon (eds.). *The Handbook of Technology and Second Language Teaching and Learning*. Hoboken: Wiley-Blackwell, 2017.
9. Littlewood, William. *Communicative Language Teaching: An Introduction*. Cambridge: Cambridge University Press, 1981.
10. Nunan, David. *Task-Based Language Teaching*. Cambridge: Cambridge University Press, 2004.
11. Richards, Jack C., and Rodgers, Theodore S. *Approaches and Methods in Language Teaching*. 3rd ed. Cambridge: Cambridge University Press, 2014.

Additional readings would be suggested by the Department on the basis of the author chosen.

Evaluation: The Internal assessment consists of marks secured in class tests, assignments/ presentations, and attendance. The Continuous assessment will comprise of tutorials and attendance. Some of the activities that may be done as component of tutorials are as follows:

- Assignments/Presentations.
- Literature review
- Book review
- Project activity (group)
- Research cum presentation
- Term Paper writing
- Group discussion

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

DSE 20: Introduction to Technical and Scientific Translation

Credit Distribution, Eligibility and Pre-requisites of the Course

Course Title & Code	Credits	Credit Distribution of the Course	Eligibility Criteria	Prerequisite of the Course

		Lecture	Tutorial	Practical/ Practice		
Introduction to Technical and Scientific Translation	04	3	1	0	As per the admission criteria	B2 Level in German

Learning Objectives:

- To introduce students to the principles and practices of technical and scientific translation (German ↔ other languages).
- To familiarize students with specialized terminology, style, and discourse conventions in scientific and technical texts.
- To develop skills in using translation tools (terminology databases, CAT tools, corpora).
- To raise awareness of ethical, cultural, and communicative issues in technical and scientific translation.
- To prepare students for professional practice in specialized translation domains.

Learning Outcomes:

At the end of the semester, students:

- will be able to demonstrate knowledge of the main features of technical and scientific discourse.
- will be able to translate specialized texts with accuracy, clarity, and terminological consistency.
- will be able to use translation technologies and resources effectively.
- will be able to critically evaluate translations in terms of readability, precision, and audience adaptation.
- will be able to apply professional standards and ethical considerations in technical and scientific translation.

Syllabus:**UNIT I****9 hours**

Foundations of Technical and Scientific Translation

- Definition, scope, and challenges of specialized translation.
- Characteristics of scientific and technical discourse (clarity, conciseness, objectivity).
- Introduction to terminology management.

UNIT II**12 hours**

Scientific Discourse and Terminology

- Structure of scientific articles, reports, and patents.
- Terminology extraction and management.
- Standardization and international scientific communication.

UNIT III**12 hours**

Technical Texts and Genres

- Manuals, technical specifications, product documentation.
- Translation of instructions, safety notices, and standards.
- Style and register in technical writing.

UNIT IV**12 hours**

Tools and Technologies

- Computer-Assisted Translation (CAT) tools.
- Corpora, terminology databases, and machine translation.
- Quality assurance and revision strategies.

Professional Practice and Ethics

- The translator's role in scientific communication.
- Ethical issues: confidentiality, accuracy, responsibility.
- Case studies in medical, legal-technical, and environmental translation.

Suggested Readings:

1. Bowker, Lynne. *Computer-Aided Translation Technology: A Practical Introduction*. Ottawa: University of Ottawa Press, 2002.
2. Byrne, Jody. *Scientific and Technical Translation Explained: A Nuts and Bolts Guide for Beginners*. Manchester: St. Jerome, 2012.
3. Byrne, Jody. *Technical Translation: Usability Strategies for Translating Technical Documentation*. Dordrecht: Springer, 2006.
4. Cabré, Maria Teresa. *Terminology: Theory, Methods and Applications*. Amsterdam: John Benjamins, 1999.
5. Chesterman, Andrew. *Memes of Translation: The Spread of Ideas in Translation Theory*. Amsterdam: John Benjamins, 1997.
6. Kenny, Dorothy. *Lexis and Creativity in Translation: A Corpus-Based Study*. Manchester: St. Jerome, 2001.
7. Montalt, Vicent, and Maria González Davies. *Medical Translation Step by Step: Learning by Drafting*. Manchester: St. Jerome, 2007.
8. Schmitt, Peter A. *Translation und Technik*. Tübingen: Stauffenburg, 1999.
9. Schmitt, Peter A. *Handbuch Technisches Übersetzen*. Berlin: BDÜ Fachverlag 2016.
10. Sager, Juan C. *Language Engineering and Translation: Consequences of Automation*. Amsterdam: John Benjamins, 1994.
11. Temmerman, Rita. *Towards New Ways of Terminology Description: The Sociocognitive Approach*. Amsterdam: John Benjamins, 2000.
12. Wright, Sue Ellen, and Gerhard Budin (eds.). *Handbook of Terminology Management*. Vol. 1. Amsterdam: John Benjamins, 1997.
13. Wilss, Wolfram. *Kognition und Übersetzen: Zu Theorie und Praxis der menschlichen und der maschinellen Übersetzung*. Vol. 41. Walter de Gruyter GmbH & Co KG, 2016.

Additional material may be provided by the Department

Evaluation: The Internal assessment consists of marks secured in class tests, assignments/presentations, and attendance. The Continuous assessment will comprise of tutorials and attendance. Some of the activities that may be done as component of tutorials are as follows:

- Assignments/Presentations.
- Literature review
- Book review
- Project activity (group)
- Research cum presentation
- Term Paper writing
- Group discussion

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

DSE 21: Engaging with 21st Century German Literature

Credit Distribution, Eligibility and Pre-requisites of the Course

Course Title & Code	Credits	Credit Distribution of the Course			Eligibility Criteria	Prerequisite of the Course
		Lecture	Tutorial	Practical/ Practice		
Engaging with 21 st Century German Literature	04	3	1	0	As per the admission criteria	B2 Level in German

Learning Objectives

- To introduce students to major trends, themes, and innovations in German literature since 2000.
- To analyse how contemporary literature engages with globalization, migration, memory, identity, and new media.
- To explore emerging genres (autofiction, micro-fiction, graphic novels, digital literature). To situate contemporary works within broader cultural, political, and theoretical frameworks

Learning Outcomes

At the end of the semester, students:

- will be able to identify key authors, movements, and genres of 21st-century German literature.
- will be able to critically analyse texts in relation to themes of memory, migration, gender, and globalization.
- will be able to apply contemporary literary and cultural theory to the study of recent works.
- will be able to engage with interdisciplinary approaches (visual culture, digital humanities, postcolonial studies)
- will be able to produce research essays and presentations demonstrating advanced critical engagement with contemporary literature.

Syllabus:

UNIT I	9 hours
Autofiction and Life-Writing - The rise of autofiction and hybrid forms of self-narration. - Memory, subjectivity, and collective history.	
UNIT II	12 hours
Migration, Exile, and Transnational Identities - Literature of displacement, diaspora, and transcultural encounters.	
UNIT III	12 hours
Memory, Trauma, and Postcolonial Rewriting - Literature as testimony and rewriting of history. - Postcolonial memory and intergenerational trauma.	
UNIT IV	12 hours
New Genres and Media	

- Graphic novels, microfiction, and digital literature.
 - Literature in dialogue with visual and digital culture.
- Globalization, Ecology, and the Future of Literature
- Literature and ecological crisis.

1. Garrard, Greg. *Ecocriticism*. 2nd ed. London: Routledge, 2012 (theoretical framework).
2. Adelson, Leslie A. *The Turkish Turn in Contemporary German Literature: Toward a New Critical Grammar of Migration*. Palgrave Macmillan, 2005.
3. Burdorf, Dieter, und Claudia Stockinger, Herausgeber. *Literaturwissenschaft im 21. Jahrhundert: Positionen und Perspektiven*. De Gruyter, 2014.
4. Cheesman, Tom, et al., editors. *German Literature, History and the Nation in the 21st Century: Comparative and Transnational Perspectives*. Peter Lang, 2021.
5. Cosgrove, Mary. *Laughter in the Ferocious Republic of Love: Liberalism, Gender, and the "Idea of Germany" in the Twenty-First Century*. Legenda, 2022.
6. Ette, Ottmar. *Transkulturelle Literaturwissenschaft: Eine Einführung*. De Gruyter, 2016.
7. Fuchs, Anne. *Precarious Times: Temporality and History in Modern German Culture*. Cornell UP, 2019.
8. Gilman, Sander L., and Cathy S. Gelbin, editors. *Jewish Culture in Contemporary Germany: Memory, Identity, and Postmigrant Narratives*. Nomos, 2017.
9. Goodbody, Axel, and Kate Rigby, editors. *Ecocritical Theory and Practice: Ecocritical Approaches to German Literature and Culture*. Camden House, 2011.
10. Haines, Brigid, and Lyn Marven, editors. *The Cambridge Companion to German Literature of the Twenty-First Century*. Cambridge UP, forthcoming / commonly cited preprint chapters.
11. Hannes, Thomas, and Claudia Öhlschläger, editors. *Gegenwartsästhetik: Neue Perspektiven auf Literatur und Kunst nach 2000*. transcript, 2015
12. Hawkins, Simon, and Stuart Taberner, editors. *Transnationalism in Contemporary German-Language Literature*. Camden House, 2022.
13. Hoffmann, Katherine H. *Post-Wall German Literature and Memory*. De Gruyter, 2019.
14. Krecic, Martin. *German-Language Literature in the 21st Century: Globalization, Migration, Digitality*. V&R unipress, 2020.
15. Marven, Lyn. *Reading German Women Writers of the 21st Century: Narrative, Identity, Form*. Oxford UP, 2021.
16. Mieszkowski, Sylwia, et al., editors. *German Literature as a Transnational Field*. Palgrave Macmillan, 2020.
17. Ortomann, Sabine. *Gegenwart schreiben: Deutsche Literatur nach 2000*. De Gruyter, 2021.
18. Parker, Stephen. *Contemporary German Literature: A Survey*. Routledge, 2013.
19. Schlote, Christian, and Kim Walker, editors. *New German Literature: Studies in the Post-Unification Era*. Rodopi, 2010.
20. Taberner, Stuart. *German Literature of the Twenty-First Century: Memory, Identity, Multiculturalism*. Camden House, 2017.
21. Taberner, Stuart, and Karina Berger, editors. *German Literature after 1990: Beyond Normalization*. Camden House, 2000.
22. Teraoka, Arlene. *Cosmopolitan Utopias in 21st-Century German Literature*. Northwestern UP, 2020.
23. Weigel, Sigrid. *Grammatik der Gespenster: Über Phantomsprachen und andere Phänomene*. Suhrkamp, 2019.

Additional readings would be suggested by the Department on the basis of the issue chosen.

Evaluation: The Internal assessment consists of marks secured in class tests, assignments/

presentations and attendance. The Continuous assessment will comprise of tutorials and attendance. Some of the activities that may be done as component of tutorials are as follows:

- Assignments/Presentations.
- Literature review
- Book review
- Project activity (group)
- Research cum presentation
- Term Paper writing
- Group discussion

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

DSE 22: Popular genres in German Literature

Credit Distribution, Eligibility and Pre-requisites of the Course

Course Title & Code	Credits	Credit Distribution of the Course			Eligibility Criteria	Prerequisite of the Course
		Lecture	Tutorial	Practical/ Practice		
Popular genres in German Literature	04	3	1	0	As per the admission criteria	B2 Level in German

Learning Objectives:

- To introduce students to the study of popular genres in the German context (detective fiction, science fiction, chanson, comics, popular theatre).
- To analyze how popular literature reflects cultural, social, and political realities.
- To explore the intersections between “high” literature and mass culture.
- To examine popular forms in German Literature as sites of resistance, identity, and creativity.

Learning Outcomes:

At the end of the semester, students:

- will be able to identify and critically analyze major genres and authors of popular German literature.
- will be able to understand the historical development of popular forms from the 19th century to the present.
- will be able to apply cultural and literary theory to the study of mass and popular texts.
- will be able to compare German popular genres with global popular culture.

Syllabus:

UNIT I

9 hours

Introduction to Popular Literature

-Defining “popular” vs. “canonical” literature.

-The rise of mass publishing in 19th-century Germany.	
UNIT II	12 hours
Detective Fiction and Serial Narratives	
UNIT III	12 hours
Speculative Fiction and Fantasy	
UNIT IV	12 hours
Oral traditions, chanson, Comics, Slam, and Contemporary Popular Culture	
Suggested Readings: - Hoffmann, E.T.A. <i>Der Sandmann</i>. Reclams Universal-Bibliothek. Stuttgart: Reclam, 1986. - May, Karl. <i>Winnetou</i>. Karl-May-Verlag, 1992. - Schiller, Friedrich. “Die” <i>Räuber: ein Schauspiel</i>. Vol. 28. Karl Graeser, 1887. - König, Ralf. <i>Konrad & Paul: Raumstation Sehnsucht</i>. Rowohlt Taschenbuch, 2014. - Streeruwitz, Marlene. <i>Norma Desmond. A Gothic SF-Novel</i>. Frankfurt am Main: Fischer Taschenbuch, 2002. - Sevindim, Asli. <i>Candlelight Döner Geschichten über Meine Deutsch-Türkische Familie</i>. Verlag Ullstein, 2005. - Elsberg, Marc. <i>ZERO-Sie wissen, was du tust: Roman</i>. Blanvalet Verlag, 2014. - Buck, Nikolas, ed. <i>Der deutschsprachige Thriller: Entwicklung und Ausformungen eines populären Genres</i>. Kriminalität in Literatur und Medien. Berlin/Heidelberg: J.B. Metzler, 2024. - James, Edward, and Farah Mendlesohn, eds. <i>The Cambridge companion to science fiction</i>. Cambridge University Press, 2003. - Scaggs, John. <i>Crime Fiction</i>. London: Routledge, 2005 (theoretical overview). Additional material will be provided by the Department.	
Evaluation: The Internal assessment consists of marks secured in class tests, assignments/ presentations and attendance. The Continuous assessment will comprise of tutorials and attendance. Some of the activities that may be done as component of tutorials are as follows: • Assignments/Presentations. • Literature review • Book review • Project activity (group) • Research cum presentation • Term Paper writing • Group discussion	
Note: Examination scheme and mode shall be as prescribed by the Examination Branch, University of Delhi, from time to time.	

DSE 23: Advanced Thematic Studies in German Literature

Credit Distribution, Eligibility and Pre-requisites of the Course

Course Title & Code	Credits	Credit Distribution of the Course			Eligibility Criteria	Prerequisite of the Course
		Lecture	Tutorial	Practical/ Practice		

Advanced Thematic Studies in German Literature	04	3	1	0	As per the admission criteria	B2 Level in German

Learning Objectives:

- To study of a particular theme along with the narrative and cultural and literary strategies involved. A new theme is chosen every year.
- To develop analytical skills to study a literary theme.
- To develop the capacity to distinguish between theme and motif in Literature.
- To develop an understanding of critical issues related to the chosen theme.

Learning Outcomes:

At the end of the semester, students:

- will be able to understand the theme along with the narrative, cultural and literary strategies involved.
- will be able to critically engage with various aspects involved to analyse the theme.
- will be able to analyse a variety of narrative and generic techniques to represent the same theme.

Syllabus:**UNIT I****12 hours**

Study of the theoretical questions related to the theme

UNIT II**12 hours**

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

UNIT III**12 hours**

Study of the formal devices deployed to depict the theme

UNIT IV**9 Hours**

Comparative analysis of the studied texts

Suggested themes:

Autobiography, Travel and Migration, Diversity and Unity in Multicultural Societies, Narrative Spaces, Popular Fiction, Literature and history, Urban spaces and cityscapes, India in other Literature, Experimental Literature, Imaginary Homelands, Life Writing, Places in Literature, Literary Islands, Corporeality, or other similar themes. The theme will be announced at the beginning of the academic year.

Suggested Readings:

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

7. Waugh, Patricia. *Literary Theory and Criticism: An Oxford Guide*. Oxford: OUP, 2006

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

Additional material may be provided by the Department.

Evaluation: The Internal assessment consists of marks secured in class tests, assignments/presentations and attendance. The Continuous assessment will comprise of tutorials and attendance. Some of the activities that may be done as component of tutorials are as follows:

- Assignments/Presentations.
- Literature review
- Book review
- Project activity (group)
- Research cum presentation
- Term Paper writing
- Group discussion

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

SBC 9: Designing and Conducting Surveys

Credit Distribution, Eligibility and Pre-requisites of the Course

Course Title & Code	Credits	Credit Distribution of the Course			Eligibility Criteria	Prerequisite of the Course
		Lecture	Tutorial	Practical/ Practice		
Designing and Conducting Surveys	02	01	0	01	As per the admission criteria	B2 Level in German

Learning Objectives:

- Familiarising students with basic techniques of data collection and surveys
- Enabling students to design sample sizes and effective survey questions
- Familiarising students with basic methodologies and tools for analysis and interpretation of data
- Familiarising students with basic software and IT Tools for data collection analysis and interpretation

Learning Outcomes:

At the end of the semester, students:

- will be able to define goals, target audience and survey methods.
- Will be able to make ethical decisions related to anonymity and consent of the participants.
- will be able to design questionnaires to conduct effective surveys.

• will be able to use various software and online platforms designed for data collection • will learn how to analyse and interpret data • will learn to present the survey findings in the form of a detailed report.	
Syllabus:	
UNIT I:	7 hours
Understanding Survey Research Fundamentals • Defining Research Goals: Clearly articulating what one wants to achieve with the survey. • Identifying Target Audience: Determining who one needs to survey and why. • Choosing the Right Survey Method: Understanding different types of surveys (online, paper, etc.) and their suitability. • Sampling Techniques: Learning about probability and non-probability sampling methods. • Ethical Considerations: Understanding issues related to privacy, anonymity, and informed consent.	
UNIT II:	8 hours
Designing Effective Survey Questions • Question Types: Learning about open-ended, closed-ended, and multiple-choice questions and when to use them. • Question Wording: Learning how to avoid bias, ambiguity, and leading questions. • Question Sequencing: Understanding how to organize questions logically and effectively. • Visual Aids: Learning how to use visuals to improve clarity and engagement.	
Practical Component	30 hours
Distributing and Collecting Data • Choosing the Right Platform: Exploring different survey software and online platforms like Qualtrics, SurveyMonkey, and Google Forms. • Pilot Testing: Learning how to test your survey before deploying it to a larger audience. • Data Collection Methods: Understanding how to distribute surveys via email, social media, or other channels. • Response Rate Optimization: Learning how to increase participation and reduce bias. • Data Cleaning: Learning how to identify and correct errors in your data. Analyzing and Interpreting Survey Results • Statistical Analysis: Understanding basic statistical concepts and how to analyze survey data. • Data Visualization: Learning how to present the findings in a clear and concise manner. • Drawing Conclusions: Understanding how to interpret the findings and draw meaningful conclusions. Writing a Survey Report • Structuring the Report: Learning how to organize your findings in a logical and coherent manner. • Presenting Data: Understanding how to present your findings in tables, charts, and graphs. • Interpreting Results: Learning how to explain your findings in a clear and concise manner. • Making Recommendations: Learning how to use your findings to make informed decisions.	

Suggested Readings:

1. Deml, S., Wie erstelle ich einen Fragebogen für eine empirische Forschungsarbeit? GRIN Verlag, 2007.
2. Ebster, C., & Stalzer, L., Wissenschaftliches Arbeiten für Wirtschafts- und Sozialwissenschaftler. UTB, 2017.
3. Engel, U., Bartsch, S., Schnabel, C., & Vehre, H., Wissenschaftliche Umfragen: Methoden und Fehlerquellen. Campus Verlag, 2012.
4. Louis M. Rea, Richard A. Parker, Designing and Conducting Survey Research: A Comprehensive Guide, 4th Edition, Jossey-Bass, 2014.

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

SBC 10: Research Tools in German Studies

Credit Distribution, Eligibility and Pre-requisites of the Course

Course Title & Code	Credits	Credit Distribution of the Course			Eligibility Criteria	Prerequisite of the Course
		Lecture	Tutorial	Practical/ Practice		
Advanced Research Tools in German Studies	02	01	0	01	As per the admission criteria	B2 Level in German

Learning Objectives:

- To introduce students to advanced bibliographical, archival, and digital research tools relevant to German Studies.
- To train students in corpus building, digital text analysis, and data visualization for literary and cultural research.
- To develop skills in using specialized databases, reference management systems, and digital archives.
- To prepare students for independent, interdisciplinary, and technology-enhanced research projects.

Learning Outcomes:

At the end of the semester, students:

- will be able to identify and use specialized bibliographic and archival resources in German studies.
- will be able to apply digital humanities tools (text mining, mapping, visualization) to literary and cultural materials.
- will be able to manage bibliographies and citations with reference management software (Zotero, EndNote, Mendeley).
- will be able to design and present a mini digital research project integrating advanced

tools. • will be able to critically evaluate the epistemological and ethical implications of digital research in the humanities.	
Syllabus:	
UNIT I	7 hours
Bibliographical and Archival Research Tools • Advanced bibliographic databases: MLA International Bibliography, Cairn.info, Persée, Gallica (BnF). • Archives and digital repositories for German Studies. • Reference management systems (Zotero, EndNote, Mendeley). • Research ethics and citation practices.	
UNIT II	8 hours
Digital Humanities and Analytical Tools (Theoretical) • Introduction to Digital Humanities in German contexts. • Text encoding (TEI), corpus linguistics, and distant reading. • Tools for text analysis (Voyant Tools, AntConc), mapping (Palladio, ArcGIS), and visualization (Gephi). • Case studies: digital editions of German texts, and discipline specific heritage projects.	
Practical Component	30 hours
• Hands-on training in bibliographic databases (MLA, Cairn, Persée, Gallica). • Building and managing a digital corpus of German texts. • Using Zotero/EndNote for annotated bibliographies. • Applying text analysis and visualization tools to a selected corpus. • Final project: mini digital research portfolio (annotated bibliography + corpus analysis + visualization).	
Suggested Readings: 1. Ebster, C., & Stalzer, L., <i>Wissenschaftliches Arbeiten für Wirtschafts- und Sozialwissenschaftler</i>. UTB, 2017. 2. Booth, Wayne C., Gregory G. Colomb, and Joseph M. Williams. <i>The Craft of Research</i>. 4th ed. Chicago: University of Chicago Press, 2016. 3. Gibaldi, Joseph. <i>MLA Handbook</i>. 9th ed. New York: Modern Language Association, 2021. 4. Moretti, Franco. <i>Distant Reading</i>. London: Verso, 2013. 5. Pierazzo, Elena. <i>Digital Scholarly Editing: Theories and Practices</i>. Farnham: Ashgate, 2015. 6. Rockwell, Geoffrey, and Stéfan Sinclair. <i>Hermeneutica: Computer-Assisted Interpretation in the Humanities</i>. Cambridge, MA: MIT Press, 2016. 7. Schreibman, Susan, Ray Siemens, and John Unsworth (eds.). <i>A New Companion to Digital Humanities</i>. 2nd ed. Oxford: Wiley-Blackwell, 2016. 8. Svensson, Patrik. <i>Big Digital Humanities: Imagining a Meeting Place for the Humanities and the Digital</i>. Ann Arbor: University of Michigan Press, 2016. 9. Terras, Melissa. <i>Digitisation and Digital Resources in the Humanities</i>. London: Routledge, 2011. 10. Turabian, Kate L. <i>A Manual for Writers of Research Papers, Theses, and Dissertations</i>. 9th ed. Chicago: University of Chicago Press, 2018. Additional material may be provided by the Department.	
Note: Examination scheme and mode shall be as prescribed by the Examination Branch, University of Delhi, from time to time.	

SBC 11: Introduction to audio-visual translation

Credit Distribution, Eligibility and Pre-requisites of the Course

Course Title & Code	Credits	Credit Distribution of the Course			Eligibility Criteria	Prerequisite of the Course
		Lecture	Tutorial	Practical/ Practice		
Introduction to audio-visual translation	02	01	0	01	As per the admission criteria	B2 Level in German

Learning Objectives:

- To introduce students to the principles and practices of audiovisual translation (AVT) with a focus on dubbing and subtitling in German.
- To familiarize students with the linguistic, cultural, and technical constraints of dubbing and subtitling.
- To develop practical skills in script adaptation, timing, synchronization, and subtitling software.
- To encourage critical reflection on the cultural, ethical, and professional dimensions of AVT.

Learning Outcomes:

At the end of the semester, students:

- will be able to demonstrate knowledge of theoretical frameworks in audiovisual translation.
- will be able to identify and analyse the linguistic, cultural, and technical challenges of dubbing and subtitling in German.
- will be able to use specialized tools (e.g., Subtitle Workshop, Aegisub) to produce subtitles and dubbed scripts.
- will be able to adapt dialogues for dubbing while respecting lip-sync, rhythm, and register.
- will be able to critically evaluate professional dubbing and subtitling practices in German contexts.

Syllabus:

UNIT I

8 hours

Theoretical Foundations of Audiovisual Translation

- History and development of dubbing and subtitling in German-speaking countries.
- Key concepts: synchronization, equivalence, domestication vs. foreignization.
- Cultural transfer and censorship in AVT.

UNIT II

7 hours

Linguistic and Technical Aspects

- Constraints of subtitling: space, time, segmentation, readability.
- Constraints of dubbing: lip-sync, isochrony, kinaesthetic synchrony.
- Register, tone, and cultural adaptation in German.
- Professional standards and ethics in AVT.

Practical

30 hours

- Hands-on training with subtitling software (Aegisub, Subtitle Workshop).
- Creating subtitles for short German films or TV excerpts.
- Dubbing workshop: adapting scripts, recording voices, and synchronizing with visuals.
- peer review and critique of student projects.
- Final project: produce a subtitled and dubbed version of a short audiovisual extract in German.

Suggested Readings:

1. Armstrong, Nigel, and Federico M. Federici. *Translating Voices, Translating Regions*. Rome: Aracne, 2006.
2. Baker, Mona. *Translation and Conflict: A Narrative Account*. London: Routledge, 2006 (for cultural/ethical dimensions).
3. Bogucki, Łukasz, and Mikołaj Deckert (eds.). *The Palgrave Handbook of Audiovisual Translation and Media Accessibility*. London: Palgrave Macmillan, 2020.
4. Chaume, Frederic. *Audiovisual Translation: Dubbing*. London: Routledge, 2020.
5. Chaume, Frederic. *Audiovisual Translation: Research and Practice*. London: Routledge, 2012.
6. Díaz-Cintas, Jorge, and Aline Remael. *Audiovisual Translation: Subtitling*. 2nd ed. London: Routledge, 2021.
7. Díaz-Cintas, Jorge, and Gunilla Anderman (eds.). *Audiovisual Translation: Language Transfer on Screen*. London: Palgrave Macmillan, 2009.
8. Drucker, Johanna. *Graphesis: Visual Forms of Knowledge Production*. Cambridge, MA: Harvard University Press, 2014.
9. Jüngst, H. E. *Audiovisuelles Übersetzen: Ein Lehr- und Arbeitsbuch*. Narr Francke Attempto Verlag, 2010.
10. Künzli, A., & Kaindl, K. *Handbuch audiovisuelle Translation: Arbeitsmittel für Wissenschaft, Studium, Praxis*. Frank & Timme GmbH, 2023.
11. Remael, Aline, and Josélia Neves (eds.). *Audiovisual Translation: Taking Stock*. Amsterdam: John Benjamins, 2022.

Additional material may be provided by the Department.

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

MASTER OF ARTS (GERMAN STUDIES)

**COURSES FOR TWO-YEAR PG (GERMAN STUDIES) PROGRAMME (BASED ON
NEP-2020)**

Semester III and IV

Structure 2 (Level 6.5): PG Curricular Structure with Coursework + Research



**DEPARTMENT OF GERMANIC & ROMANCE STUDIES
FACULTY OF ARTS
UNIVERSITY OF DELHI
DELHI-110007**

**W.E.F FROM JULY 2025 AS PER PGCF
BASED ON NEP-2020**

Courses for Two-Year PG (German Studies) Programme

2nd Year (Semesters 3 & 4) of PG curricular structure for 2-year PG Programmes

Syllabus for Semester III & IV for 2-year PG Programme with Coursework + Research

2. Structure 2 (Level 6.5): PG Curricular Structure with Coursework + Research

Semesters III & IV Total: 22 Credits

Programme Eligibility

B.A (Hons.) in German

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

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

Semester-III

Credit 22

Discipline Specific Course (DSC): Credits 8

Course Title	Credits
DSC-7: Perspectives in Theory and Criticism	4
DSC-8: Engaging with Themes in German Literature-2	4

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

Course Title	Credits
DSE 14 - Literature and Migration	4
DSE 15 - New Literary Genres	4
DSE 16 - Travel Writing	4
DSE 17 - Exploring History and Memory through German Literature	4
DSE 18 - Introduction to Literary Translation	4
DSE 19 - Research Methodology	4

Dissertation/Academic Project/ Entrepreneurship- Credits 6

Semester-IV

Credit 22

Discipline Specific Course (DSC): Credits 8

Course Title	Credits
DSC-9: Evolution of a Genre: Theatre	4
DSC-10: Evolution of a Genre: Poetry	4

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

Course Title	Credits
DSE 20 - Methodology of Teaching German as a Foreign Language: Theory and Practice-2	4

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

Dissertation/Academic Project/ Entrepreneurship- Credits 6

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Semester III**Credits 22****DSC-7: Perspectives in Theory & Criticism****Credit Distribution, Eligibility and Pre-requisites of the Course**

Course Title & Code	Credits	Credit Distribution of the Course			Eligibility Criteria	Prerequisite of the Course
		Lecture	Tutorial	Practical/ Practice		
Perspectives in Theory & Criticism	04	3	1	0	As per the admission criteria	B2 Level in German

Learning Objectives:

- To introduce students to the major schools of literary theory and criticism from antiquity to the present.
- To develop critical skills for analyzing texts through multiple theoretical frameworks.
- To situate literary theory within broader intellectual, cultural, and historical contexts.
- To encourage comparative and interdisciplinary approaches to literature.

Learning Outcomes:

At the end of the semester, students:

- will be able to demonstrate knowledge of key theoretical movements and thinkers in literary criticism.
- will be able to apply theoretical frameworks (structuralist, poststructuralist, feminist, postcolonial, etc.) to literary texts.
- will be able to critically evaluate the strengths and limitations of different critical perspectives.
- Will be able to engage with primary theoretical texts and secondary scholarship in a scholarly manner.
- Will be able to produce advanced research essays that integrate theory and textual analysis.

Syllabus:

UNIT I	9 hours
Introduction: Definitions of literary and cultural theory Difference between Theory and Criticism A historical overview of literary theory: from the Greek and Roman origins to Romantic aesthetics: imagination, genius, and subjectivity, as well as Realism and the rise of historical/philological criticism.	
UNIT II	12 hours
Emergence of Critical Theory:	

-Socio-historical Criticism and commentary -Freud, Lacan, and psychoanalytic criticism. -Feminist interventions: gender, language, and representation.	
UNIT III	12 hours
Structuralism and Poststructuralism -Saussurean linguistics and structuralist narratology. -Derrida, deconstruction, and the critique of logocentrism. -Barthes and the “death of the author.” -Foucault’s Order of Discourse	
UNIT IV	12 hours
-Postcolonial critique: hybridity, subalternity, empire. -Decoloniality -Cultural studies: popular culture, identity, and power. -Ecocriticism and new directions in theory.	
Suggested Readings: 1. Aristotle. <i>Poetics</i>. Trans. Malcolm Heath. London: Penguin Classics, 1996. 2. Assmann, Jan. <i>Das kulturelle Gedächtnis: Schrift, Erinnerung und politische Identität in frühen Hochkulturen</i>. CH Beck, 2025. 3. Barthes, Roland. <i>Image-Music-Text</i>. Trans. Stephen Heath. New York: Hill and Wang, 1977. 4. Bhabha, Homi K. <i>The Location of Culture</i>. London: Routledge, 1994. 5. Coleridge, Samuel Taylor. <i>Biographia Literaria</i>. Ed. James Engell and W. Jackson Bate. Princeton: Princeton University Press, 1983. 6. Derrida, Jacques. <i>Of Grammatology</i>. Trans. Gayatri Chakravorty Spivak. Baltimore: Johns Hopkins University Press, 1976. 7. Eagleton, Terry. <i>Literary Theory: An Introduction</i>. 2nd ed. Minneapolis: University of Minnesota Press, 1996. 8. Freud, Sigmund. <i>The Interpretation of Dreams</i>. Trans. James Strachey. New York: Basic Books, 2010 (original 1900). 9. Jung, Carl Gustav, Lilly Jung-Merker, and Elisabeth Rüd. <i>Die Archetypen und das kollektive Unbewusste</i>. Vol. 9. Olten: Walter, 1976. 10. Horace. <i>Ars Poetica</i>. In <i>Classical Literary Criticism</i>. Trans. D.A. Russell and M. Winterbottom. Oxford: Oxford University Press, 1989. 11. Lacan, Jacques. <i>Écrits: A Selection</i>. Trans. Alan Sheridan. New York: Norton, 1977. 12. Longinus. <i>On the Sublime</i>. Trans. W.H. Fyfe. Cambridge, MA: Harvard University Press (Loeb Classical Library), 1995. 13. Said, Edward. <i>Orientalism</i>. New York: Pantheon, 1978. 14. Saussure, Ferdinand de. <i>Course in General Linguistics</i>. Trans. Wade Baskin. New York: McGraw-Hill, 1966. 15. Selden, Raman, Peter Widdowson, and Peter Brooker. <i>A Reader’s Guide to Contemporary Literary Theory</i>. 5th ed. London: Routledge, 2005. 16. Showalter, Elaine. <i>A Literature of Their Own: British Women Novelists from Brontë to Lessing</i>. Princeton: Princeton University Press, 1977. 17. Spivak, Gayatri Chakravorty. <i>In Other Worlds: Essays in Cultural Politics</i>. New York: Routledge, 1987. 18. Waugh, Patricia (ed.). <i>Literary Theory and Criticism: An Oxford Guide</i>. Oxford: Oxford University Press, 2006. 19. Williams, Raymond. <i>Marxism and Literature</i>. Oxford: Oxford University Press, 1977. 20. Wordsworth, William. <i>Preface to Lyrical Ballads</i> (1802). In <i>Wordsworth’s Literary Criticism</i>. Ed. W.J.B. Owen. London: Routledge, 1974. Additional material will be provided by the Department.	

Evaluation: The Internal assessment consists of marks secured in class tests, assignments/presentations and attendance. The Continuous assessment will comprise of tutorials and attendance. Some of the activities that may be done as component of tutorials are as follows:

- Assignments/Presentations.
- Literature review
- Book review
- Project activity (group)
- Research cum presentation
- Term Paper writing
- Group discussion

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

DSC-8: Engaging with Themes in German Literature-2

Credit Distribution, Eligibility and Pre-requisites of the Course

Course Title & Code	Credits	Credit Distribution of the Course			Eligibility Criteria	Prerequisite of the Course
		Lecture	Tutorial	Practical/ Practice		
Engaging with Themes in German Literature-2	04	3	1	0	As per the admission criteria	B2 Level in German

Learning Objectives:

- To study of a particular theme along with the narrative and cultural and literary strategies involved. A new theme is chosen every year.
- To develop analytical skills to study a literary theme.
- To develop the capacity to distinguish between theme and motif in Literature.
- To develop an understanding of critical issues related to the chosen theme.

Learning Outcomes:

At the end of the semester, students:

- will be able to understand the theme along with the narrative, cultural and literary strategies involved.
- will be able to critically engage with various aspects involved to analyse the theme.
- will be able to analyse a variety of narrative and generic techniques to represent the same theme.

Syllabus:

UNIT I	12 Hours
• Study of the theoretical questions related to the theme	
UNIT II	12 Hours
• Study and analysis of literary texts that are based on the theme	

UNIT III	12 Hours
Study of the formal devices deployed to depict the theme	
UNIT IV	9 Hours
Comparative analysis of the studied texts	
Suggested themes: Autobiography, Travel and Migration, Diversity and Unity in Multicultural Societies, Narrative Spaces, Popular Fiction, Literature and history, Urban spaces and cityscapes, India in other Literature, Experimental Literature, Imaginary Homelands, Life Writing, Places in Literature, Literary Islands, Corporeality, or other similar themes. The theme will be announced at the beginning of the academic year. Suggested Readings: 1. Albrecht, Wolfgang. <i>Literaturkritik</i>. Stuttgart: Weimar: Verlag J.B. Metzler, 2001. 2. Ansgar Nünning / Vera Nünning (Hgg.). <i>Neue Ansätze in der Erzähltheorie</i>. (WVT-Handbücher zum literaturwissenschaftlichen Studium 4) Wissenschaftlicher Verlag Trier, Trier 2002. 3. Bennett, Andrew, and Nicholas Royle. <i>An Introduction to Literature, Criticism and Theory</i>. Harlow: Pearson Education Limited. 2009 4. Eagleton, Terry. <i>Literatur lesen. Eine Einladung</i>. übersetzt von Holger Hanowell. Stuttgart: Reclam, 2013 5. Huber, Martin, and Wolf Schmid, eds. <i>Grundthemen der Literaturwissenschaft: Erzählen</i>. Walter de Gruyter GmbH & Co KG, 2017. 6. Nünning, Ansgar, ed. <i>Metzler Lexikon Literatur-und Kulturtheorie: Ansätze–Personen–Grundbegriffe</i>. Springer-Verlag, 2013. 7. Waugh, Patricia. <i>Literary Theory and Criticism: An Oxford Guide</i>. Oxford: OUP, 2006 Readings would be suggested by the Department on the basis of the theme chosen. Additional material may be provided by the Department.	
Evaluation: The Internal assessment consists of marks secured in class tests, assignments/presentations and attendance. The Continuous assessment will comprise of tutorials and attendance. Some of the activities that may be done as component of tutorials are as follows: - Assignments/Presentations. - Literature review - Book review - Project activity (group) - Research cum presentation - Term Paper writing - Group discussion Note: Examination scheme and mode shall be as prescribed by the Examination Branch, University of Delhi, from time to time.	

DSE 14: Literature and Migration

Credit Distribution, Eligibility and Pre-requisites of the Course

Course Title & Code	Credits	Credit Distribution of the Course	Eligibility Criteria	Prerequisite of the Course

		Lecture	Tutorial	Practical/ Practice		
Literature and Migration	04	3	1	0	As per the admission criteria	B2 Level in German

Learning Objectives:

- To explore the literary representations of migration, exile, and displacement in German context.
- To analyse how literature reflects and critiques historical, cultural, and political experiences of migration.
- To examine the intersections of identity, memory, language, and belonging in migrant narratives.
- To engage with theoretical frameworks (postcolonialism, diaspora studies, transnationalism) in relation to literary texts.

Learning Outcomes:

At the end of the semester, students:

- will be able to identify and critically analyse major German texts dealing with migration and displacement.
- will be able to apply theoretical perspectives (postcolonial, feminist, diasporic) to literary works.
- will be able to understand the historical and socio-political contexts of migration in German speaking countries, (Germany, Switzerland and Austria).

Syllabus:

UNIT I	10 hours

Theoretical Frameworks of Migration and Displacement

- Concepts: exile, diaspora, hybridity, transculturalism.
- Migration as a literary theme: memory, identity, and belonging.

UNIT II	10 hours

Colonial and Postcolonial Displacements

- Migration in colonial and postcolonial contexts.
- Representations of forced displacement, exile, and cultural alienation.

UNIT III	14 hours

Turkish-German Literature

- Identity, marginalization, and cultural hybridity.

Black German Literature

- Migration, exile, and displacement in African context.
- The role of memory, marginalization, and cultural survival.

Literature from other marginalised ethnicities

UNIT IV	11 Hours

Contemporary Perspectives and Transnational Identities

- Migration in the 21st century: globalization, exile, and refugee crises.
- Literature of second-generation immigrants and transnational identities.

Suggested Readings:

1. Appadurai, Arjun. *Modernity at Large: Cultural Dimensions of Globalization*. University of Minnesota P, 1996.
2. Assmann, Jan. *Das kulturelle Gedächtnis: Schrift, Erinnerung und politische Identität in frühen Hochkulturen*. C. H. Beck, 1992.

3. Bachmann-Medick, Doris. *Cultural Turns: Neuorientierungen in den Kulturwissenschaften*. Rowohlt, 2006
4. Bhabha, Homi K. *The Location of Culture*. London: Routledge, 1994.
5. Brah, Avtar. *Cartographies of Diaspora: Contesting Identities*. London: Routledge, 1996.
6. Clifford, James. *Routes: Travel and Translation in the Late Twentieth Century*. Cambridge, MA: Harvard University Press, 1997.
7. Foroutan, Naika. *Die postmigrantische Gesellschaft: Ein Versprechen der pluralen Demokratie*. transcript, 2019.
8. Hall, Stuart. *Cultural Identity and Diaspora*. In *Colonial Discourse and Post-Colonial Theory: A Reader*, eds. Patrick Williams and Laura Chrisman. London: Harvester Wheatsheaf, 1994, pp. 392–403.
9. Lionnet, Françoise. *Postcolonial Representations: Women, Literature, Identity*. Ithaca: Cornell University Press, 1995.
10. Rutherford, Jonathan (ed.). *Identity: Community, Culture, Difference*. London: Lawrence & Wishart, 1990.
11. Said, Edward. *Reflections on Exile and Other Essays*. Cambridge, MA: Harvard University Press, 2000.
12. Stewart, Lizzie. *Performing New German Realities: Turkish-German Scripts of Postmigration*. Palgrave Macmillan, 2021.
13. Yıldız, Erol, and Michael Weissenbacher, editors. *Handbuch Postmigrantische Perspektiven*. transcript, 2020.
14. Yıldız, Yasemin, and Michael Rothberg. *Memory Citizenship: Migrant Archives of Holocaust Remembrance in Contemporary Germany*. *Germanic Review*, vol. 90, no. 3, 2015, pp. 259–84.

Additional material may be provided by the Department.

Evaluation: The Internal assessment consists of marks secured in class tests, assignments/ presentations and attendance. The Continuous assessment will comprise of tutorials and attendance. Some of the activities that may be done as component of tutorials are as follows:

- Assignments/Presentations.
- Literature review
- Book review
- Project activity (group)
- Research cum presentation
- Term Paper writing
- Group discussion

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

DSE 15: New Literary Genres

Credit Distribution, Eligibility and Pre-requisites of the Course

Course Title & Code	Credits	Credit Distribution of the Course			Eligibility Criteria	Prerequisite of the Course
		Lecture	Tutorial	Practical/ Practice		

New Literary Genres	04	3	1	0	As per the admission criteria	B2 Level in German

Learning Objectives:

- To introduce students to emerging and hybrid literary genres in contemporary German literature.
- To analyse how new genres reflect cultural, political, and technological transformations.
- To explore the intersections of literature with visual culture, digital media, and performance.
- To situate new genres within broader debates on postmodernism, globalization, and identity.
- To develop critical tools for analysing brevity, fragmentation, and multimodality in literature.

Learning Outcomes:

At the end of the semester, students:

- will be able to identify and critically analyse new and hybrid genres in German writing, such as autofiction, flash narratives, microstories, testimonial writing, and graphic novels.
- will be able to understand the socio-cultural and historical contexts that gave rise to these genres.
- will be able to apply theoretical frameworks (postmodernism, postcolonialism, media and cultural studies) to contemporary texts.
- will be able to produce research essays and presentations that demonstrate advanced critical engagement with new literary forms.

Syllabus:

UNIT I	12 hours

Autofiction and Life-Writing

- The rise of autofiction in late 20th-century German literature.
- Blurring boundaries between autobiography, fiction, and testimony.
- Memory, subjectivity, and self-narration.

Testimonial and Post-Genocide Writing

- Literature as witness: trauma, memory, and testimony.

UNIT II	12 hours

Graphic Novels and Visual Narratives

- The rise of the comic strips and graphic memoirs.
- Visual storytelling as a new literary form.

UNIT III	12 hours

Flash Narratives and Microstories

- The aesthetics of brevity: Kürzestgeschichten, Mikroerzählungen, minifiction.
- Fragmentation, ellipsis, and the poetics of the instant.
- German microfiction as a response to digital culture and globalization.

UNIT IV	9 hours

Digital and Experimental Genres

- Literature in the digital age: blogs, hypertext, and multimedia narratives.
- Performance, slam poetry, and spoken word in German contexts.

Suggested Readings:

1. Bajohr, Hannes. "Das Reskilling der Literatur." *Code und Konzept: Literatur und das Digitale* (2016): 7-21.

2. Bidmon, Agnes. *Dokufiktionales Erzählen: Narrative Liminalität in der Gegenwartsliteratur*. Vol. 30. transcript Verlag, 2025.

3. Catani, Stephanie, Sonja Schmalenberger, and David Selzer, eds. *Literatur und Podcast: Inszenierungsformen–Rezeptionsmodelle–Wissenskommunikation*. Springer-Verlag, 2025.

4. Ernst, Thomas. "# Netzliteraturwissenschaft: ein Überblick." *Zeitschrift für Germanistik.- Leipzig, 1980, currens* 32.3 (2022): 620-630.

5. Gibbons, Alison. "Multimodal literature and experimentation." *The Routledge companion to experimental literature*. Routledge, 2012. 420-434.

6. Hummel, Christine (Hrsg.): *Kürzestgeschichten*. (Texte und Materialien für den Unterricht, RUB 15064). Reclam, Stuttgart 2010

7. Krause, Till, and Klaus Uhrig. "Journalismus zum Bingen: Potenziale und Funktionen serieller Podcasts für das digitale Storytelling." *Podcasts: Perspektiven und Potenziale eines digitalen Mediums*. Wiesbaden: Springer Fachmedien Wiesbaden, 2022. 445-460.

8. Krumrey, Birgitta. *Der Autor in seinem Text: Autofiktion in der deutschsprachigen Gegenwartsliteratur als (post-) postmodernes Phänomen*. Vol. 17. V&R Unipress, 2015.

9. Naimou, Angela. "Short fiction, flash fiction, microfiction." *The Cambridge Companion to Twenty-First Century American Fiction* (2021): 163-178.

10. Nayhauss, Hans-Christoph Graf von (Hrsg.): *Kürzestgeschichten*. (Arbeitstexte für den Unterricht, RUB 9569). Reclam, Stuttgart 2007.

11. Schaefer, Christina. "Die Autofiktion zwischen Fakt und Fiktion." *IO Rajewski I. et U. Schneider (éds.), Im Zeichen der Fiktion* (2008): 299-326.

12. Zimmermann, Heiko. "Autorschaft und digitale Literatur." *Geschichte, Medienpraxis und Theoriebildung*. Trier: WVT (2015).

Additional readings would be suggested by the Department on the basis of the authors selected.

Evaluation: The Internal assessment consists of marks secured in class tests, assignments/ presentations and attendance. The Continuous assessment will comprise of tutorials and attendance. Some of the activities that may be done as component of tutorials are as follows:

- Assignments/Presentations.
- Literature review
- Book review
- Project activity (group)
- Research cum presentation
- Term Paper writing
- Group discussion

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

DSE 16: Travel Writing

Credit Distribution, Eligibility and Pre-requisites of the Course

Course Title & Code	Credits	Credit Distribution of the Course			Eligibility Criteria	Prerequisite of the Course
		Lecture	Tutorial	Practical/ Practice		

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Travel Writing	04	3	1	0	As per the admission criteria	B2 Level in German

Learning Objectives:

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

Learning Outcomes:

At the end of the semester, students:

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

Syllabus:

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

-Digital travel narratives and blogs in the German context.

Suggested Readings:

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

Additional material will be provided by the Department.

Evaluation: The Internal assessment consists of marks secured in class tests, assignments/presentations and attendance. The Continuous assessment will comprise of tutorials and attendance. Some of the activities that may be done as component of tutorials are as follows:

- Assignments/Presentations.
- Literature review
- Book review
- Project activity (group)
- Research cum presentation
- Term Paper writing
- Group discussion

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

DSE 17: Exploring History and Memory through German Literature

Credit Distribution, Eligibility and Pre-requisites of the Course

Course Title & Code	Credits	Credit Distribution of the Course			Eligibility Criteria	Prerequisite of the Course
		Lecture	Tutorial	Practical/ Practice		

Exploring History and Memory through German Literature	04	3	1	0	As per the admission criteria	B2 Level in German

Learning Objectives:

- To examine how writers from German speaking countries engage with history, memory, and trauma.
- To analyze literary strategies of remembrance, testimony, and rewriting of the past.
- To explore the intersections of personal memory, collective memory, and national history.
- To situate literary texts within broader debates on historiography, postcolonialism, New-historicism and cultural memory.

Learning Outcomes:

At the end of the semester, students:

- will be able to identify and critically analyse major German texts that address history and memory.
- will be able to apply theoretical frameworks (memory studies, postcolonial theory, trauma studies) to literary works.
- will be able to understand the role of literature in shaping cultural and collective memory.
- will be able to produce advanced research essays linking literary analysis with historical and theoretical perspectives.

Syllabus:**UNIT I** **12 hours****Theoretical Frameworks of History and Memory**

- Concepts: Vergangenheitsbewältigung, collective memory, trauma, testimony.
- Literature as a site of remembrance.

UNIT II **12 hours****German Literature and Historical Memory**

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

Postcolonial Memory in German Literature

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

UNIT III **12 hours****Memory, Trauma, and Testimony in German Literature**

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

UNIT IV **9 hours****Contemporary Perspectives on History and Memory**

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

Suggested Readings:

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

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

Evaluation: The Internal assessment consists of marks secured in class tests, assignments/ presentations and attendance. The Continuous assessment will comprise of tutorials and attendance. Some of the activities that may be done as component of tutorials are as follows:

- Assignments/Presentations.
- Literature review
- Book review
- Project activity (group)
- Research cum presentation
- Term Paper writing
- Group discussion

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

DSE 18: Introduction to Literary Translation

Credit Distribution, Eligibility and Pre-requisites of the Course

Course Title & Code	Credits	Credit Distribution of the Course			Eligibility Criteria	Prerequisite of the Course
		Lecture	Tutorial	Practical/ Practice		
Introduction to Literary Translation	04	3	1	0	As per the admission criteria	B2 Level in German

Learning Objectives:

- To introduce students to the history, theory, and practice of literary translation.
- To explore key debates in translation studies: fidelity vs. creativity, domestication vs. foreignization, visibility of the translator.
- To analyse case studies of translated works across genres (poetry, prose, drama).
- To develop practical translation skills alongside critical reflection..

Learning Outcomes: At the end of the semester, students: • will be able to demonstrate knowledge of major theories and approaches in literary translation. • will be able to critically evaluate translations in relation to cultural, historical, and linguistic contexts. • will be able to apply theoretical frameworks to practical translation exercises. • will be able to produce annotated translations that reflect awareness of stylistic, cultural, and ethical issues. • will be able to engage with debates on the politics of translation, including gender, postcolonialism, and globalization.	
Syllabus:	
UNIT I	9 hours
Foundations of Translation Studies -History of translation in Western and non-Western traditions. -Key concepts: equivalence, fidelity, adaptation.	
UNIT II	12 hours
Theories of Literary Translation -Structuralist and poststructuralist approaches. -Domestication vs. foreignization. -The translator's visibility.	
UNIT III	14 hours
Translation of Genres -Poetry: rhythm, sound, and untranslatability. -Prose: style, register, and cultural context. -Drama: performance, orality, and adaptation. Translation, Culture, and Power -Postcolonial translation studies. -Feminist translation practices. -Translation and world literature.	
UNIT IV	10 hours
Contemporary Perspectives and Practice -Digital tools and translation. -Globalization and translation flows. -Practical workshops: annotated translations, preparing glossaries	
Suggested Readings: 1. Bassnett, Susan, and Harish Trivedi (eds.). <i>Post-Colonial Translation: Theory and Practice</i>. London: Routledge, 1999. 2. Bassnett, Susan. <i>Translation Studies</i>. 4th ed. London: Routledge, 2014. 3. Benjamin, Walter. "The Task of the Translator." In <i>Illuminations</i>, trans. Harry Zohn. New York: Schocken, 1968. 4. Berman, Antoine. <i>La traduction et la lettre ou l'auberge du lointain</i>. Paris: Seuil, 1999. 5. Boase-Beier, Jean, Lina Fisher, and Hiroko Furukawa (eds.). <i>The Palgrave Handbook of Literary Translation</i>. London: Palgrave Macmillan, 2018. 6. Cronin, Michael. <i>Translation and Globalization</i>. London: Routledge, 2003. 7. Eco, Umberto. <i>Experiences in Translation</i>. Toronto: University of Toronto Press, 2001. 8. Guidère, Mathieu. <i>Introduction à la traductologie: Penser la traduction, hier, aujourd'hui, demain</i>. Bruxelles: De Boeck, 2008. 9. Hermans, Theo (ed.). <i>The Manipulation of Literature: Studies in Literary Translation</i>. London: Croom Helm, 1985.	

10. Holmes, James S. *Translated! Papers on Literary Translation and Translation Studies*. Amsterdam: Rodopi, 1988.
11. Ladmiral, Jean-René. *Traduire: Théorèmes pour la traduction*. Paris: Gallimard, 1979.
12. Lefevere, André. *Translating Literature: Practice and Theory in a Comparative Literature Context*. New York: Modern Language Association, 1992.
13. Meschonnic, Henri. *Poétique du traduire*. Lagrasse: Verdier, 1999.
14. Munday, Jeremy. *Introducing Translation Studies: Theories and Applications*. 5th ed. London: Routledge, 2022.
15. Spivak, Gayatri Chakravorty. "The Politics of Translation." In *Outside in the Teaching Machine*. New York: Routledge, 1993.
16. Venuti, Lawrence (ed.). *The Translation Studies Reader*. 4th ed. London: Routledge, 2021.
17. Venuti, Lawrence. *The Translator's Invisibility: A History of Translation*. 2nd ed. London: Routledge, 2008.
18. Williams, Jenny, and Andrew Chesterman. *The Map: A Beginner's Guide to Doing Research in Translation Studies*. Manchester: St. Jerome, 2002.

Additional readings would be suggested by the Department.

Evaluation: The Internal assessment consists of marks secured in class tests, assignments/presentations and attendance. The Continuous assessment will comprise of tutorials and attendance. Some of the activities that may be done as component of tutorials are as follows:

- Assignments/Presentations.
- Literature review
- Book review
- Project activity (group)
- Research cum presentation
- Term Paper writing
- Group discussion

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

DSE 19: Advanced Research Methodology

Credit Distribution, Eligibility and Pre-requisites of the Course

Course Title & Code	Credits	Credit Distribution of the Course			Eligibility Criteria	Prerequisite of the Course
		Lecture	Tutorial	Practical/ Practice		
Advanced Research Methodology	04	03	01		As per the admission criteria	B2 Level in German

Learning Objectives

- To understand and apply diverse research paradigms in literary and cultural analysis.
- To design ethically sound, theoretically informed research projects.
- To critically evaluate sources, archives, and digital tools.
- To engage with interdisciplinary methods, including comparative and intermedial approaches.

Learning Outcomes At the end of the semester, students will: • be able to demonstrate mastery of advanced research tools and methodologies in German studies. • be able to critically engage with theoretical frameworks (postcolonialism, memory studies, cultural studies, critical discourse analysis, gender theory, narratology, translation theory, digital humanities, didactic studies). • be able to design and execute a research project with appropriate methodology and documentation. • Be able to produce a research proposal with clear objectives, methodology, and theoretical framework. • be able to produce scholarly writing that meets academic standards of rigor, citation, and originality. • be able to present research findings effectively in both oral and written formats.	
Syllabus:	
UNIT I	12 hours
• Theoretical Foundations of Research in German Studies • Research paradigms: qualitative, comparative, interdisciplinary. • Theoretical frameworks: postcolonial theory, memory studies, narratology, gender studies, translation studies, media studies and didactic studies. • Ethics of research in literary and cultural studies.	
UNIT II	12 hours
Methodologies in Practice • Textual analysis: close reading, intertextuality, narratology • Cultural analysis: semiotics, ethnography, visual culture • Comparative frameworks: transnational, diasporic, multilingual • Fieldwork and interviews in cultural studies • Material Culture and Affect Theory	
UNIT III	10 hours
Research Tools, Methods, and Documentation • Bibliographical research: catalogues, databases, archives. • Citation styles (MLA, Chicago, APA) and bibliographic management tools (Zotero, EndNote). • Corpus building and textual analysis (close reading, discourse analysis, digital tools). Comparative and interdisciplinary approaches (linking literature with history, sociology, linguistics).	
UNIT IV	11 hours
Practical Research Workshop • Formulating research questions and hypotheses. • Tools for Literature survey • Identifying research gap • Designing a research proposal (objectives, methodology, bibliography). • Annotated bibliography and literature review writing.	
Suggested Readings: 1. Assmann, Aleida. <i>Cultural Memory and Western Civilization: Functions, Media, Archives</i>. Cambridge: Cambridge University Press, 2011. 2. Bhabha, Homi K. <i>The Location of Culture</i>. London: Routledge, 1994. 3. Booth, Wayne C., Gregory G. Colomb, and Joseph M. Williams. <i>The Craft of Research</i>. 4th ed. Chicago: University of Chicago Press, 2016. 4. Caspari, Daniela, et al., eds. <i>Forschungsmethoden in der Fremdsprachendidaktik: ein Handbuch</i>. Narr Francke Attempto Verlag, 2022.	

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

Additional material may be provided by the Department.

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

Dissertation/ Academic Projects/ Entrepreneurship (6 credits)

Semester IV

DSC- 9: Evolution of a Genre: Theatre

Credit Distribution, Eligibility and Pre-requisites of the Course

Course Title & Code	Credits	Credit Distribution of the Course			Eligibility Criteria	Prerequisite of the Course
		Lecture	Tutorial	Practical/ Practice		
Evolution of a Genre: Theatre	04	3	1	0	As per the admission criteria	B2 Level in German

Learning Objectives:

- To trace the historical development of German theatre from the classical period to the present. - To analyse key dramatic texts in their cultural, political, and aesthetic contexts. - To explore the role of theatre as a medium of social critique, identity formation, and cultural memory. - To engage with theoretical approaches to drama and performance.	
Learning Outcomes: At the end of the semester, students: - will be able to demonstrate knowledge of major playwrights and movements in German theatre. - will be able to critically analyse dramatic texts using literary and performance theory. - will be able to understand the intersections of theatre with history, politics, and postcolonial identity.	
Syllabus:	
UNIT I	11 hours
Theatrical genres of the medieval period Classical German Theatre - The rise of German classical drama in the 17th century. - Rules of tragedy and comedy: unity, decorum, and catharsis.	
UNIT II	11 hours
Enlightenment and Romantic Theatre - Theatre as a space of critique and reform. - The role of theatre in shaping public opinion.	
UNIT III	11 hours
Modern German Theatre - Symbolism, Episches Theater, and the Theatre of the Absurd. - Existentialism and postwar theatre.	
UNIT IV	12 hours
German Theatre – - Theatre as a tool of resistance, memory, and cultural affirmation. - Oral traditions and performance in African and Caribbean contexts. Contemporary German Theatre and Performance - Migration, exile, and identity on stage. - Hybrid forms: slam, performance poetry, and experimental theatre.	
Suggested Authors: Lessing, Goethe, Schiller, Georg Büchner, Friedrich Hebbel, Arthur Schnitzler, Gerhart Hauptmann, Georg Kaiser, Bertolt Brecht, Max Frisch, Friedrich Dürrenmatt, Peter Weiss, Heiner Müller, postdramatisches Theater etc.	
Suggested Readings: - Bernhard Asmuth: Einführung in die Dramenanalyse. 8., aktualisierte und erweiterte Auflage. Stuttgart: Metzler, 2016 - Erika Fischer-Lichte, Doris Kolesch, Matthias Warstat: Metzler Lexikon Theatertheorie. 2., aktualisierte und erweiterte Auflage. Stuttgart: Metzler, 2014 - Hans-Thies Lehmann: Postdramatisches Theater. Frankfurt/M: Verlag der Autoren, 2005 - Peter Langemeyer (Hg.): Dramentheorie: Texte vom Barock bis zur Gegenwart. Stuttgart: Reclam, 2011 - Peter W. Marx (Hg.) Handbuch Drama. Theorie, Geschichte, Analyse. Stuttgart/Weimar: Metzler, 2012 Additional material may be provided by the Department.	
Evaluation: The Internal assessment consists of marks secured in class tests, assignments/	

presentations and attendance. The Continuous assessment will comprise of tutorials and attendance. Some of the activities that may be done as component of tutorials are as follows:

- Assignments/Presentations.
- Literature review
- Book review
- Project activity (group)
- Research cum presentation
- Term Paper writing
- Group discussion

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

DSC-10: Evolution of a Genre – Poetry

Credit Distribution, Eligibility and Pre-requisites of the Course

Course Title & Code	Credits	Credit Distribution of the Course			Eligibility Criteria	Prerequisite of the Course
		Lecture	Tutorial	Practical/ Practice		
Evolution of a Genre – Poetry	04	3	1	0	As per the admission criteria	B2 Level in German

Learning Objectives:

- To trace the evolution of German poetry from the Renaissance to the contemporary period.
- To analyse poetic forms, themes, and innovations across different historical and cultural contexts.
- To explore the intersections of poetry with politics, identity, memory, and postcolonial discourse.
- To engage with theoretical approaches to poetics and literary analysis.

Learning Outcomes:

At the end of the semester, students:

- will develop an understanding of the specificities of the genre.
- will be able to apply various tools to analyse poetic texts
- will become familiar with the historical evolution of the genre.
- will be able to identify characteristics of specific poetic forms.
- will read the major poets of German literature.

Syllabus:

UNIT I

9 hours

Introduction to Poetics

Characteristics of poetic forms of the Medieval period.

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

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

Vogelweide.	
UNIT II	12 hours
Study and analysis of poetic texts from the Renaissance period Suggested poets: Martin Opitz Study and analysis of poetic texts from the XVII Century Suggested poets: Andreas Gryphius, Sibylle Schwarz, Martin Opitz, Paul Fleming etc.	
UNIT III	12 hours
Study and analysis of poetic texts from the XVIII Century Enlightenment, Empfindsamkeit, Sturm und Drang Suggested poets: Friedrich Gottlieb Klopstock, Johann Wolfgang von Goethe, Friedrich Schiller, Sophie von La Roche, Karoline von Günderrode etc. Study and analysis of poetic texts from the XIX Century Weimar Classicism, Romanticism, Biedermeier, junges Deutschland/Vormärz, Realism Suggested poets: Goethe, Schiller, Novalis, Joseph von Eichendorff, Heinrich Heine, Clemens Brentano, Annette von Droste-Hülshoff, Karoline von Günderrode.	
UNIT IV	12 hours
Study and analysis of poetic texts from the XX and XXI Centuries Modernism, Symbolism, neo-romanticism, etc., Post-war poetry, new forms like Konkrete Poesie Suggested poets: Theodor Fontane, Heinrich Heine, Rainer Maria Rilke, Stefan George, Brecht, Paul Celan, Hans Magnus Enzensberger, Ingeborg Bachmann, Elisabeth Borchers, Anna Seghers, Christa Wolf, Herta Müller etc.	
Suggested Readings: 1. Bravi, Francesca. "Deutsche Gegenwartslyrik zwischen Naturlyrik und, Nature Writing '.'" <i>Jahrbuch für Internationale Germanistik</i> 55.3 (2023): 233-242. 2. Burdorf, Dieter. <i>Geschichte der deutschen Lyrik: Einführung und Interpretationen</i>. Metzler, 2015. 3. Detering, Heinrich, editor. <i>Reclams großes Buch der deutschen Gedichte: Vom Mittelalter bis ins 21. Jahrhundert</i>. Reclam, 2007. 4. Ernst, Ulrich. <i>Intermedialität im europäischen Kulturzusammenhang: Beiträge zur Theorie und Geschichte der visuellen Lyrik</i>. Vol. 4. Erich Schmidt Verlag GmbH & Co KG, 2002. 5. Gelfert, Hans-Dieter. <i>Wie interpretiert man ein Gedicht?</i> Reclam, 1990. 6. Hühn, Peter, and Jörg Schönert. "Einleitung: Theorie und Methodologie narratologischer Lyrik-Analyse¹." <i>Lyrik und Narratologie: Text-Analysen zu deutschsprachigen Gedichten vom 16. bis zum 20. Jahrhundert</i> 11 (2007). 7. Korte, Hermann. <i>Geschichte der deutschen Lyrik seit 1945</i>. Springer-Verlag, 2016. 8. Lamping, Dieter, editor. <i>Handbuch Lyrik: Theorie – Analyse – Geschichte</i>. 2nd ed., Metzler, 2016. 9. Müller, Wolfgang G. "Autor und Subjekt im lyrischen Gedicht: Rezension und Neukonzeption einer Theorie der lyrischen Persona." <i>Journal of Literary Theory</i> 18.1 (2024): 89-120. 10. Segebrecht, Wulf, and Christian Rößner, editors. <i>Das Deutsche Gedicht: Vom Mittelalter bis zur Gegenwart</i>. S. Fischer, 2005. 11. Willberg, Hans-Joachim. <i>Deutsche Gegenwartslyrik: Eine poetologische Einführung</i>. Reclam, 2012. Additional material may be provided by the Department.	
Evaluation: The Internal assessment consists of marks secured in class tests, assignments/presentations and attendance. The Continuous assessment will comprise of tutorials and attendance. Some of the activities that may be done as component of tutorials are as follows: • Assignments/Presentations.	

- Literature review
- Book review
- Project activity (group)
- Research cum presentation
- Term Paper writing
- Group discussion

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

**DSE 20: Methodology of Teaching German as a Foreign Language:
Theory and Practice-2**

Credit Distribution, Eligibility and Pre-requisites of the Course

Course Title & Code	Credits	Credit Distribution of the Course			Eligibility Criteria	Prerequisite of the Course
		Lecture	Tutorial	Practical/ Practice		
Methodology of Teaching German as a Foreign Language: Theory and Practice-2	04	3	1	0	As per the admission criteria	B2 Level in German

Learning Objectives:

- To introduce students to the theoretical foundations of teaching German as a foreign language (GFL).
- To familiarize students with major methodological approaches (grammar-translation, direct method, communicative, task-based, Flipped Classroom).
- To develop skills in designing curricula, lesson plans, and assessment tools for FLE.
- To integrate intercultural, plurilingual, and digital perspectives into teaching practice.
- To critically evaluate classroom practices through observation, reflection, and research.

Learning Outcomes:

At the end of the semester, students:

- will be able to demonstrate knowledge of the history and evolution of FLE methodologies.
- will be able to apply communicative and task-based approaches in classroom contexts.
- will be able to design and implement effective teaching sequences adapted to learner needs.
- will be able to critically assess teaching materials and adapt them for diverse

contexts. • will be able to incorporate intercultural competence and digital tools into FLE pedagogy.	
Syllabus:	
UNIT I	9 hours
Foundations of FLE Didactics - History of FLE teaching methodologies. - Key concepts : foreign language vs. second language, acquisition vs. learning. - The role of CEFR (Common European Framework of Reference for Languages).	
UNIT II	12 hours
Methodological Approaches - Grammar-translation, direct method, audio-oral, communicative approach. - The action-oriented approach and task-based learning.	
UNIT III	12 hours
Classroom Practice and Pedagogical Tools - Lesson planning, sequencing, and scaffolding. - Teaching grammar, vocabulary, oral and written skills. - Use of authentic documents and multimodal resources.	
UNIT IV	12 hours
Intercultural and Plurilingual Perspectives - Intercultural competence in FLE. - Plurilingualism and mediation. - Teaching German in multicultural classrooms. Assessment: formative, summative, self-assessment. - ICT and digital tools in FLE teaching. - Current trends: blended learning, online platforms, multimodal literacy.	
Suggested Readings: 1. Alderson, J. Charles, and Lyle F. Bachman (eds.). <i>Assessing Foreign Language Proficiency: Theories and Practice</i> . Reading: Addison-Wesley, 2000. 2. Ballweg, S., Drumm, S., Hufeisen, B., Klippel, J., & Pilypaityte, L. <i>dll - deutsch lehren lernen 2. Wie lernt man die Fremdsprache Deutsch?</i> . 2013. 3. Bausch, K., Christ, H., & Krumm, H. <i>Der Gemeinsame europäische Referenzrahmen für Sprachen in der Diskussion</i> . 2003. 4. Brinitzer, M. <i>DaF unterrichten : Basiswissen Didaktik Deutsch als Fremd- und Zweitsprache</i> . 2013. 5. Chapelle, Carol A., and Sauro, Shannon (eds.). <i>The Handbook of Technology and Second Language Teaching and Learning</i> . Hoboken: Wiley-Blackwell, 2017. 6. Dauvillier, C., Lévy-Hillerich, D., & Meese, H. <i>Spiele im Deutschunterricht</i> . 2004. 7. Funk, H., Kuhn, C, Skiba, W. <i>dll - deutsch lehren lernen 4. Aufgaben, Übungen, Interaktion</i> . 2014. 8. Gehring, W. <i>Fremdsprache Deutsch (DaF/DaZ) unterrichten: Kompetenzorientierte Methoden</i> . UTB. 2023. 9. Littlewood, William. <i>Communicative Language Teaching: An Introduction</i> . Cambridge: Cambridge University Press, 1981. 10. Nunan, David. <i>Task-Based Language Teaching</i> . Cambridge: Cambridge University Press, 2004. 11. Richards, Jack C., and Rodgers, Theodore S. <i>Approaches and Methods in Language Teaching</i> . 3rd ed. Cambridge: Cambridge University Press, 2014. Additional material may be provided by the Department.	
Evaluation: The Internal assessment consists of marks secured in class tests, assignments/	

presentations, and attendance. The Continuous assessment will comprise of tutorials and attendance. Some of the activities that may be done as component of tutorials are as follows:

- Assignments/Presentations.
- Literature review
- Book review
- Project activity (group)
- Research cum presentation
- Term Paper writing
- Group discussion

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

DSE 21: Introduction to Technical and Scientific Translation

Credit Distribution, Eligibility and Pre-requisites of the Course

Course Title & Code	Credits	Credit Distribution of the Course			Eligibility Criteria	Prerequisite of the Course
		Lecture	Tutorial	Practical/ Practice		
Introduction to Technical and Scientific Translation	04	3	1	0	As per the admission criteria	B2 Level in German

Learning Objectives:

- To introduce students to the principles and practices of technical and scientific translation (German ↔ other languages).
- To familiarize students with specialized terminology, style, and discourse conventions in scientific and technical texts.
- To develop skills in using translation tools (terminology databases, CAT tools, corpora).
- To raise awareness of ethical, cultural, and communicative issues in technical and scientific translation.
- To prepare students for professional practice in specialized translation domains.

Learning Outcomes:

At the end of the semester, students:

- will be able to demonstrate knowledge of the main features of technical and scientific discourse.
- will be able to translate specialized texts with accuracy, clarity, and terminological consistency.
- will be able to use translation technologies and resources effectively.
- will be able to critically evaluate translations in terms of readability, precision, and audience adaptation.
- will be able to apply professional standards and ethical considerations in technical and

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

Additional material may be provided by the Department
Evaluation: The Internal assessment consists of marks secured in class tests, assignments/ presentations, and attendance. The Continuous assessment will comprise of tutorials and attendance. Some of the activities that may be done as component of tutorials are as follows: • Assignments/Presentations. • Literature review • Book review • Project activity (group) • Research cum presentation • Term Paper writing • Group discussion Note: Examination scheme and mode shall be as prescribed by the Examination Branch, University of Delhi, from time to time.

DSE 22: Engaging with 21st Century German Literature

Credit Distribution, Eligibility and Pre-requisites of the Course

Course Title & Code	Credits	Credit Distribution of the Course			Eligibility Criteria	Prerequisite of the Course
		Lecture	Tutorial	Practical/ Practice		
Engaging with 21 st Century German Literature	04	3	1	0	As per the admission criteria	B2 Level in German

Learning Objectives

- To introduce students to major trends, themes, and innovations in German literature since 2000.
- To analyse how contemporary literature engages with globalization, migration, memory, identity, and new media.
- To explore emerging genres (autofiction, micro-fiction, graphic novels, digital literature).
- To situate contemporary works within broader cultural, political, and theoretical frameworks.

Learning Outcomes

At the end of the semester, students:

- will be able to identify key authors, movements, and genres of 21st-century German literature.
- will be able to critically analyse texts in relation to themes of memory, migration, gender, and globalization.
- will be able to apply contemporary literary and cultural theory to the study of recent

works. • will be able to engage with interdisciplinary approaches (visual culture, digital humanities, postcolonial studies). • will be able to produce research essays and presentations demonstrating advanced critical engagement with contemporary literature.	
Syllabus:	
UNIT I	9 hours
Autofiction and Life-Writing - The rise of autofiction and hybrid forms of self-narration. - Memory, subjectivity, and collective history.	
UNIT II	12 hours
Migration, Exile, and Transnational Identities - Literature of displacement, diaspora, and transcultural encounters.	
UNIT III	12 hours
Memory, Trauma, and Postcolonial Rewriting - Literature as testimony and rewriting of history. - Postcolonial memory and intergenerational trauma.	
UNIT IV	12 hours
New Genres and Media - Graphic novels, microfiction, and digital literature. - Literature in dialogue with visual and digital culture. Globalization, Ecology, and the Future of Literature - Literature and ecological crisis.	
Suggested Readings: 1. Garrard, Greg. <i>Ecocriticism</i>. 2nd ed. London: Routledge, 2012 (theoretical framework). 2. Adelson, Leslie A. <i>The Turkish Turn in Contemporary German Literature: Toward a New Critical Grammar of Migration</i>. Palgrave Macmillan, 2005. 3. Burdorf, Dieter, und Claudia Stockinger, Herausgeber. <i>Literaturwissenschaft im 21. Jahrhundert: Positionen und Perspektiven</i>. De Gruyter, 2014. 4. Cheesman, Tom, et al., editors. <i>German Literature, History and the Nation in the 21st Century: Comparative and Transnational Perspectives</i>. Peter Lang, 2021. 5. Cosgrove, Mary. <i>Laughter in the Ferocious Republic of Love: Liberalism, Gender, and the "Idea of Germany" in the Twenty-First Century</i>. Legenda, 2022. 6. Ette, Ottmar. <i>Transkulturelle Literaturwissenschaft: Eine Einführung</i>. De Gruyter, 2016. 7. Fuchs, Anne. <i>Precarious Times: Temporality and History in Modern German Culture</i>. Cornell UP, 2019. 8. Gilman, Sander L., and Cathy S. Gelbin, editors. <i>Jewish Culture in Contemporary Germany: Memory, Identity, and Postmigrant Narratives</i>. Nomos, 2017. 9. Goodbody, Axel, and Kate Rigby, editors. <i>Ecocritical Theory and Practice: Ecocritical Approaches to German Literature and Culture</i>. Camden House, 2011. 10. Haines, Brigid, and Lyn Marven, editors. <i>The Cambridge Companion to German Literature of the Twenty-First Century</i>. Cambridge UP, forthcoming / commonly cited preprint chapters. 11. Hannes, Thomas, and Claudia Öhlschläger, editors. <i>Gegenwartsästhetik: Neue Perspektiven auf Literatur und Kunst nach 2000</i>. transcript, 2015 12. Hawkins, Simon, and Stuart Taberner, editors. <i>Transnationalism in Contemporary German-Language Literature</i>. Camden House, 2022. 13. Hoffmann, Katherine H. <i>Post-Wall German Literature and Memory</i>. De Gruyter, 2019. 14. Krecic, Martin. <i>German-Language Literature in the 21st Century: Globalization, Migration, Digitality</i>. V&R unipress, 2020.	

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

Additional readings would be suggested by the Department on the basis of the issue chosen.

Evaluation: The Internal assessment consists of marks secured in class tests, assignments/presentations and attendance. The Continuous assessment will comprise of tutorials and attendance. Some of the activities that may be done as component of tutorials are as follows:

- Assignments/Presentations.
- Literature review
- Book review
- Project activity (group)
- Research cum presentation
- Term Paper writing
- Group discussion

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

DSE 23: Popular genres in German Literature

Credit Distribution, Eligibility and Pre-requisites of the Course

Course Title & Code	Credits	Credit Distribution of the Course			Eligibility Criteria	Prerequisite of the Course
		Lecture	Tutorial	Practical/ Practice		
Popular genres in German Literature	04	3	1	0	As per the admission criteria	B2 Level in German

Learning Objectives:

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

- To analyze how popular literature reflects cultural, social, and political realities. - To explore the intersections between “high” literature and mass culture. - To examine popular forms in German Literature as sites of resistance, identity, and creativity.	
Learning Outcomes: At the end of the semester, students: - will be able to identify and critically analyze major genres and authors of popular German literature. - will be able to understand the historical development of popular forms from the 19th century to the present. - will be able to apply cultural and literary theory to the study of mass and popular texts. - will be able to compare German popular genres with global popular culture.	
Syllabus:	
UNIT I	9 hours
Introduction to Popular Literature -Defining “popular” vs. “canonical” literature. -The rise of mass publishing in 19th-century Germany.	
UNIT II	12 hours
Detective Fiction and Serial Narratives	
UNIT III	12 hours
Speculative Fiction and Fantasy	
UNIT IV	12 hours
Oral traditions, chanson, Comics, Slam, and Contemporary Popular Culture	
Suggested Readings: - Hoffmann, E.T.A. <i>Der Sandmann</i>. Reclams Universal-Bibliothek. Stuttgart: Reclam, 1986. - May, Karl. <i>Winnetou</i>. Karl-May-Verlag, 1992. - Schiller, Friedrich. “Die” <i>Räuber: ein Schauspiel</i>. Vol. 28. Karl Graeser, 1887. - König, Ralf. <i>Konrad & Paul: Raumstation Sehnsucht</i>. Rowohlt Taschenbuch, 2014. - Streeruwitz, Marlene. <i>Norma Desmond. A Gothic SF-Novel</i>. Frankfurt am Main: Fischer Taschenbuch, 2002. - Sevindim, Asli. <i>Candlelight Döner Geschichten über Meine Deutsch-Türkische Familie</i>. Verlag Ullstein, 2005. - Elsberg, Marc. <i>ZERO-Sie wissen, was du tust: Roman</i>. Blanvalet Verlag, 2014. - Buck, Nikolas, ed. <i>Der deutschsprachige Thriller: Entwicklung und Ausformungen eines populären Genres</i>. Kriminalität in Literatur und Medien. Berlin/Heidelberg: J.B. Metzler, 2024. - James, Edward, and Farah Mendlesohn, eds. <i>The Cambridge companion to science fiction</i>. Cambridge University Press, 2003. - Scaggs, John. <i>Crime Fiction</i>. London: Routledge, 2005 (theoretical overview). Additional material will be provided by the Department.	
Evaluation: The Internal assessment consists of marks secured in class tests, assignments/ presentations and attendance. The Continuous assessment will comprise of tutorials and attendance. Some of the activities that may be done as component of tutorials are as follows: - Assignments/Presentations. - Literature review - Book review - Project activity (group)	

- Research cum presentation
- Term Paper writing
- Group discussion

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

DSE 24: Advanced Thematic Studies in German Literature

Credit Distribution, Eligibility and Pre-requisites of the Course

Course Title & Code	Credits	Credit Distribution of the Course			Eligibility Criteria	Prerequisite of the Course
		Lecture	Tutorial	Practical/ Practice		
Advanced Thematic Studies in German Literature	04	3	1	0	As per the admission criteria	B2 Level in German

Learning Objectives:

- To study of a particular theme along with the narrative and cultural and literary strategies involved. A new theme is chosen every year.
- To develop analytical skills to study a literary theme.
- To develop the capacity to distinguish between theme and motif in Literature.
- To develop an understanding of critical issues related to the chosen theme.

Learning Outcomes:

At the end of the semester, students:

- will be able to understand the theme along with the narrative, cultural and literary strategies involved.
- will be able to critically engage with various aspects involved to analyse the theme.
- will be able to analyse a variety of narrative and generic techniques to represent the same theme.

Syllabus:

UNIT I	12 hours

Study of the theoretical questions related to the theme

UNIT II	12 hours

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

UNIT III	12 hours

Study of the formal devices deployed to depict the theme

UNIT IV	9 Hours

Comparative analysis of the studied texts

Suggested themes:

Autobiography, Travel and Migration, Diversity and Unity in Multicultural Societies, Narrative Spaces, Popular Fiction, Literature and history, Urban spaces and cityscapes, India in other

Literature, Experimental Literature, Imaginary Homelands, Life Writing, Places in Literature, Literary Islands, Corporeality, or other similar themes. The theme will be announced at the beginning of the academic year.

Suggested Readings:

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

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

Additional material may be provided by the Department.

Evaluation: The Internal assessment consists of marks secured in class tests, assignments/presentations and attendance. The Continuous assessment will comprise of tutorials and attendance. Some of the activities that may be done as component of tutorials are as follows:

- Assignments/Presentations.
- Literature review
- Book review
- Project activity (group)
- Research cum presentation
- Term Paper writing
- Group discussion

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

Dissertation/ Academic Projects/ Entrepreneurship (6 credits)

MASTER OF ARTS (ITALIAN STUDIES)

**COURSES FOR ONE-YEAR PG (ITALIAN STUDIES) PROGRAMME
(BASED ON NEP-2020)**

Semester I and II

Structure 3 (Level 6.5): Research



**DEPARTMENT OF GERMANIC & ROMANCE STUDIES
FACULTY OF ARTS
UNIVERSITY OF DELHI
DELHI-110007**

**W.E.F FROM JULY 2025 AS PER PGCF
BASED ON NEP-2020**

Courses for One-Year PG (Italian Studies) Programme

1st Year (Semesters 1& 2) of PG curricular structure for 1-year PG Programme with only Research

Structure 3 (Level 6.5): Research

Semesters I & II Total: 22 Credits

Programme Eligibility

4 Years B.A (Hons.) in Italian with research

4 Years B.A (Prog.) with major in Italian

Semester-I

Credit 22

Discipline Specific Course (DSC): Credits 4

Course Title	Credits
DSC-1: Perspectives in Theory and Criticism	4

Discipline-Specific Elective (DSE) - Any 01 from pool: Credits 4

Course Title	Credits
Literature and Migration	4
New Literary Genres	4
Travel Writing	4
Exploring History and Memory through Italian Literature	4
Introduction to Literary Translation	4

Skill-Based Courses (SBC) - 02 from the pool: Credits 4

Course Title	Credits
Advanced Research Tools in Italian Studies	2
Advanced Research Methodology	2

Dissertation/ Academic Project: Credits 10

Semester-II

Credit 22

Discipline Specific Course (DSC): Credits 4

Course Title	Credits
DSC-2: Study of Themes in Italian Literature	4

Discipline-Specific Elective (DSE) - Any 01 from pool: Credits 4

Course Title	Credits
Evolution of a Genre: Theatre	4
Evolution of a Genre: Poetry	4

Methodology of Teaching Italian as a Foreign Language: Theory and Practice-2	4
Introduction to Technical and Scientific Translation	4
Engaging with 21 st Century Italian Literature	4
Popular genres in Italian Literature	4

Skill-Based Courses (SBC) - 01: Credits 2

Course Title	Credits
Techniques of Research Writing	2

Dissertation/ Academic Project: Credits 16

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Semester I**Credits 22****DSC-1: Perspectives in Theory & Criticism****Credit Distribution, Eligibility and Pre-requisites of the Course**

Course Title & Code	Credits	Credit Distribution of the Course			Eligibility Criteria	Prerequisite of the Course
		Lecture	Tutorial	Practical/ Practice		
Perspectives in Theory & Criticism	04	3	1	0	As per the admission criteria	B2 Level in Italian

Learning Objectives:

- To introduce students to the major schools of literary theory and criticism from antiquity to the present.
- To develop critical skills for analyzing texts through multiple theoretical frameworks.
- To situate literary theory within broader intellectual, cultural, and historical contexts.
- To encourage comparative and interdisciplinary approaches to literature.

Learning Outcomes:

At the end of the semester, students:

- will be able to demonstrate knowledge of key theoretical movements and thinkers in literary criticism.
- will be able to apply theoretical frameworks (structuralist, poststructuralist, feminist, postcolonial, etc.) to literary texts.
- will be able to critically evaluate the strengths and limitations of different critical perspectives.
- Will be able to engage with primary theoretical texts and secondary scholarship in a scholarly manner.
- Will be able to produce advanced research essays that integrate theory and textual analysis.

Syllabus:**UNIT I****9 hours**

Introduction: Definitions of literary and cultural theory

Difference between Theory and Criticism

A historical overview of literary theory: from the Greek and Roman origins to Romantic aesthetics: imagination, genius, and subjectivity, as well as Realism and the rise of historical/philological criticism.

UNIT II**12 hours**

Emergence of Critical Theory:

- Socio-historical Criticism and commentary
- Freud, Lacan, and psychoanalytic criticism.

- Feminist interventions: gender, language, and representation.	
UNIT III	12 hours
Structuralism and Poststructuralism - Saussurean linguistics and structuralist narratology. - Derrida, deconstruction, and the critique of logocentrism. - Barthes and the “death of the author.” - Foucault’s Order of Discourse	
UNIT IV	12 hours
- Postcolonial critique: hybridity, subalternity, empire. - Decoloniality - Cultural studies: popular culture, identity, and power. - Ecocriticism and new directions in theory.	
Suggested Readings: 1. Adamo Sergia, <i>Culture planetarie: Prospettive e limiti della teoria e della critica culturale</i> , Meltemi Editore, 2007. 2. Daniele Monticelli, <i>Testo e metodo. Prospettive teoriche sulla letteratura italiana</i> , Tallinn University Press, Tallinn, 2011. 3. Giuseppe Molinari (a cura di), Matteo Settura (a cura di) <i>Teoria critica. Nuove prospettive. A un secolo dalla fondazione dell’istituto per la ricerca sociale di Francoforte</i> , Mimesis, 2025. 4. Riccardo Migliari, Marco Fasolo, <i>Prospettiva. Teoria e applicazioni</i> , Hoepli, 2022. 5. Romano Luperini, <i>Tramonto e resistenza della critica</i> , Quodlibet Studio, 2013. 6. Vando Borghi, <i>Scienza e opinione pubblica: Una relazione da ridefinire: Alienazione, patologie del lavoro e risonanza: prospettive di teoria critica</i> , edited-book, Firenze University Press, 2024. 7. Aristotle. <i>Poetics</i> . Trans. Malcolm Heath. London: Penguin Classics, 1996. 8. Barthes, Roland. <i>Image-Music-Text</i> . Trans. Stephen Heath. New York: Hill and Wang, 1977. 9. Bhabha, Homi K. <i>The Location of Culture</i> . London: Routledge, 1994. 10. Coleridge, Samuel Taylor. <i>Biographia Literaria</i> . Ed. James Engell and W. Jackson Bate. Princeton: Princeton University Press, 1983. 11. Derrida, Jacques. <i>Of Grammatology</i> . Trans. Gayatri Chakravorty Spivak. Baltimore: Johns Hopkins University Press, 1976. 12. Eagleton, Terry. <i>Literary Theory: An Introduction</i> . 2nd ed. Minneapolis: University of Minnesota Press, 1996. 13. Freud, Sigmund. <i>The Interpretation of Dreams</i> . Trans. James Strachey. New York: Basic Books, 2010 (original 1900). 14. Horace. <i>Ars Poetica</i> . In <i>Classical Literary Criticism</i> . Trans. D.A. Russell and M. Winterbottom. Oxford: Oxford University Press, 1989. 15. Lacan, Jacques. <i>Écrits: A Selection</i> . Trans. Alan Sheridan. New York: Norton, 1977. 16. Longinus. <i>On the Sublime</i> . Trans. W.H. Fyfe. Cambridge, MA: Harvard University Press (Loeb Classical Library), 1995. 17. Said, Edward. <i>Orientalism</i> . New York: Pantheon, 1978. 18. Sainte-Beuve, Charles-Augustin. <i>Causeries du lundi</i> . Paris: Garnier, 1851–62 (selections). 19. Saussure, Ferdinand de. <i>Course in General Linguistics</i> . Trans. Wade Baskin. New York: McGraw-Hill, 1966. 20. Selden, Raman, Peter Widdowson, and Peter Brooker. <i>A Reader’s Guide to Contemporary Literary Theory</i> . 5th ed. London: Routledge, 2005. 21. Showalter, Elaine. <i>A Literature of Their Own: British Women Novelists from Brontë to Lessing</i> . Princeton: Princeton University Press, 1977. 22. Spivak, Gayatri Chakravorty. <i>In Other Worlds: Essays in Cultural Politics</i> . New York: Routledge, 1987.	

23. Waugh, Patricia (ed.). *Literary Theory and Criticism: An Oxford Guide*. Oxford: Oxford University Press, 2006.
24. Williams, Raymond. *Marxism and Literature*. Oxford: Oxford University Press, 1977.
25. Wordsworth, William. *Preface to Lyrical Ballads* (1802). In *Wordsworth's Literary Criticism*. Ed. W.J.B. Owen. London: Routledge, 1974.

Additional material will be provided by the Department.

Evaluation: The Internal assessment consists of marks secured in class tests, assignments/presentations and attendance. The Continuous assessment will comprise of tutorials and attendance. Some of the activities that may be done as component of tutorials are as follows:

- Assignments/Presentations.
- Literature review
- Book review
- Project activity (group)
- Research cum presentation
- Term Paper writing
- Group discussion

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

DSE: Literature and Migration

Credit Distribution, Eligibility and Pre-requisites of the Course

Course Title & Code	Credits	Credit Distribution of the Course			Eligibility Criteria	Prerequisite of the Course
		Lecture	Tutorial	Practical/ Practice		
Literature and Migration	04	3	1	0	As per the admission criteria	B2 Level in Italian

Learning Objectives:

- To explore the literary representations of migration, exile, and displacement in Italian contexts.
- To analyse how literature reflects and critiques historical, cultural, and political experiences of migration.
- To examine the intersections of identity, memory, language, and belonging in migrant narratives.
- To engage with theoretical frameworks (postcolonialism, diaspora studies, transnationalism) in relation to literary texts.

Learning Outcomes:

At the end of the semester, students:

- will be able to identify and critically analyse major Italian texts dealing with migration and displacement.

• will be able to apply theoretical perspectives (postcolonial, feminist, diasporic) to literary works. • will be able to understand the historical and socio-political contexts of migration in Italian and Italophone diasporic regions (US, Canada, Argentina, Brazil, Australia etc.).	
Syllabus:	
UNIT I	9 hours
Theoretical Frameworks of Migration and Displacement - Concepts: exile, diaspora, hybridity, transculturalism. - Migration as a literary theme: memory, identity, and belonging.	
UNIT II	10 hours
Colonial and Postcolonial Displacements - Migration in colonial and postcolonial contexts. - Representations of forced displacement, exile, and cultural alienation.	
UNIT III	14 hours
Identity, marginalization, and cultural hybridity. - Migration, exile, and displacement in the context of US, Canada, Argentina, Brazil, Australia. - The role of memory, trauma, and cultural survival. Writings from the Italophone regions.	
UNIT IV	11 Hours
Contemporary Perspectives and Transnational Identities - Migration in the 21st century: globalization, exile, and refugee crises. - Literature of second-generation immigrants and transnational identities.	
Suggested Readings: 1. Asher Colombo, Giuseppe Sciortino, <i>Gli immigrati in Italia</i>, Il Mulino. 2. Asher Colombo, Giuseppe Sciortino, <i>Stranieri in Italia. Un'immigrazione normale</i>, Il Mulino. 3. Asor Rosa, Alberto. <i>Storia della letteratura italiana III</i>. Torino: Einaudi, 2009. 4. Barbuli, C. (2010). <i>Scrittrici migranti: la lingua, il caos, una stella</i>. ETS, Pisa. 5. Enrico Pugliese, <i>L'Italia tra migrazioni internazionali e migrazioni interne</i>, Mulino 6. Gnisci, Armando (1998a). <i>La letteratura italiana della migrazione</i>. Torino: Lilit. 7. Gnisci, Armando (2003). <i>Creolizzare l'Europa. Letteratura e migrazione</i>. Roma: Meltemi. 8. Livi Bacci, Massimo (2019). <i>In cammino: Breve storia delle migrazioni</i>. Bologna: il Mulino. 9. Michele Colucci, <i>Storia dell'immigrazione straniera in Italia</i>. Dal 1945 ai giorni nostri, Carocci. 10. Bhabha, Homi K. <i>The Location of Culture</i>. London: Routledge, 1994. 11. Clifford, James. <i>Routes: Travel and Translation in the Late Twentieth Century</i>. Cambridge, MA: Harvard University Press, 1997. 12. Hall, Stuart. <i>Cultural Identity and Diaspora</i>. In <i>Colonial Discourse and Post-Colonial Theory: A Reader</i>, eds. Patrick Williams and Laura Chrisman. London: Harvester Wheatsheaf, 1994, pp. 392–403. 13. Lionnet, Françoise. <i>Postcolonial Representations: Women, Literature, Identity</i>. Ithaca: Cornell University Press, 1995. 14. Lombardi-Diop, Cristina; Romeo Caterina (eds.) (2012). <i>Postcolonial Italy. Challenging National Homogeneity</i>. New York: Palgrave Macmillan. 15. Orton, Marie; Parati, Graziella (eds.) (2007). <i>Multicultural Literature in Contemporary Italy</i>. Madison-Teaneck: Farleigh Dickinson University Press. 16. Rutherford, Jonathan (ed.). <i>Identity: Community, Culture, Difference</i>. London: Lawrence & Wishart, 1990. Additional material may be provided by the Department.	

Evaluation: The Internal assessment consists of marks secured in class tests, assignments/presentations and attendance. The Continuous assessment will comprise of tutorials and attendance. Some of the activities that may be done as component of tutorials are as follows:

- Assignments/Presentations.
- Literature review
- Book review
- Project activity (group)
- Research cum presentation
- Term Paper writing
- Group discussion

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

DSE: New Literary Genres

Credit Distribution, Eligibility and Pre-requisites of the Course

Course Title & Code	Credits	Credit Distribution of the Course			Eligibility Criteria	Prerequisite of the Course
		Lecture	Tutorial	Practical/ Practice		
New Literary Genres	04	3	1	0	As per the admission criteria	B2 Level in Italian

Learning Objectives:

- To introduce students to emerging and hybrid literary genres in contemporary Italian literature.
- To analyse how new genres reflect cultural, political, and technological transformations.
- To explore the intersections of literature with visual culture, digital media, and performance.
- To situate new genres within broader debates on postmodernism, globalization, and identity.
- To develop critical tools for analysing brevity, fragmentation, and multimodality in literature.

Learning Outcomes:

At the end of the semester, students:

- will be able to identify and critically analyse new and hybrid genres in Italian writing, such as autofiction, flash narratives, microstories, testimonial writing, and graphic novels.
- will be able to understand the socio-cultural and historical contexts that gave rise to these genres.
- will be able to apply theoretical frameworks (postmodernism, postcolonialism, media and cultural studies) to contemporary texts.

• will be able to produce research essays and presentations that demonstrate advanced critical engagement with new literary forms.	
Syllabus:	
UNIT I	12 hours
Autofiction and Life-Writing - The rise of autofiction in late 20th-century Italian literature. - Blurring boundaries between autobiography, fiction, and testimony. - Memory, subjectivity, and self-narration. Testimonial and Post-Genocide Writing - Literature as witness: trauma, memory, and testimony.	
UNIT II	12 hours
Fotoromanzi/Graphic Novels and Visual Narratives - The rise of the comics and graphic novels (bande dessinée) and graphic memoirs. - Visual storytelling as a new literary form.	
UNIT III	12 hours
Flash Narratives and Microstories - Fragmentation, ellipsis, and the poetics of the instant. - Microfiction as a response to digital culture and globalization.	
UNIT IV	9 hours
Digital and Experimental Genres - Literature in the digital age: blogs, hypertext, and multimedia narratives. - Performance, slam poetry, and spoken word in Italian/Italophone contexts.	
Suggested Readings: 1. (Formato Kindle), Transeuropa Edizioni, Massa Italy, 2015. 2. Bertini, M.; Cavaglià, G.; Chiaroni, A.; Gigli Ferreccio, G.; Giubertoni, A.; Mancinelli, A. (1985). <i>Autocoscienza e autoinganno. Saggi sul romanzo di formazione</i>. Napoli: Liguori Editore. 3. Casadei, Alberto (2006). <i>Stile e tradizione nel romanzo italiano contemporaneo</i>. Bologna: Il Mulino. 4. Castellana, Riccardo (a cura di) (2025). <i>Biografia e autobiografia. Scritture di vita dall'antichità a oggi</i>. Roma: Carocci Editore. 5. Fiorella, Lucia (2020). <i>Oltre il patto autobiografico. Da Barthes a Coetzee</i>. Roma: Artemide. 6. Ginzburg, Natalia (1963). <i>Lessico familiare</i>. Torino: Einaudi. 7. Jean-Marie Schaeffer, <i>Che cos'è un genere letterario</i>, Parma, Pratiche, 1992. 8. Marchese, Lorenzo (2014). <i>L'io possibile. L'autofiction come paradosso del romanzo contemporaneo</i>. Massa: Transeuropa. 9. Mari, Michele (2013). <i>Di bestia in bestia</i>. Torino: Einaudi. 10. Mari, Michele (2017). <i>Leggenda privata</i>. Torino: Einaudi. 11. Mazzoni, Guido (2011). <i>Teoria del romanzo</i>. Bologna: Il Mulino. 12. Moretti, Franco (1999). <i>Il romanzo di formazione</i>. Torino: Biblioteca Einaudi. 13. Pietro Pelosi, <i>Teoria dei generi letterari e critica contemporanea</i>, Napoli, Federico & Ardia, 1992. 14. Valetino Cecchetti, <i>Generi della letteratura popolare</i>. Feuilletton, fascicoli, fotoromanzi in Italia, Tunue, Latina, Italy, 2011. 15. Barthes, Roland. <i>Mythologies</i>. Paris: Seuil, 1957. 16. Caribbean Miller, Christopher. <i>Nationalists and Nomads: Essays on Italophone African Literature and Culture</i>. Chicago: University of Chicago Press, 1998. 17. Hutcheon, Linda. <i>A Poetics of Postmodernism: History, Theory, Fiction</i>. New York: Routledge, 1988. 18. Jauffret, Régis. <i>Microfictions</i>. Paris: Gallimard, 2007.	

19. Jones, Elizabeth H. (2010). *Autofiction: A Brief History of a Neologism*. In Richard Bradford (ed.), *Life Writing: Essays on Autobiography, Biography and Literature*, pp. 174–184. Houndmills: Palgrave Macmillan.
20. Kassabian, Anahid. *Ubiquitous Listening: Affect, Attention, and Distributed Subjectivity*. Berkeley: University of California Press, 2013 (for performance and media theory).
21. Lauro, Sarah. *The Transatlantic Zombie: Slavery, Rebellion, and Living Death*. New Brunswick: Rutgers University Press, 2015
22. Scaggs, John. *Crime Fiction*. London: Routledge, 2005 (theoretical overview).

Additional readings would be suggested by the Department on the basis of the authors selected.

Evaluation: The Internal assessment consists of marks secured in class tests, assignments/presentations and attendance. The Continuous assessment will comprise of tutorials and attendance. Some of the activities that may be done as component of tutorials are as follows:

- Assignments/Presentations.
- Literature review
- Book review
- Project activity (group)
- Research cum presentation
- Term Paper writing
- Group discussion

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

DSE: Travel Writing

Credit Distribution, Eligibility and Pre-requisites of the Course

Course Title & Code	Credits	Credit Distribution of the Course			Eligibility Criteria	Prerequisite of the Course
		Lecture	Tutorial	Practical/ Practice		
Travel Writing	04	3	1	0	As per the admission criteria	B2 Level in Italian

Learning Objectives:

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

Learning Outcomes:

At the end of the semester, students:

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

Syllabus:**UNIT I****10 hours**

Introduction to Travel Writing

- Defining travel writing: genre, hybridity, and narrative strategies.
- Historical overview: from medieval pilgrimage accounts to Enlightenment exploration.
- The role of travel writing in shaping European knowledge of the world.
- Key concepts: exoticism, alterity, ethnography, and narrative authority.

UNIT II**12 hours****Colonial Encounters and Representations**

- Travel writing as a tool of empire: mapping, cataloguing, and “othering.”
- Representations of Africa, Asia, and the Caribbean in Italian colonial travelogues.
- The tension between discovery and domination.

UNIT III**11 hours**

Italophone Rewritings and Postcolonial Perspectives

- Italophone authors reclaiming the travel narrative.
- Subverting colonial discourse: irony, resistance, and re-appropriation.
- Travel as exile, migration, and return.

UNIT IV**12 hours**

Travel, Identity, and Self-Discovery

- Travel as a metaphor for identity formation.
 - Gendered perspectives in travel writing.
 - The blurred line between autobiography, memoir, and travelogue.
- Travel writing in the age of tourism and mobility.
- Ecocriticism and travel: landscapes, environment, and sustainability.
 - Digital travel narratives and blogs in Italian contexts.

Suggested Readings:

1. Alberto Moravia, *Un'idea dell'India*, Bompiani, 1962.
2. Angelo de Gubernatis, *Storia dei viaggiatori Italiani nelle Indie Orientali*, 1883.
3. Arnaldo Cipolla, *Asia centrale sovietica contro India: viaggio in Turchestan ed Afganistan*, Est, 1930.
4. Carlo Formichi, *India e Indiani*, Alpes, 1927.
5. Carlo Levi, *Buongiorno, Oriente. Reportages dall'India e dalla Cina*, Donzelli, 2008.
6. Giorgio Manganelli, *Esperimento con l'India*, Adelphi, 1975.
7. Guido Gozzano, *Verso la cuna del mondo. Lettere dall'India*, 1917.
8. Guido Piovene, *Viaggio in Italia*, Bompiani, 1957.
9. Luciano Marrocu, *L'atlante della memoria*, Laterza, 2001.
10. Maria Enrica D'Agostini, *Letteratura di viaggio. Storie e prospettive di un genere letterario*, Guerini, e Associati, 2005.

11. Mario Appeli, *L'India*, Alpes, 1925.
12. Pier Paolo Pasolini, *L'odore dell'India*, Longanesi, 1962.
13. Sandra Pettrignani, *L'ultima India*, Dalai, 1996.
14. Carl Thompson, *Travel Writing: The New Critical Idiom*, Routledge, 2011.
15. Carlo Pizzati, *An Italian Son-in-Law in India*, HarperCollins India, 2018.
16. Lionnet, Françoise. *Postcolonial Representations: Women, Literature, Identity*. Ithaca: Cornell University Press, 1995.
17. Loredana Polezzi, *Translating Travel. Contemporary Italian Travel Writing in English Translation*, Ashgate, 2001.
18. Pratt, Mary Louise. *Imperial Eyes: Travel Writing and Transculturation*. London: Routledge, 1992 (2nd ed. 2008).
19. Tim Youngs (ed.), *The Cambridge Companion to Travel Writing*, Cambridge University Press, 2013.

Additional material will be provided by the Department.

Evaluation: The Internal assessment consists of marks secured in class tests, assignments/presentations and attendance. The Continuous assessment will comprise of tutorials and attendance. Some of the activities that may be done as component of tutorials are as follows:

- Assignments/Presentations.
- Literature review
- Book review
- Project activity (group)
- Research cum presentation
- Term Paper writing
- Group discussion

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

DSE: Exploring History and Memory through Italian Literature

Credit Distribution, Eligibility and Pre-requisites of the Course

Course Title & Code	Credits	Credit Distribution of the Course			Eligibility Criteria	Prerequisite of the Course
		Lecture	Tutorial	Practical/ Practice		
Exploring History and Memory through Italian Literature	04	3	1	0	As per the admission criteria	B2 Level in Italian

Learning Objectives:

- To examine how Italian writers engage with history, memory, and trauma.
- To analyze literary strategies of remembrance, testimony, and rewriting of the past.
- To explore the intersections of personal memory, collective memory, and national history.

To situate literary texts within broader debates on historiography, postcolonialism, New-historicism and cultural memory.	
Learning Outcomes: At the end of the semester, students: - will be able to identify and critically analyse major Italian texts that address history and memory. - will be able to apply theoretical frameworks (memory studies, postcolonial theory, trauma studies) to literary works. - will be able to understand the role of literature in shaping cultural and collective memory. - will be able to produce advanced research essays linking literary analysis with historical and theoretical perspectives.	
Syllabus:	
UNIT I	12 hours
Theoretical Frameworks of History and Memory - Concepts: site of memory (lieux de mémoire), collective memory, trauma, testimony. - Literature as a site of remembrance.	
UNIT II	12 hours
Italian Literature and Historical Memory - Representations of war, revolution, and national trauma. - Literature as witness to historical upheavals. Postcolonial Memory in Italian Literature - Colonialism, decolonization, and rewriting history. - Memory of slavery, empire, and cultural displacement.	
UNIT III	12 hours
Memory, Trauma, and Testimony in Italy - Literature of genocide, exile, and survival. - Testimonial writing and the ethics of memory.	
UNIT IV	9 hours
Contemporary Perspectives on History and Memory - Memory in the age of globalization and migration. - Transgenerational trauma and the politics of remembrance.	
Suggested Readings: - Asor Rosa, Alberto (ed.): 'Le questioni', in <i>Letteratura italiana</i>, Turin: Einaudi, 1986 - Asor Rosa, Alberto. <i>Storia della letteratura italiana III</i>. Torino: Einaudi, 2009. - Giuseppe Galasso, <i>Nient'altro che storia: Saggi di teoria e metodologia della storia</i>, 2000, Mulino, Bologna. - Gnisci, Armando (1998a). <i>La letteratura italiana della migrazione</i>. Torino: Lilit. - Romano Luperini, Pietro Cataldi, Lidia Marchiani, Franco Marchese: <i>Il Nuovo: la scrittura e l'interpretazione</i>, 6 volumes (dalle origini alla modernità e contemporaneità), Palumbo Editore, Palermo, 2011. - Romano Luperini, Pietro Cataldi, Lidia Marchiani: Franco Marchese, <i>Liberi da interpretare, storia e antologia della letteratura italiana nel quadrato della civiltà europea</i>, Volumes 1B, 3A, 2, 3B, 1°, Palumbo Editore, Palermo, 2019 - Romano Luperini: <i>Novecento</i>, Loescher: Vol, 2. Turin. W. Binni, R. Scrivano, <i>Storia e antologia della letteratura italiana</i>, Principato: Milan. - Assmann, Aleida. <i>Cultural Memory and Western Civilization: Functions, Media, Archives</i>. Cambridge: Cambridge University Press, 2011. - Assmann, Jan. <i>Cultural Memory and Early Civilization: Writing, Remembrance, and Political Imagination</i>. Cambridge University Press, Cambridge, 2011.	

11. Boym, Svetlana. *The Future of Nostalgia*. Basic Books, New York, 2001.
 12. Connerton, Paul. *How Societies Remember*. Cambridge University Press, Cambridge, 1989.
 13. Fogu, Claudio. *The Historic Imaginary: Politics of History and Memory in Postwar Italy*. University of Toronto Press, Toronto, 2003.
 14. Foot, John. *Italy's Divided Memory*. Palgrave Macmillan, New York, 2009.
 15. Forgacs, David. *Italian Culture in the Industrial Era, 1880–1980: Cultural Industries, Politics, and the Public*. Manchester University Press, Manchester, 1990.
 16. Gordon, Robert S. C. *The Holocaust in Italian Culture, 1944–2010*. Stanford University Press, Stanford, 2012.
 17. Halbwachs, Maurice. *On Collective Memory*. Edited and translated by Lewis A. Coser. University of Chicago Press, Chicago, 1992.
 18. Hirsch, Marianne. *The Generation of Postmemory: Writing and Visual Culture After the Holocaust*. New York: Columbia University Press, 2012.
 19. Ricoeur, Paul. *Memory, History, Forgetting*. University of Chicago Press, Chicago, 2004.
 20. Rothberg, Michael. *Multidirectional Memory: Remembering the Holocaust in the Age of Decolonization*. Stanford: Stanford University Press, 2009.
- Additional readings would be suggested by the Department on the basis of the author chosen.

Evaluation: The Internal assessment consists of marks secured in class tests, assignments/presentations and attendance. The Continuous assessment will comprise of tutorials and attendance. Some of the activities that may be done as component of tutorials are as follows:

- Assignments/Presentations.
- Literature review
- Book review
- Project activity (group)
- Research cum presentation
- Term Paper writing
- Group discussion

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

DSE: Introduction to Literary Translation

Credit Distribution, Eligibility and Pre-requisites of the Course

Course Title & Code	Credits	Credit Distribution of the Course			Eligibility Criteria	Prerequisite of the Course
		Lecture	Tutorial	Practical/ Practice		
Introduction to Literary Translation	04	3	1	0	As per the admission criteria	B2 Level in Italian

Learning Objectives:

• To introduce students to the history, theory, and practice of literary translation. • To explore key debates in translation studies: fidelity vs. creativity, domestication vs. foreignization, visibility of the translator. • To analyse case studies of translated works across genres (poetry, prose, drama). • To develop practical translation skills alongside critical reflection.	
Learning Outcomes: At the end of the semester, students: • will be able to demonstrate knowledge of major theories and approaches in literary translation. • will be able to critically evaluate translations in relation to cultural, historical, and linguistic contexts. • will be able to apply theoretical frameworks to practical translation exercises. • will be able to produce annotated translations that reflect awareness of stylistic, cultural, and ethical issues. • will be able to engage with debates on the politics of translation, including gender, postcolonialism, and globalization.	
Syllabus:	
UNIT I	9 hours
Foundations of Translation Studies - History of translation in Western and non-Western traditions. - Key concepts: equivalence, fidelity, adaptation.	
UNIT II	12 hours
Theories of Literary Translation - Structuralist and poststructuralist approaches. - Domestication vs. foreignization. - The translator's visibility.	
UNIT III	14 hours
Translation of Genres - Poetry: rhythm, sound, and untranslatability. - Prose: style, register, and cultural context. - Drama: performance, orality, and adaptation. Translation, Culture, and Power - Postcolonial translation studies. - Feminist translation practices. - Translation and world literature.	
UNIT IV	10 hours
Contemporary Perspectives and Practice - Digital tools and translation. - Globalization and translation flows. - Practical workshops: annotated translations, preparing glossaries	
Suggested Readings: 1. Benvenuto Terracini: <i>Il problema della traduzione</i>, Serra e Riva Editori: Milan 1983. 2. D. Cerenecca: <i>La traduzione, saggi e studi</i>, Lint: Trieste 1973. 3. Enrico Arcaini: <i>Principi de linguistica applicata</i>, Il Mulino: Bologna 1967. 4. R. Titone: <i>Analisi psicolinguistica del tradurre</i>, in: Rassegna Italiana di Linguistica Applicata, N.2 May-August 1970, Bulzoni: Rome. 5. Andre Lefevere: <i>Translation: Rewriting and the manipulation of Literary Fame</i>, Routledge: London 1992.	

6. Bassnett, Susan, and Harish Trivedi (eds.). *Post-Colonial Translation: Theory and Practice*. London: Routledge, 1999.
7. Benjamin, Walter. "The Task of the Translator." In *Illuminations*, trans. Harry Zohn. New York: Schocken, 1968.
8. Boase-Beier, Jean, Lina Fisher, and Hiroko Furukawa (eds.). *The Palgrave Handbook of Literary Translation*. London: Palgrave Macmillan, 2018.
9. Bowker, Lynne. *Computer-Aided Translation Technology: A Practical Introduction*. Ottawa: University of Ottawa Press, 2002.
10. Byrne, Jody. *Scientific and Technical Translation Explained: A Nuts and Bolts Guide for Beginners*. Manchester: St. Jerome, 2012.
11. Byrne, Jody. *Technical Translation: Usability Strategies for Translating Technical Documentation*. Dordrecht: Springer, 2006.
12. Chesterman, Andrew. *Memes of Translation: The Spread of Ideas in Translation Theory*. Amsterdam: John Benjamins, 1997.
13. Cronin, Michael. *Translation and Globalization*. London: Routledge, 2003.
14. Eco, Umberto. *Experiences in Translation*. Toronto: University of Toronto Press, 2001.
15. Hermans, Theo (ed.). *The Manipulation of Literature: Studies in Literary Translation*. London: Croom Helm, 1985.
16. Holmes, James S. *Translated! Papers on Literary Translation and Translation Studies*. Amsterdam: Rodopi, 1988.
17. Lefevere, André. *Translating Literature: Practice and Theory in a Comparative Literature Context*. New York: Modern Language Association, 1992.
18. Jeremy Munday: *Introducing Translation Studies, Theories and Applications*, 5th ed. London: Routledge, 2022.
19. Malmkaer Kirsten, Windle, Kevin: *The Oxford Handbook of Translation Studies*, Oxford: OUP, 2011.
20. Mona Baker, Gabriela Saldanha, eds: *Routledge Encyclopedia of Translation Studies*, Abingdon/New York: Routledge, 2011.
21. Spivak, Gayatri Chakravorty. "The Politics of Translation." In *Outside in the Teaching Machine*. New York: Routledge, 1993.
22. Susan Bassnett-Meguire: *Translation Studies*, London: Routledge, 2014.
23. Venuti, Lawrence (ed.). *The Translation Studies Reader*. 4th ed. London: Routledge, 2021.
24. Venuti, Lawrence. *The Translator's Invisibility: A History of Translation*. 2nd ed. London: Routledge, 2008.
25. Williams, Jenny, and Andrew Chesterman. *The Map: A Beginner's Guide to Doing Research in Translation Studies*. Manchester: St. Jerome, 2002.

Additional readings would be suggested by the Department.

Evaluation: The Internal assessment consists of marks secured in class tests, assignments/presentations and attendance. The Continuous assessment will comprise of tutorials and attendance. Some of the activities that may be done as component of tutorials are as follows:

- Assignments/Presentations.
- Literature review
- Book review
- Project activity (group)
- Research cum presentation
- Term Paper writing
- Group discussion

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

SBC: Advanced Research Tools in Italian Studies

Credit Distribution, Eligibility and Pre-requisites of the Course

Course Title & Code	Credits	Credit Distribution of the Course			Eligibility Criteria	Prerequisite of the Course
		Lecture	Tutorial	Practical/ Practice		
Advanced Research Tools in Italian Studies	02	01	0	01	As per the admission criteria	B2 Level in Italian

Learning Objectives:

- To introduce students to advanced bibliographical, archival, and digital research tools relevant to Italian studies.
- To train students in corpus building, digital text analysis, and data visualization for literary and cultural research.
- To develop skills in using specialized databases, reference management systems, and digital archives.
- To prepare students for independent, interdisciplinary, and technology-enhanced research projects.

Learning Outcomes:

At the end of the semester, students:

- will be able to identify and use specialized bibliographic and archival resources in Italian studies.
- will be able to apply digital humanities tools (text mining, mapping, visualization) to literary and cultural materials.
- will be able to manage bibliographies and citations with reference management software (Zotero, EndNote, Mendeley).
- will be able to design and present a mini digital research project integrating advanced tools.
- will be able to critically evaluate the epistemological and ethical implications of digital research in the humanities.

Syllabus:

UNIT I	7 hours
Bibliographical and Archival Research Tools • Advanced bibliographic databases: MLA International Bibliography, Cairn.info, Persée, Gallica (BnF). • Archives and digital repositories for Italian studies. • Reference management systems (Zotero, EndNote, Mendeley). • Research ethics and citation practices.	
UNIT II	8 hours

Digital Humanities and Analytical Tools (Theoretical) • Introduction to Digital Humanities in Italian contexts. • Text encoding (TEI), corpus linguistics, and distant reading. • Tools for text analysis (Voyant Tools, AntConc), mapping (Palladio, ArcGIS), and visualization (Gephi). • Case studies: digital editions of Italian texts, Italoophone cultural heritage projects.	
Practical Component	30 hours
• Hands-on training in bibliographic databases (MLA, Cairn, Persée, Gallica). • Building and managing a digital corpus of Italian/Italoophone texts. • Using Zotero/EndNote for annotated bibliographies. • Applying text analysis and visualization tools to a selected corpus. • Final project: mini digital research portfolio (annotated bibliography + corpus analysis + visualization).	
Suggested Readings: 1. Dario Antiseri, <i>Introduzione alla metodologia della ricerca</i>, Rubbettino Editore 2005. 2. Domenichelli, Mario, <i>Lo scriba e l'oblio: Letteratura e storia: teoria e critica delle rappresentazioni nell'epoca borghese</i>, Edizione ETS, Pisa, 2011. 3. Eco, Umberto. <i>Come si fa una tesi di laurea (How to Write a Thesis)</i>. Cambridge, MA: MIT Press, 2015 (orig. 1977). 4. Segre, Cesare: <i>Avviamento all'analisi del testo letterario</i>, Einaudi, Torino, 1985. 5. Topolski J., <i>Narrare la storia. Nuovi principi di metodologia storica</i>, Milano, 1997 Bruno Mondadori. 6. Booth, Wayne C., Gregory G. Colomb, and Joseph M. Williams. <i>The Craft of Research</i>. 4th ed. Chicago: University of Chicago Press, 2016. 7. Brian Paltridge and Sue Starfield, <i>Thesis and Dissertation Writing in a Second Language</i>, Routledge, 2007. 8. Creswell J., <i>Research Design: Qualitative, Quantitative, and Mixed Methods Approaches</i>, Thousand Oaks, California, (2003), Sage Publications 9. Gibaldi, Joseph. <i>MLA Handbook for Writers of Research Papers</i>. 9th ed. New York: MLA, 2021. 10. Moretti, Franco. <i>Distant Reading</i>. London: Verso, 2013. 11. Patton M.Q., <i>Qualitative research & evaluation methods</i> (3rd edition), Thousand Oaks, California: (2002), Sage Publications. 12. Pierazzo, Elena. <i>Digital Scholarly Editing: Theories and Practices</i>. Farnham: Ashgate, 2015. 13. Raman Selden, Peter Widdowson Peter Brooker, <i>A Reader's Guide to Contemporary Literary Theory</i>, Pearson Education Limited, 2005 (fifth edition). 14. Rockwell, Geoffrey, and Stéfan Sinclair. <i>Hermeneutica: Computer-Assisted Interpretation in the Humanities</i>. Cambridge, MA: MIT Press, 2016. 15. Schreibman, Susan, Ray Siemens, and John Unsworth (eds.). <i>A New Companion to Digital Humanities</i>. 2nd ed. Oxford: Wiley-Blackwell, 2016. 16. Svensson, Patrik. <i>Big Digital Humanities: Imagining a Meeting Place for the Humanities and the Digital</i>. Ann Arbor: University of Michigan Press, 2016. 17. Terras, Melissa. <i>Digitisation and Digital Resources in the Humanities</i>. London: Routledge, 2011. 18. Turabian, Kate L. <i>A Manual for Writers of Research Papers, Theses, and Dissertations</i>. 9th ed. Chicago: University of Chicago Press, 2018. Additional material may be provided by the Department.	
Note: Examination scheme and mode shall be as prescribed by the Examination Branch, University of Delhi, from time to time.	

SBC: Advanced Research Methodology

Credit Distribution, Eligibility and Pre-requisites of the Course

Course Title & Code	Credits	Credit Distribution of the Course			Eligibility Criteria	Prerequisite of the Course
		Lecture	Tutorial	Practical/ Practice		
Advanced Research Methodology	02	01	0	01	As per the admission criteria	B2 Level in Italian

Learning Objectives

- To provide students with advanced knowledge of research paradigms, theories, and methods relevant to Italian literary, cultural, translation and didactic studies.
- To train students in the critical use of bibliographical, archival, and digital resources.
- To develop skills in formulating research questions, designing projects, and applying interdisciplinary approaches.
- To prepare students for independent research, dissertation writing, and scholarly publication.

Learning Outcomes

At the end of the semester, students will:

- be able to demonstrate mastery of advanced research tools and methodologies in Italian studies.
- be able to critically engage with theoretical frameworks (postcolonialism, memory studies, cultural studies, critical discourse analysis, gender theory, narratology, translation theory, digital humanities, didactic studies).
- be able to design and execute a research project with appropriate methodology and documentation.
- be able to produce scholarly writing that meets academic standards of rigor, citation, and originality.
- be able to present research findings effectively in both oral and written formats.

Syllabus:

UNIT I

8 hours

- Theoretical Foundations of Research in Italian Studies
- Research paradigms: qualitative, comparative, interdisciplinary.
- Theoretical frameworks: postcolonial theory, memory studies, narratology, gender studies, translation studies, media studies and didactic studies.
- Ethics of research in literary and cultural studies.

UNIT II: Machine Translation and its limits

7 hours

- Research Tools, Methods, and Documentation
- Bibliographical research: catalogues, databases, archives.
- Citation styles (MLA, Chicago, APA) and bibliographic management tools (Zotero, EndNote).
- Corpus building and textual analysis (close reading, discourse analysis, digital tools).

Comparative and interdisciplinary approaches (linking literature with history, sociology, linguistics).	
Practical Component	30 hours
Practical Research Workshop - Formulating research questions and hypotheses. - Tools for Literature survey - Identifying research gap - Designing a research proposal (objectives, methodology, bibliography). - Annotated bibliography and literature review writing. - Peer workshops: presenting and critiquing research proposals. - Final project: submission of mini-research dossier (8-10 pages) including proposal, annotated bibliography, and sample analysis.	
Suggested Readings: - Dario Antiseri, <i>Introduzione alla metodologia della ricerca</i>, Rubbettino Editore 2005. - Domenichelli, Mario, <i>Lo scriba e l'oblio: Letteratura e storia: teoria e critica delle rappresentazioni nell'epoca borghese</i>, Edizione ETS, Pisa, 2011. - Eco, Umberto. <i>Come si fa una tesi di laurea (How to Write a Thesis)</i>. Cambridge, MA: MIT Press, 2015 (orig. 1977). - Segre, Cesare: <i>Avviamento all'analisi del testo letterario</i>, Einaudi, Torino, 1985. - Topolski J., <i>Narrare la storia. Nuovi principi di metodologia storica</i>, Milano, 1997 Bruno Mondadori. - Assmann, Aleida. <i>Cultural Memory and Western Civilization: Functions, Media, Archives</i>. Cambridge: Cambridge University Press, 2011. - Bhabha, Homi K. <i>The Location of Culture</i>. London: Routledge, 1994. - Booth, Wayne C., Gregory G. Colomb, and Joseph M. Williams. <i>The Craft of Research</i>. 4th ed. Chicago: University of Chicago Press, 2016. - Brian Paltridge and Sue Starfield, <i>Thesis and Dissertation Writing in a Second Language</i>, Routledge, 2007. - Creswell J., <i>Research Design: Qualitative, Quantitative, and Mixed Methods Approaches</i>, Thousand Oaks, California, (2003), Sage Publications - Eagleton, Terry. <i>Literary Theory: An Introduction</i>. 2nd ed. Oxford: Blackwell, 1996. - Eco, Umberto. <i>How to Write a Thesis</i>. Cambridge, MA: MIT Press, 2015 (orig. 1977). - Gibaldi, Joseph. <i>MLA Handbook for Writers of Research Papers</i>. 9th ed. New York: MLA, 2021. - Hutcheon, Linda. <i>A Poetics of Postmodernism: History, Theory, Fiction</i>. New York: Routledge, 1988. - Machi, Lawrence A., and Brenda T. McEvoy. <i>The Literature Review: Six Steps to Success</i>. 3rd ed. Thousand Oaks: Corwin, 2016. - Moretti, Franco. <i>Distant Reading</i>. London: Verso, 2013. - Patton M.Q., <i>Qualitative research & evaluation methods</i> (3rd edition), Thousand Oaks, California: (2002), Sage Publications. - Pierazzo, Elena. <i>Digital Scholarly Editing: Theories and Practices</i>. Farnham: Ashgate, 2015. - Raman Selden, Peter Widdowson Peter Brooker, <i>A Reader's Guide to Contemporary Literary Theory</i>, Pearson Education Limited, 2005 (fifth edition). - Rockwell, Geoffrey, and Stéfan Sinclair. <i>Hermeneutica: Computer-Assisted Interpretation in the Humanities</i>. Cambridge, MA: MIT Press, 2016. - Said, Edward. <i>Orientalism</i>. New York: Vintage, 1979. - Schreibman, Susan, Ray Siemens, and John Unsworth (eds.). <i>A New Companion to Digital Humanities</i>. 2nd ed. Oxford: Wiley-Blackwell, 2016. - Svensson, Patrik. <i>Big Digital Humanities: Imagining a Meeting Place for the Humanities and</i>	

the Digital. Ann Arbor: University of Michigan Press, 2016.

24. Terras, Melissa. *Digitisation and Digital Resources in the Humanities*. London: Routledge, 2011.

25. Turabian, Kate L. *A Manual for Writers of Research Papers, Theses, and Dissertations*. 9th ed. Chicago: University of Chicago Press, 2018.

Additional material may be provided by the Department.

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

Dissertation/ Academic Project: 10 Credits

Semester II

DSE: Evolution of a Genre: Theatre

Credit Distribution, Eligibility and Pre-requisites of the Course

Course Title & Code	Credits	Credit Distribution of the Course			Eligibility Criteria	Prerequisite of the Course
		Lecture	Tutorial	Practical/ Practice		
Evolution of a Genre: Theatre	04	3	1	0	As per the admission criteria	B2 Level in Italian

Learning Objectives: - To trace the historical development of Italian theatre from the classical period to the present. - To analyse key dramatic texts in their cultural, political, and aesthetic contexts. - To explore the role of theatre as a medium of social critique, identity formation, and cultural memory. - To engage with theoretical approaches to drama and performance.	
Learning Outcomes: At the end of the semester, students: - will be able to demonstrate knowledge of major playwrights and movements in Italian theatre. - will be able to critically analyse dramatic texts using literary and performance theory. - will be able to understand the intersections of theatre with history, politics, and postcolonial identity. - will be able to compare Italian canonical theatre with Italophone reappropriations and innovations.	
Syllabus:	
UNIT I	12 hours
Theatrical genres of the medieval period Classical Italian Theatre	

- The rise of Italian classical drama in the 17th century. - Rules of tragedy and comedy: unity, decorum, and catharsis.	
UNIT II	9 hours
Enlightenment and Romantic Theatre - Theatre as a space of critique and reform. - The role of theatre in shaping public opinion.	
UNIT III	12 hours
Modern Italian Theatre - Symbolism, avant-garde, and the Theatre of the Absurd. - Existentialism and postwar theatre.	
UNIT IV	12 hours
Contemporary Italian Theatre and Performance - Theatre as a tool of resistance, memory, and cultural affirmation. - Oral traditions and performance in Italian and Italophone regions. - Migration, exile, and identity on stage. - Hybrid forms: slam, performance poetry, and experimental theatre.	
Suggested Authors: commedia dell'arte, Goldoni, Metastasio, Alfieri, D'Annunzio, Pirandello, Eduardo de Filippo, A Campanile, Carmelo Bene, Dario Fo, etc. Suggested Readings: 1. A Quondam: <i>Il teatro italiano del rinascimento</i>, Edizioni di Comunita; Milian, 1980. 2. Autori Vari: <i>La semiotica e il doppio teatrale</i>, Liguori: Naples 1981. 3. B. Angelani: <i>Goldoni</i>, Liguori; Naples 1983. 4. C. Segre: <i>Teatro e romanzo</i>, Einaudi; Turin, 1984. 5. D'Amico, Silvio. <i>Storia del teatro drammatico</i>. 4 vols., Garzanti, Milano, 1950–1953. 6. F. Angelini, C.A. Mabrigani: <i>Cultura narrativa e teatro nell'età del positivismo</i>, Laterza, Baxri, 1978. 7. F. Angelini; <i>Il teatro del Novecento da Pirandello a Fo</i>, Laterza: bari, 1988. 8. F. Angelini: <i>Il teatro barocco</i>, Laterza: Bari 1979. 9. F. Angelini: <i>Teatro e spettacolo nel primo Novecento</i>, Laterza; Rome Bari, 1988. 10. G. Davico Bonio (ed.): <i>Il teatro italiano</i>, Einaudi: Turin. 11. R. Alonge: <i>Teatro e spettacolo nel secondo Ottocento</i>, Laterza: Rome, Bari, 1988. 12. Taviani, Ferdinando, and Mirella Schino. <i>Il segreto della Commedia dell'Arte</i>. La Casa Usher, Firenze, 1982. 13. Brockett, Oscar G., and Franklin J. Hildy. <i>History of the Theatre</i>. 10th ed., Allyn & Bacon, Boston, 2007. 14. Richards, Kenneth. <i>The Italian Comedy</i>. Blackwell, Oxford, 1980. Additional material may be provided by the Department.	
Evaluation: The Internal assessment consists of marks secured in class tests, assignments/presentations and attendance. The Continuous assessment will comprise of tutorials and attendance. Some of the activities that may be done as component of tutorials are as follows: • Assignments/Presentations. • Literature review • Book review • Project activity (group) • Research cum presentation • Term Paper writing • Group discussion	
Note: Examination scheme and mode shall be as prescribed by the Examination Branch, University of Delhi, from time to time.	

DSE: Evolution of a Genre – Poetry

Credit Distribution, Eligibility and Pre-requisites of the Course

Course Title & Code	Credits	Credit Distribution of the Course			Eligibility Criteria	Prerequisite of the Course
		Lecture	Tutorial	Practical/ Practice		
Evolution of a Genre – Poetry	04	3	1	0	As per the admission criteria	B2 Level in Italian

Learning Objectives:

- To trace the evolution of Italian poetry from the Renaissance to the contemporary period.
- To analyse poetic forms, themes, and innovations across different historical and cultural contexts.
- To explore the intersections of poetry with politics, identity, memory, and postcolonial discourse.
- To engage with theoretical approaches to poetics and literary analysis.

Learning Outcomes:

At the end of the semester, students:

- will develop an understanding of the specificities of the genre.
- will be able to apply various tools to analyse poetic texts
- will become familiar with the historical evolution of the genre.
- will be able to identify characteristics of specific poetic forms.
- will read the major poets of Italian literature.

Syllabus:

UNIT I

9 hours

Introduction to Poetics

Characteristics of poetic forms of the Medieval period. Poesia religiosa, Scuola siciliana, Il Dolce Stil Novo.

Suggested authors: Francesco d'Assisi, Dante, Petrarca, Giacomo da Lentini, Guido Guinizzelli etc.

UNIT II

12 hours

Study and analysis of poetic texts from the Renaissance period, Il poema cavalleresco, Il poema romanzesco, Il poema eroico

Suggested authors: Lorenzo de' Medici, Ludovico Ariosto, Luigi Pulci, Matteo Maria Boiardo, Torquato Tasso, etc.

Study and analysis of poetic texts from the XVII Century (Il Seicento): Il Barocco

Suggested authors: Giovan Battista Marino, Ciro di Pers, etc.

UNIT III

12 hours

Study and analysis of poetic texts from the XVIII Century (Il Settecento):

Suggested authors: Giuseppe Parini, Vittorio Alfieri, etc.

Study and analysis of poetic texts from the XIX Century (L'Ottocento): Suggested authors: Ugo Foscolo, Giacomo Leopardi, Alessandro Manzoni, Giosuè Carducci, Guido Gozzano, Giovanni Pascoli etc.	
UNIT IV	12 hours
Study and analysis of poetic texts from the XX and XXI Centuries Suggested authors: Gabriele D'Annunzio, Salvatore Quasimodo, Giuseppe Ungaretti, Filippo Tommaso Marinetti, Aldo Palazzeschi, Eugenio Montale etc.	
Suggested Readings: Scuola siciliana, Il Dolce Stile Novo, Dante, Petrarca, Poliziano, Pulci, Ariosto, Tasso, Alfieri, Leopardi, Foscolo, Carducci D' Annunzio, Pascoli, Gozzano, Palazzeschi Montale, Quasimodo, Campana, Saba, Ungaretti, Pasolini, Zanzotto, etc. 1. B. Croce: <i>La poesia e letture di poeti</i> , Laterza: Bari. 2. G. Contini (ed), <i>Poeti del Duecento</i> , Ricciardi: Milan-Naples, 1960. 3. G. Debenedetti: <i>La poesia italiana del novecento</i> , Garzanti: Milan 1974. 4. J. Lotman: <i>La struttura del testo poetico</i> , Mursia: Milano 1985. 5. P.V. Mengaldo (ed.): <i>Poeti italiani del Novecento</i> , Mondadori: Milan. 6. R. Luperini: <i>Novecento</i> , Loescher: Vol, 2. Turin. 7. R. Luperini: <i>Novecento</i> , Loescher: Vol, 2. Turin. 8. S. Bertocchi, E. Lugarini: <i>Guida alla poesia</i> , Editori Riuniti: Rome 1986. 9. S. Bertocchi, E. Lugarini: <i>Guida alla poesia</i> , Editori Riuniti: Rome 1986. 10. W. Binni, R. Scrivano, <i>Storia e antologia della letteratura italiana</i> , Principato: Milan. 11. W. Binni, R. Scrivano, <i>Storia e antologia della letteratura italiana</i> , Principato: Milan. 12. W. TH. Elwert: <i>Versificazione italiana del novecento</i> , Garzanti: Milan 1974. Additional material may be provided by the Department.	
Evaluation: The Internal assessment consists of marks secured in class tests, assignments/ presentations and attendance. The Continuous assessment will comprise of tutorials and attendance. Some of the activities that may be done as component of tutorials are as follows: • Assignments/Presentations. • Literature review • Book review • Project activity (group) • Research cum presentation • Term Paper writing • Group discussion Note: Examination scheme and mode shall be as prescribed by the Examination Branch, University of Delhi, from time to time.	

DSE: Methodology of Teaching Italian as a Foreign Language: Theory and Practice-2

Credit Distribution, Eligibility and Pre-requisites of the Course

Course Title & Code	Credits	Credit Distribution of the Course	Eligibility Criteria	Prerequisite of the Course

		Lecture	Tutorial	Practical/ Practice		
Methodology of Teaching Italian as a Foreign Language: Theory and Practice-2	04	3	1	0	As per the admission criteria	B2 Level in Italian

Learning Objectives:

- To introduce students to the theoretical foundations of teaching Italian as a foreign language (FLE).
- To familiarize students with major methodological approaches (grammar-translation, direct method, communicative, task-based, Flipped Classroom).
- To develop skills in designing curricula, lesson plans, and assessment tools for FLE.
- To integrate intercultural, plurilingual, and digital perspectives into teaching practice.
- To critically evaluate classroom practices through observation, reflection, and research.

Learning Outcomes:

At the end of the semester, students:

- will be able to demonstrate knowledge of the history and evolution of FLE methodologies.
- will be able to apply communicative and task-based approaches in classroom contexts.
- will be able to design and implement effective teaching sequences adapted to learner needs.
- will be able to critically assess teaching materials and adapt them for diverse contexts.
- will be able to incorporate intercultural competence and digital tools into FLE pedagogy.

Syllabus:**UNIT I****9 hours**

Foundations of FLE Didactics

- History of FLE teaching methodologies.
- Key concepts : langue étrangère vs. Langue seconde, acquisition vs. learning.
- The role of CEFR (Common European Framework of Reference for Languages).

UNIT II**12 hours**

Methodological Approaches

- Grammar-translation, direct method, audio-oral, communicative approach.
- The action-oriented approach and task-based learning.

UNIT III**12 hours**

Classroom Practice and Pedagogical Tools

- Lesson planning, sequencing, and scaffolding.
- Teaching grammar, vocabulary, oral and written skills.
- Use of authentic documents and multimodal resources.

UNIT IV**12 hours**

Intercultural and Plurilingual Perspectives

- Intercultural competence in FLE.
 - Plurilingualism and mediation.
 - Teaching Italian in multicultural classrooms.
- Assessment: formative, summative, self-assessment.
- ICT and digital tools in FLE teaching.
 - Current trends: blended learning, online platforms, multimodal literacy.

Suggested Readings:

1. Barni, Monica, Troncarelli, Donatella, Bagna, Carla, *Lessico e apprendimenti. Il ruolo del lessico nella linguistica educativa*, Franco Angeli, Milano, 2008.
2. Borneto, Carlo Serra, *C'era una volta il metodo*, Carocci Editore, Roma, 1998.
3. Chini, Marina, *Che cos'è la linguistica acquisizionale*, Carocci Editore, Roma, 2005.
4. Ramat, Anna Giacalone (ed), *Verso l'italiano. Percorsi e strategie di acquisizione*, Carocci Editore, Roma, 2003.
5. Alderson, J. Charles, and Lyle F. Bachman (eds.). *Assessing Foreign Language Proficiency: Theories and Practice*. Reading: Addison-Wesley, 2000.
6. Chapelle, Carol A., and Sauro, Shannon (eds.). *The Handbook of Technology and Second Language Teaching and Learning*. Hoboken: Wiley-Blackwell, 2017.
7. Littlewood, William. *Communicative Language Teaching: An Introduction*. Cambridge: Cambridge University Press, 1981.
8. Nunan, David. *Task-Based Language Teaching*. Cambridge: Cambridge University Press, 2004.
9. Richards, Jack C., and Rodgers, Theodore S. *Approaches and Methods in Language Teaching*. 3rd ed. Cambridge: Cambridge University Press, 2014.
10. Sinclair, John McH, *How to Use Corpora in Language Teaching*, John Benjamins Publishing Company, Amsterdam/Philadelphia, 2004.

Additional readings would be suggested by the Department on the basis of the author chosen.

Evaluation: The Internal assessment consists of marks secured in class tests, assignments/presentations and attendance. The Continuous assessment will comprise of tutorials and attendance. Some of the activities that may be done as component of tutorials are as follows:

- Assignments/Presentations.
- Literature review
- Book review
- Project activity (group)
- Research cum presentation
- Term Paper writing
- Group discussion

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

DSE: Introduction to Technical and Scientific Translation

Credit Distribution, Eligibility and Pre-requisites of the Course

Course Title & Code	Credits	Credit Distribution of the Course			Eligibility Criteria	Prerequisite of the Course
		Lecture	Tutorial	Practical/ Practice		
Introduction to Technical and Scientific Translation	04	3	1	0	As per the admission criteria	B2 Level in Italian

Learning Objectives: - To introduce students to the principles and practices of technical and scientific translation (Italian ↔ other languages). - To familiarize students with specialized terminology, style, and discourse conventions in scientific and technical texts. - To develop skills in using translation tools (terminology databases, CAT tools, corpora). - To raise awareness of ethical, cultural, and communicative issues in technical and scientific translation. - To prepare students for professional practice in specialized translation domains.	
Learning Outcomes: At the end of the semester, students: - will be able to demonstrate knowledge of the main features of technical and scientific discourse. - will be able to translate specialized texts with accuracy, clarity, and terminological consistency. - will be able to use translation technologies and resources effectively. - will be able to critically evaluate translations in terms of readability, precision, and audience adaptation. - will be able to apply professional standards and ethical considerations in technical and scientific translation.	
Syllabus:	
UNIT I	9 hours
Foundations of Technical and Scientific Translation - Definition, scope, and challenges of specialized translation. - Characteristics of scientific and technical discourse (clarity, conciseness, objectivity). - Introduction to terminology management.	
UNIT II	12 hours
Scientific Discourse and Terminology - Structure of scientific articles, reports, and patents. - Terminology extraction and management. - Standardization and international scientific communication.	
UNIT III	12 hours
Technical Texts and Genres - Manuals, technical specifications, product documentation. - Translation of instructions, safety notices, and standards. - Style and register in technical writing.	
UNIT IV	12 hours
Tools and Technologies - Computer-Assisted Translation (CAT) tools. - Corpora, terminology databases, and machine translation. - Quality assurance and revision strategies. Professional Practice and Ethics - The translator's role in scientific communication. - Ethical issues: confidentiality, accuracy, responsibility. - Case studies in medical, legal-technical, and environmental translation.	
Suggested Readings: - Benvenuto Terracini: <i>Il problema della traduzione</i>, Serra e Riva Editori: Milan 1983. D. Cerenecca: <i>La traduzione, saggi e studi</i>, Lint: Trieste 1973. - Enrico Arcaini: <i>Principi de linguistica applicata</i>, Il Mulino: Bologna 1967.	

4. R. Titone: *Analisi psicolinguistica del tradurre*, in: *Rassegna Italiana di Linguistica Applicata*, N.2May-August 1970, Bulzoni: Rome.
5. Andre Lefevere: *Translation: Rewriting and the manipulation of Literary Fame*, Routledge: London 1992.
6. Bowker, Lynne. *Computer-Aided Translation Technology: A Practical Introduction*. Ottawa: University of Ottawa Press, 2002.
7. Byrne, Jody. *Scientific and Technical Translation Explained: A Nuts and Bolts Guide for Beginners*. Manchester: St. Jerome, 2012.
8. Byrne, Jody. *Technical Translation: Usability Strategies for Translating Technical Documentation*. Dordrecht: Springer, 2006.
9. Cabré, Maria Teresa. *Terminology: Theory, Methods and Applications*. Amsterdam: John Benjamins, 1999.
10. Chesterman, Andrew. *Memes of Translation: The Spread of Ideas in Translation Theory*. Amsterdam: John Benjamins, 1997.
11. Jeremy Munday: *Introducing Translation Studies, Theories and Applications*, New York: Routledge, 2012.
12. Kenny, Dorothy. *Lexis and Creativity in Translation: A Corpus-Based Study*. Manchester: St. Jerome, 2001.
13. Malmkaer Kirsten, Windle, Kevin: *The Oxford Handbook of Translation Studies*, Oxford: OUP, 2011.
14. Mona Baker, Gabriela Saldanha, eds: *Routledge Encyclopedia of Translation Studies*, Abingdon/New York: Routledge, 2011
15. Montalt, Vicent, and Maria González Davies. *Medical Translation Step by Step: Learning by Drafting*. Manchester: St. Jerome, 2007.
16. Sager, Juan C. *Language Engineering and Translation: Consequences of Automation*. Amsterdam: John Benjamins, 1994.
17. Susan Bassnett-Meguire: *Translation Studies*, London: Routledge, 2014.
18. Temmerman, Rita. *Towards New Ways of Terminology Description: The Sociocognitive Approach*. Amsterdam: John Benjamins, 2000.
19. Wright, Sue Ellen, and Gerhard Budin (eds.). *Handbook of Terminology Management*. Vol. 1. Amsterdam: John Benjamins, 1997.

Additional material may be provided by the Department

Evaluation: The Internal assessment consists of marks secured in class tests, assignments/ presentations and attendance. The Continuous assessment will comprise of tutorials and attendance. Some of the activities that may be done as component of tutorials are as follows:

- Assignments/Presentations.
- Literature review
- Book review
- Project activity (group)
- Research cum presentation
- Term Paper writing
- Group discussion

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

Credit Distribution, Eligibility and Pre-requisites of the Course

Course Title & Code	Credits	Credit Distribution of the Course			Eligibility Criteria	Prerequisite of the Course
		Lecture	Tutorial	Practical/ Practice		
Engaging with 21st Century Italian Literature	04	3	1	0	As per the admission criteria	B2 Level in Italian

Learning Objectives

- To introduce students to major trends, themes, and innovations in Italian literature since 2000.
- To analyse how contemporary literature engages with globalization, migration, memory, identity, and new media.
- To explore emerging genres (autofiction, micro-fiction, graphic novels, digital literature).
- To situate contemporary works within broader cultural, political, and theoretical frameworks.

Learning Outcomes

At the end of the semester, students:

- will be able to identify key authors, movements, and genres of 21st century Italian literature.
- will be able to critically analyse texts in relation to themes of memory, migration, gender, and globalization.
- will be able to apply contemporary literary and cultural theory to the study of recent works.
- will be able to engage with interdisciplinary approaches (visual culture, digital humanities, postcolonial studies).
- will be able to produce research essays and presentations demonstrating advanced critical engagement with contemporary literature.

Syllabus:

UNIT I

9 hours

Autofiction and Life-Writing

- The rise of autofiction and hybrid forms of self-narration.
- Memory, subjectivity, and collective history.

UNIT II

12 hours

Migration, Exile, and Transnational Identities

- Literature of displacement, diaspora, and transcultural encounters.
- Italoophone voices from the US, Canada, Argentina, Brazil, Australia etc.

UNIT III

12 hours

Memory, Trauma, and Postcolonial Rewriting

- Literature as testimony and rewriting of history.
- Postcolonial memory and intergenerational trauma.

UNIT IV

12 hours

New Genres and Media

- Graphic novels, microfiction, and digital literature.

- Literature in dialogue with visual and digital culture.
- Globalization, Ecology, and the Future of Literature
- Literature and ecological crisis.
- Global Italian literature and the concept of *littérature-monde* (letteratura mondiale).

Suggested Readings:

1. Asor Rosa, Alberto (2008). *Storia europea della letteratura italiana. Novecento*. Milano: Mondadori Education.
2. Asor Rosa, Alberto (ed.): 'Le questioni', in *Letteratura italiana*, Turin: Einaudi, 1986.
3. Bertini, M.; Cavaglià, G.; Chiaroni, A.; Gigli Ferreccio, G.; Giubertoni, A.; Mancinelli, A. (1985). *Autocoscienza e autoinganno. Saggi sul romanzo di formazione*. Napoli: Liguori Editore.
4. Casadei, Alberto (2006). *Stile e tradizione nel romanzo italiano contemporaneo*. Bologna: Il Mulino.
5. Castellana, Riccardo (a cura di) (2025). *Biografia e autobiografia. Scritture di vita dall'antichità a oggi*. Roma: Carocci Editore.
6. Eco, Umberto: *Sulla letteratura*, Milano: Bompiani, 2002.
7. Fiorella, Lucia (2020). *Oltre il patto autobiografico. Da Barthes a Coetzee*. Roma: Artemide.
8. Marchese, Lorenzo (2014). *L'io possibile. L'autofiction come paradosso del romanzo contemporaneo*. Massa: Transeuropa.
9. Segre, Cesare (2005). *Tempo di bilanci. La fine del Novecento*. Torino: Giulio Einaudi Editore.
- Trevi, Emanuele (2006).
10. *Spazzatura e violenza: sull'estetica cannibale*. In Daniele Brolli (a cura di), *Gioventù cannibale*. Torino: Einaudi.
11. Bennett, Tony; Grossberg, Lawrence; Morris, Meaghan: *New Keywords: A Revised Vocabulary of Culture and Society*, Malden, MA: Blackwell Publishing, 2005.
12. Bourdieu, Pierre: *The Field of Cultural Production*, New York: Columbia University Press, 1993.
13. Garrard, Greg. *Ecocriticism*. 2nd ed. London: Routledge, 2012 (theoretical framework).
14. Jauffret, Régis. *Microfictions*. Paris: Gallimard, 2007.
15. Williams, Raymond: *Keywords: A Vocabulary of Culture and Society*. New York: Oxford University Press, 1983.

Additional readings would be suggested by the Department on the basis of the issue chosen.

Evaluation: The Internal assessment consists of marks secured in class tests, assignments/ presentations and attendance. The Continuous assessment will comprise of tutorials and attendance. Some of the activities that may be done as component of tutorials are as follows:

- Assignments/Presentations.
- Literature review
- Book review
- Project activity (group)
- Research cum presentation
- Term Paper writing
- Group discussion

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

DSE: Popular genres in Italian Literature

Credit Distribution, Eligibility and Pre-requisites of the Course

Course Title & Code	Credits	Credit Distribution of the Course			Eligibility Criteria	Prerequisite of the Course
		Lecture	Tutorial	Practical/ Practice		
Popular genres in Italian Literature	04	3	1	0	As per the admission criteria	B2 Level in Italian

Learning Objectives:

- To introduce students to the study of popular genres in Italian contexts (detective fiction, science fiction, chanson, comics, popular theatre etc.).
- To analyze how popular literature reflects cultural, social, and political realities.
- To explore the intersections between “high” literature and mass culture.
- To examine Italian popular forms as sites of resistance, identity, and creativity.

Learning Outcomes:

At the end of the semester, students:

- will be able to identify and critically analyze major genres and authors of popular Italian literature.
- will be able to understand the historical development of popular forms from the 19th century to the present.
- will be able to apply cultural and literary theory to the study of mass and popular texts.
- will be able to compare Italian popular genres with global popular culture.

Syllabus:

UNIT I	9 hours
Introduction to Popular Literature -Defining “popular” vs. “canonical” literature. -The rise of mass publishing in 19 th century Italy.	
UNIT II	12 hours
Detective Fiction and Serial Narratives	
UNIT III	12 hours
Speculative Function and Fantasy	
UNIT IV	12 hours
Oral traditions, chanson, Comics, Slam, and Contemporary Popular Culture	

Suggested Readings:

1. (Formato Kindle), Transeuropa Edizioni, Massa Italy, 2015.
2. Bertini, M.; Cavaglià, G.; Chiaroni, A.; Gigli Ferreccio, G.; Giubertoni, A.; Mancinelli, A. (1985). *Autocoscienza e autoinganno. Saggi sul romanzo di formazione*. Napoli: Liguori Editore.
3. Casadei, Alberto (2006). *Stile e tradizione nel romanzo italiano contemporaneo*. Bologna: Il Mulino.
4. Castellana, Riccardo (a cura di) (2025). *Biografia e autobiografia. Scritture di vita dall'antichità a oggi*. Roma: Carocci Editore.
5. Eco, Umberto. *Apocalittici e integrati*. Milan: Bompiani, 1964.

6. Fiorella, Lucia (2020). *Oltre il patto autobiografico. Da Barthes a Coetzee*. Roma: Artemide.
 7. Ginzburg, Natalia (1963). *Lessico familiare*. Torino: Einaudi.
 8. Jean-Marie Schaeffer, *Che cos'è un genere letterario*, Parma, Pratiche, 1992.
 9. Marchese, Lorenzo (2014). *L'io possibile. L'autofiction come paradosso del romanzo contemporaneo*. Massa: Transeuropa.
 10. Mari, Michele (2013). *Di bestia in bestia*. Torino: Einaudi.
 11. Mari, Michele (2017). *Leggenda privata*. Torino: Einaudi.
 12. Mazzoni, Guido (2011). *Teoria del romanzo*. Bologna: Il Mulino.
 13. Moretti, Franco (1999). *Il romanzo di formazione*. Torino: Biblioteca Einaudi.
 14. Pietro Pelosi, *Teoria dei generi letterari e critica contemporanea*, Napoli, Federico & Ardia, 1992.
 15. Valetino Cecchetti, *Generi della letteratura popolare. Feuilleton, fascicoli, fotoromanzi in Italia*, Tunue, Latina, Italy, 2011.
 16. Barthes, Roland. *Mythologies*. Paris: Seuil, 1957.
 17. Caribbean Miller, Christopher. *Nationalists and Nomads: Essays on Italophone African Literature and Culture*. Chicago: University of Chicago Press, 1998.
 18. Hutcheon, Linda. *A Poetics of Postmodernism: History, Theory, Fiction*. New York: Routledge, 1988.
 19. Jauffret, Régis. *Microfictions*. Paris: Gallimard, 2007.
 20. Jones, Elizabeth H. (2010). *Autofiction: A Brief History of a Neologism*. In Richard Bradford (ed.), *Life Writing: Essays on Autobiography, Biography and Literature*, pp. 174–184. Houndmills: Palgrave Macmillan.
 21. Kassabian, Anahid. *Ubiquitous Listening: Affect, Attention, and Distributed Subjectivity*. Berkeley: University of California Press, 2013 (for performance and media theory).
 22. Lauro, Sarah. *The Transatlantic Zombie: Slavery, Rebellion, and Living Death*. New Brunswick: Rutgers University Press, 2015
 23. Scaggs, John. *Crime Fiction*. London: Routledge, 2005 (theoretical overview).
- Additional material will be provided by the Department.

Evaluation: The Internal assessment consists of marks secured in class tests, assignments/presentations and attendance. The Continuous assessment will comprise of tutorials and attendance. Some of the activities that may be done as component of tutorials are as follows:

- Assignments/Presentations.
- Literature review
- Book review
- Project activity (group)
- Research cum presentation
- Term Paper writing
- Group discussion

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

SBC: Techniques of Research Writing

Credit Distribution, Eligibility and Pre-requisites of the Course

Course Title & Code	Credits	Credit Distribution of the Course			Eligibility Criteria	Prerequisite of the Course
		Lecture	Tutorial	Practical/ Practice		
Techniques of Research Writing	02	01	0	01	As per the admission criteria	B2 Level in Italian

Learning Objectives:

- To understand the conventions and expectations of academic writing in literary and cultural studies.
- To develop skills in structuring arguments, integrating theory, and citing sources ethically.
- To practice writing research proposals, annotated bibliographies, and critical essays.
- To learn to revise and refine writing for clarity, coherence, and scholarly impact.

Learning Outcomes:

At the end of the semester, students:

- will be able to compose well-structured, theoretically grounded research papers.
- will be able to apply discipline-specific citation styles (MLA, Chicago, etc.) accurately.
- will be able to critically engage with primary and secondary sources in writing.
- will be able to produce a polished research proposal and a publishable-quality academic essay.

Syllabus:**UNIT I****8 hours****Theoretical Foundations of Research Writing**

- Academic writing conventions in literary and cultural studies
- Argumentation and thesis development
- Integrating theory: postcolonial, feminist, ecocritical, and structuralist lenses
- Ethics of citation, paraphrasing, and intellectual ownership

UNIT II**7 hours****Genre and Form in Humanities Writing**

- Research proposals: structure, rationale, and theoretical framing
- Annotated bibliographies: purpose, format, and evaluative commentary
- Literature reviews: synthesis, critique, and thematic organization
- Critical essays: close reading, comparative analysis, and theoretical application

Practical**30 hours**

- Drafting, Revising, and Peer Review
- Writing exercises: thesis statements, topic sentences, transitions
- Peer review sessions: constructive feedback and revision strategies
- Editing for clarity, coherence, and style
- Final project: submission of a research proposal and critical essay

Suggested Readings:

1. Dario Antiseri, *Introduzione alla metodologia della ricerca*, Rubbettino Editore 2005.
2. Domenichelli, Mario, *Lo scriba e l'oblio: Letteratura e storia: teoria e critica delle rappresentazioni nell'epoca borghese*, Edizione ETS, Pisa, 2011.
3. Eco, Umberto. *Come si fa una tesi di laurea (How to Write a Thesis)*. Cambridge, MA: MIT Press, 2015 (orig. 1977).
4. Segre, Cesare: *Avviamento all'analisi del testo letterario*, Einaudi, Torino, 1985.

5. Topolski J., *Narrare la storia. Nuovi principi di metodologia storica*, Milano, 1997 Bruno Mondadori.
6. Belsey, Catherine. *Critical Practice*. 2nd ed., Routledge, 2002.
7. Booth, Wayne C., Gregory G. Colomb, and Joseph M. Williams. *The Craft of Research*. 4th ed. Chicago: University of Chicago Press, 2016.
8. Brian Paltridge and Sue Starfield, *Thesis and Dissertation Writing in a Second Language*, Routledge, 2007.
9. Creswell J., *Research Design: Qualitative, Quantitative, and Mixed Methods Approaches*, Thousand Oaks, California, (2003), Sage Publications
10. Gibaldi, Joseph. *MLA Handbook for Writers of Research Papers*. 9th ed. New York: MLA, 2021.
11. Graff, Gerald, and Cathy Birkenstein. *They Say / I Say: The Moves That Matter in Academic Writing*. 5th ed., W.W. Norton & Company, 2021.
12. Hayles, N. Katherine. *How We Think: Digital Media and Contemporary Technogenesis*. University of Chicago Press, 2012.
13. Moretti, Franco. *Distant Reading*. London: Verso, 2013.
14. Patton M.Q., *Qualitative research & evaluation methods* (3rd edition), Thousand Oaks, California: (2002), Sage Publications.
15. Pierazzo, Elena. *Digital Scholarly Editing: Theories and Practices*. Farnham: Ashgate, 2015.
16. Raman Selden, Peter Widdowson Peter Brooker, *A Reader's Guide to Contemporary Literary Theory*, Pearson Education Limited, 2005 (fifth edition).
17. Rockwell, Geoffrey, and Stéfan Sinclair. *Hermeneutica: Computer-Assisted Interpretation in the Humanities*. Cambridge, MA: MIT Press, 2016.
18. Schreibman, Susan, Ray Siemens, and John Unsworth (eds.). *A New Companion to Digital Humanities*. 2nd ed. Oxford: Wiley-Blackwell, 2016.
19. Svensson, Patrik. *Big Digital Humanities: Imagining a Meeting Place for the Humanities and the Digital*. Ann Arbor: University of Michigan Press, 2016.
20. Terras, Melissa. *Digitisation and Digital Resources in the Humanities*. London: Routledge, 2011.
21. Turabian, Kate L. *A Manual for Writers of Research Papers, Theses, and Dissertations*. 9th ed. Chicago: University of Chicago Press, 2018.
22. Williams, Joseph M., and Joseph Bizup. *Style: Lessons in Clarity and Grace*. 12th ed., Pearson, 2016.

Additional material may be provided by the Department.

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

Dissertation/ Academic Project: 16 Credits

MASTER OF ARTS (ITALIAN STUDIES)

**COURSES FOR TWO-YEAR PG (ITALIAN STUDIES) PROGRAMME
(BASED ON NEP-2020)**

Semester III and IV

Structure 1 (Level 6.5): PG Curricular Structure with Only Coursework



**DEPARTMENT OF GERMANIC & ROMANCE STUDIES
FACULTY OF ARTS
UNIVERSITY OF DELHI
DELHI-110007**

**W.E.F FROM JULY 2025 AS PER PGCF
BASED ON NEP-2020**

Courses for Two-Year PG (Italian Studies) Programme

2nd Year (Semesters 3 & 4) of PG curricular structure for 2-year PG Programmes
Syllabus for Semester III & IV for 2-year PG Programmes with only Coursework

Structure 1 (Level 6.5): PG Curricular Structure with Coursework

Semesters III & IV Total: 22 Credits

Programme Eligibility

B.A (Hons.) in Italian

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

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

Semester-III

Credit 22

Discipline Specific Course (DSC): Credits 8

Course Title	Credits
DSC-7: Perspectives in Theory and Criticism	4
DSC-8: Engaging with Themes in Italian Literature-2	4

Discipline-Specific Elective (DSE) - Any 03 from pool/Any 02 From Pool+1 GE: Credits 12

Course Title	Credits
DSE 14 - Literature and Migration	4
DSE 15 - New Literary Genres	4
DSE 16 - Travel Writing	4
DSE 17 - Exploring History and Memory through Italian Literature	4
DSE 18 - Introduction to Literary Translation	4

Skill-Based Courses (SBC) - Any 01 from the pool: Credits 2

Course Title	Credits
SBC 6 - Production of Audio-Visual Contents for Teaching Italian as a Foreign Language	2
SBC 7 - Introduction to the Digital Humanities	2

Semester-IV

Credit 22

Discipline Specific Course (DSC): Credits 8

Course Title	Credits
DSC-9: Evolution of a Genre: Theatre	4
DSC-10: Evolution of a Genre: Poetry	4

**Discipline-Specific Elective (DSE) - Any 03 from pool/Any 02 From Pool+1
GE: Credits 12**

Course Title	Credits
DSE 19 - Methodology of Teaching Italian as a Foreign Language: Theory and Practice-2	4
DSE 20 - Introduction to Technical and Scientific Translation	4
DSE 21 - Engaging with 21st Century Italian Literature	4
DSE 22 - Popular genres in Italian Literature	4
DSE 23 - Advanced Thematic Studies in Italian Literature	4

Skill-Based Courses (SBC) - Any 01 from pool: Credits 2

Course Title	Credits
SBC 8 - Designing and Conducting Surveys	2
SBC 9 - Research Tools in Italian Studies	2
SBC 10 - Introduction to audio-visual translation	2

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Semester III**Credits 22****DSC-7: Perspectives in Theory & Criticism****Credit Distribution, Eligibility and Pre-requisites of the Course**

Course Title & Code	Credits	Credit Distribution of the Course			Eligibility Criteria	Prerequisite of the Course
		Lecture	Tutorial	Practical/ Practice		
Perspectives in Theory & Criticism	04	3	1	0	As per the admission criteria	B2 Level in Italian

Learning Objectives:

- To introduce students to the major schools of literary theory and criticism from antiquity to the present.
- To develop critical skills for analyzing texts through multiple theoretical frameworks.
- To situate literary theory within broader intellectual, cultural, and historical contexts.
- To encourage comparative and interdisciplinary approaches to literature.

Learning Outcomes:

At the end of the semester, students:

- will be able to demonstrate knowledge of key theoretical movements and thinkers in literary criticism.
- will be able to apply theoretical frameworks (structuralist, poststructuralist, feminist, postcolonial, etc.) to literary texts.
- will be able to critically evaluate the strengths and limitations of different critical perspectives.
- Will be able to engage with primary theoretical texts and secondary scholarship in a scholarly manner.
- Will be able to produce advanced research essays that integrate theory and textual analysis.

Syllabus:**UNIT I****9 hours**

Introduction: Definitions of literary and cultural theory

Difference between Theory and Criticism

A historical overview of literary theory: from the Greek and Roman origins to Romantic aesthetics: imagination, genius, and subjectivity, as well as Realism and the rise of historical/philological criticism.

UNIT II**12 hours**

Emergence of Critical Theory:

- Socio-historical Criticism and commentary
- Freud, Lacan, and psychoanalytic criticism.
- Feminist interventions: gender, language, and representation.

UNIT III**12 hours**

Structuralism and Poststructuralism	
- Saussurean linguistics and structuralist narratology. - Derrida, deconstruction, and the critique of logocentrism. - Barthes and the “death of the author.” - Foucault’s Order of Discourse	
UNIT IV	12 hours
- Postcolonial critique: hybridity, subalternity, empire. - Decoloniality - Cultural studies: popular culture, identity, and power. - Ecocriticism and new directions in theory.	
Suggested Readings:	
1. Adamo Sergia, <i>Culture planetarie: Prospettive e limiti della teoria e della critica culturale</i>, Meltemi Editore, 2007. 2. Daniele Monticelli, <i>Testo e metodo. Prospettive teoriche sulla letteratura italiana</i>, Tallinn University Press, Tallinn, 2011. 3. Giuseppe Molinari (a cura di), Matteo Settura (a cura di) <i>Teoria critica. Nuove prospettive. A un secolo dalla fondazione dell’istituto per la ricerca sociale di Francoforte</i>, Mimesis, 2025. 4. Riccardo Migliari, Marco Fasolo, <i>Prospettiva. Teoria e applicazioni</i>, Hoepli, 2022. 5. Romano Luperini, <i>Tramonto e resistenza della critica</i>, Quodlibet Studio, 2013. 6. Vando Borghi, <i>Scienza e opinione pubblica: Una relazione da ridefinire: Alienazione, patologie del lavoro e risonanza: prospettive di teoria critica</i>, edited-book, Firenze University Press, 2024. 7. Aristotle. <i>Poetics</i>. Trans. Malcolm Heath. London: Penguin Classics, 1996. 8. Barthes, Roland. <i>Image-Music-Text</i>. Trans. Stephen Heath. New York: Hill and Wang, 1977. 9. Bhabha, Homi K. <i>The Location of Culture</i>. London: Routledge, 1994. 10. Coleridge, Samuel Taylor. <i>Biographia Literaria</i>. Ed. James Engell and W. Jackson Bate. Princeton: Princeton University Press, 1983. 11. Derrida, Jacques. <i>Of Grammatology</i>. Trans. Gayatri Chakravorty Spivak. Baltimore: Johns Hopkins University Press, 1976. 12. Eagleton, Terry. <i>Literary Theory: An Introduction</i>. 2nd ed. Minneapolis: University of Minnesota Press, 1996. 13. Freud, Sigmund. <i>The Interpretation of Dreams</i>. Trans. James Strachey. New York: Basic Books, 2010 (original 1900). 14. Horace. <i>Ars Poetica</i>. In <i>Classical Literary Criticism</i>. Trans. D.A. Russell and M. Winterbottom. Oxford: Oxford University Press, 1989. 15. Lacan, Jacques. <i>Écrits: A Selection</i>. Trans. Alan Sheridan. New York: Norton, 1977. 16. Longinus. <i>On the Sublime</i>. Trans. W.H. Fyfe. Cambridge, MA: Harvard University Press (Loeb Classical Library), 1995. 17. Said, Edward. <i>Orientalism</i>. New York: Pantheon, 1978. 18. Sainte-Beuve, Charles-Augustin. <i>Causeries du lundi</i>. Paris: Garnier, 1851–62 (selections). 19. Saussure, Ferdinand de. <i>Course in General Linguistics</i>. Trans. Wade Baskin. New York: McGraw-Hill, 1966. 20. Selden, Raman, Peter Widdowson, and Peter Brooker. <i>A Reader’s Guide to Contemporary Literary Theory</i>. 5th ed. London: Routledge, 2005. 21. Showalter, Elaine. <i>A Literature of Their Own: British Women Novelists from Brontë to Lessing</i>. Princeton: Princeton University Press, 1977. 22. Spivak, Gayatri Chakravorty. <i>In Other Worlds: Essays in Cultural Politics</i>. New York: Routledge, 1987. 23. Waugh, Patricia (ed.). <i>Literary Theory and Criticism: An Oxford Guide</i>. Oxford: Oxford University Press, 2006.	

24. Williams, Raymond. *Marxism and Literature*. Oxford: Oxford University Press, 1977.
 25. Wordsworth, William. *Preface to Lyrical Ballads* (1802). In *Wordsworth's Literary Criticism*. Ed. W.J.B. Owen. London: Routledge, 1974.
 Additional material will be provided by the Department.

Evaluation: The Internal assessment consists of marks secured in class tests, assignments/presentations and attendance. The Continuous assessment will comprise of tutorials and attendance. Some of the activities that may be done as component of tutorials are as follows:

- Assignments/Presentations.
- Literature review
- Book review
- Project activity (group)
- Research cum presentation
- Term Paper writing
- Group discussion

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

DSC-8: Engaging with Themes in Italian Literature-2

Credit Distribution, Eligibility and Pre-requisites of the Course

Course Title & Code	Credits	Credit Distribution of the Course			Eligibility Criteria	Prerequisite of the Course
		Lecture	Tutorial	Practical/ Practice		
Engaging with Themes in Italian Literature-2	04	3	1	0	As per the admission criteria	B2 Level in Italian

Learning Objectives:

- To study of a particular theme along with the narrative and cultural and literary strategies involved. A new theme is chosen every year.
- To develop analytical skills to study a literary theme.
- To develop the capacity to distinguish between theme and motif in Literature.
- To develop an understanding of critical issues related to the chosen theme.

Learning Outcomes:

At the end of the semester, students:

- will be able to understand the theme along with the narrative, cultural and literary strategies involved.
- will be able to critically engage with various aspects involved to analyse the theme.
- will be able to analyse a variety of narrative and generic techniques to represent the same theme.

Syllabus:

UNIT I

12 Hours

• Study of the theoretical questions related to the theme	
UNIT II	12 Hours
• Study and analysis of literary texts that are based on the theme	
UNIT III	12 Hours
• Study of the formal devices deployed to depict the theme	
UNIT IV	9 Hours
Comparative analysis of the studied texts	
Suggested themes: Autobiography, Travel and Migration, Diversity and Unity in Multicultural Societies, Narrative Spaces, Popular Fiction, Literature and history, Urban spaces and cityscapes, India in other Literature, Experimental Literature, Imaginary Homelands, Life Writing, Places in Literature, Literary Islands, Corporeality, or other similar themes. The theme will be announced at the beginning of the academic year. Suggested Readings: 1. Alberto Asor Rosa (ed.): <i>Letteratura Italiana</i>, Einaudi: Turin, 1982-1986, Vol. I-VI. 2. Alberto Asor Rosa, <i>Sintesi di storia della letteratura italiana</i>, Firenze, La Nuova Italia, 1986. 3. Andrea Battistini (a cura di), <i>Storia della letteratura italiana</i>, 6 volumi, 2005, il Mulino, Bologna 4. Antonio Piromalli, <i>Storia della letteratura italiana</i>, 2^a ed., Cassino, Garigliano, 1994. 5. Benedetto Croce, <i>La letteratura italiana per saggi storicamente disposti</i>, Bari, Laterza, 1960 [1956]. 6. Benedetto Croce: <i>Breviario d'estetica</i>, Laterza: Bari 1912. 7. Bertini, M.; Cavaglià, G.; Chiaroni, A.; Gigli Ferreccio, G.; Giubertoni, A.; Mancinelli, A. (1985). <i>Autocoscienza e autoinganno. Saggi sul romanzo di formazione</i>. Napoli: Liguori Editore. 8. C. Dionisotti: <i>Geografia e Storia della letteratura italiana</i>, Einaudi: Turin. 9. D. Cantimori: 'La periodizzazione dell'età del Rinascimento', in <i>Studi di Storia</i>, Einaudi: Turin. 10. Emilio Cecchi e Natalino Sapegno, <i>Storia della letteratura italiana</i>, Milano, Garzanti, 1969 [1965]. 11. F. Mariani, F. Gnerre, R. Mordenti, <i>Le Forme Letteratura Nella Storia</i>, SEI, Turin, 1990, Vol. I. 12. G. Folena: <i>L'Italiano in Europa</i>, Einaudi: Turin. 13. G. Procacci: <i>Storia degli italiani</i>, Laterza: Bari, 1991. 14. Luigi Russo, <i>Compendio storico della letteratura italiana</i>, Messina-Firenze, D'Anna, 1961. 15. Mazzacurati: <i>Il Rinascimento dei moderni</i>, Il Mulino: Bologna. 16. S. Timapanaro: <i>Classicismo e Illuminismo nell'Ottocento italiano</i>, Nistri: Pisa. Readings would be suggested by the Department on the basis of the theme chosen. Additional material may be provided by the Department.	
Evaluation: The Internal assessment consists of marks secured in class tests, assignments/ presentations and attendance. The Continuous assessment will comprise of tutorials and attendance. Some of the activities that may be done as component of tutorials are as follows: • Assignments/Presentations. • Literature review • Book review • Project activity (group) • Research cum presentation • Term Paper writing • Group discussion	

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

DSE 14: Literature and Migration

Credit Distribution, Eligibility and Pre-requisites of the Course

Course Title & Code	Credits	Credit Distribution of the Course			Eligibility Criteria	Prerequisite of the Course
		Lecture	Tutorial	Practical/ Practice		
Literature and Migration	04	3	1	0	As per the admission criteria	B2 Level in Italian

Learning Objectives:

- To explore the literary representations of migration, exile, and displacement in Italian contexts.
- To analyse how literature reflects and critiques historical, cultural, and political experiences of migration.
- To examine the intersections of identity, memory, language, and belonging in migrant narratives.
- To engage with theoretical frameworks (postcolonialism, diaspora studies, transnationalism) in relation to literary texts.

Learning Outcomes:

At the end of the semester, students:

- will be able to identify and critically analyse major Italian texts dealing with migration and displacement.
- will be able to apply theoretical perspectives (postcolonial, feminist, diasporic) to literary works.
- will be able to understand the historical and socio-political contexts of migration in Italian and Italoophone diasporic regions (US, Canada, Argentina, Brazil, Australia etc.).

Syllabus:

UNIT I	9 hours
Theoretical Frameworks of Migration and Displacement - Concepts: exile, diaspora, hybridity, transculturalism. - Migration as a literary theme: memory, identity, and belonging.	
UNIT II	10 hours
Colonial and Postcolonial Displacements - Migration in colonial and postcolonial contexts. - Representations of forced displacement, exile, and cultural alienation.	
UNIT III	14 hours
Identity, marginalization, and cultural hybridity. - Migration, exile, and displacement in the context of US, Canada, Argentina, Brazil, Australia.	

- The role of memory, trauma, and cultural survival. Writings from the Italophone regions.	
UNIT IV	11 Hours
Contemporary Perspectives and Transnational Identities - Migration in the 21 st century: globalization, exile, and refugee crises. - Literature of second-generation immigrants and transnational identities.	
Suggested Readings: 1. Asher Colombo, Giuseppe Sciortino, <i>Gli immigrati in Italia</i>, Il Mulino. 2. Asher Colombo, Giuseppe Sciortino, <i>Stranieri in Italia. Un'immigrazione normale</i>, Il Mulino. 3. Asor Rosa, Alberto. <i>Storia della letteratura italiana III</i>. Torino: Einaudi, 2009. 4. Barbuli, C. (2010). <i>Scrittrici migranti: la lingua, il caos, una stella</i>. ETS, Pisa. 5. Enrico Pugliese, <i>L'Italia tra migrazioni internazionali e migrazioni interne</i>, Mulino 6. Gnisci, Armando (1998a). <i>La letteratura italiana della migrazione</i>. Torino: Lilit. 7. Gnisci, Armando (2003). <i>Creolizzare l'Europa. Letteratura e migrazione</i>. Roma: Meltemi. 8. Livi Bacci, Massimo (2019). <i>In cammino: Breve storia delle migrazioni</i>. Bologna: il Mulino. 9. Michele Colucci, <i>Storia dell'immigrazione straniera in Italia</i>. Dal 1945 ai giorni nostri, Carocci. 10. Bhabha, Homi K. <i>The Location of Culture</i>. London: Routledge, 1994. 11. Brah, Avtar. <i>Cartographies of Diaspora: Contesting Identities</i>. London: Routledge, 1996. 12. Clifford, James. <i>Routes: Travel and Translation in the Late Twentieth Century</i>. Cambridge, MA: Harvard University Press, 1997. 13. Hall, Stuart. <i>Cultural Identity and Diaspora</i>. In <i>Colonial Discourse and Post-Colonial Theory: A Reader</i>, eds. Patrick Williams and Laura Chrisman. London: Harvester Wheatsheaf, 1994, pp. 392–403. 14. Lionnet, Françoise. <i>Postcolonial Representations: Women, Literature, Identity</i>. Ithaca: Cornell University Press, 1995. 15. Lombardi-Diop, Cristina; Romeo Caterina (eds.) (2012). <i>Postcolonial Italy. Challenging National Homogeneity</i>. New York: Palgrave Macmillan. 16. Orton, Marie; Parati, Graziella (eds.) (2007). <i>Multicultural Literature in Contemporary Italy</i>. Madison-Teaneck: Farleigh Dickinson University Press. 17. Rutherford, Jonathan (ed.). <i>Identity: Community, Culture, Difference</i>. London: Lawrence & Wishart, 1990. 18. Said, Edward. <i>Reflections on Exile and Other Essays</i>. Cambridge, MA: Harvard University Press, 2000. Additional material may be provided by the Department.	
Evaluation: The Internal assessment consists of marks secured in class tests, assignments/ presentations and attendance. The Continuous assessment will comprise of tutorials and attendance. Some of the activities that may be done as component of tutorials are as follows: • Assignments/Presentations. • Literature review • Book review • Project activity (group) • Research cum presentation • Term Paper writing • Group discussion	
Note: Examination scheme and mode shall be as prescribed by the Examination Branch, University of Delhi, from time to time.	

DSE 15: New Literary Genres

Credit Distribution, Eligibility and Pre-requisites of the Course

Course Title & Code	Credits	Credit Distribution of the Course			Eligibility Criteria	Prerequisite of the Course
		Lecture	Tutorial	Practical/ Practice		
New Literary Genres	04	3	1	0	As per the admission criteria	B2 Level in Italian

Learning Objectives:

- To introduce students to emerging and hybrid literary genres in contemporary Italian literature.
- To analyse how new genres reflect cultural, political, and technological transformations.
- To explore the intersections of literature with visual culture, digital media, and performance.
- To situate new genres within broader debates on postmodernism, globalization, and identity.
- To develop critical tools for analysing brevity, fragmentation, and multimodality in literature.

Learning Outcomes:

At the end of the semester, students:

- will be able to identify and critically analyse new and hybrid genres in Italian writing, such as autofiction, flash narratives, microstories, testimonial writing, and graphic novels.
- will be able to understand the socio-cultural and historical contexts that gave rise to these genres.
- will be able to apply theoretical frameworks (postmodernism, postcolonialism, media and cultural studies) to contemporary texts.
- will be able to produce research essays and presentations that demonstrate advanced critical engagement with new literary forms.

Syllabus:

UNIT I

12 hours

Autofiction and Life-Writing

- The rise of autofiction in late 20th-century Italian literature.
- Blurring boundaries between autobiography, fiction, and testimony.
- Memory, subjectivity, and self-narration.

Testimonial and Post-Genocide Writing

- Literature as witness: trauma, memory, and testimony.

UNIT II

12 hours

Fotoromanzi/Graphic Novels and Visual Narratives

- The rise of the comics and graphic novels (bande dessinée) and graphic memoirs.
- Visual storytelling as a new literary form.

UNIT III	12 hours
Flash Narratives and Microstories - Fragmentation, ellipsis, and the poetics of the instant. - Microfiction as a response to digital culture and globalization.	
UNIT IV	9 hours
Digital and Experimental Genres - Literature in the digital age: blogs, hypertext, and multimedia narratives. - Performance, slam poetry, and spoken word in Italophone contexts.	
Suggested Readings: 1. (Formato Kindle), Transeuropa Edizioni, Massa Italy, 2015. 2. Bertini, M.; Cavaglià, G.; Chiaroni, A.; Gigli Ferreccio, G.; Giubertoni, A.; Mancinelli, A. (1985). <i>Autocoscienza e autoinganno. Saggi sul romanzo di formazione</i>. Napoli: Liguori Editore. 3. Casadei, Alberto (2006). <i>Stile e tradizione nel romanzo italiano contemporaneo</i>. Bologna: Il Mulino. 4. Castellana, Riccardo (a cura di) (2025). <i>Biografia e autobiografia. Scritture di vita dall'antichità a oggi</i>. Roma: Carocci Editore. 5. Fiorella, Lucia (2020). <i>Oltre il patto autobiografico. Da Barthes a Coetzee</i>. Roma: Artemide. 6. Ginzburg, Natalia (1963). <i>Lessico familiare</i>. Torino: Einaudi. 7. Jean-Marie Schaeffer, <i>Che cos'è un genere letterario</i>, Parma, Pratiche, 1992. 8. Marchese, Lorenzo (2014). <i>L'io possibile. L'autofiction come paradosso del romanzo contemporaneo</i>. Massa: Transeuropa. 9. Mari, Michele (2013). <i>Di bestia in bestia</i>. Torino: Einaudi. 10. Mari, Michele (2017). <i>Leggenda privata</i>. Torino: Einaudi. 11. Mazzoni, Guido (2011). <i>Teoria del romanzo</i>. Bologna: Il Mulino. 12. Moretti, Franco (1999). <i>Il romanzo di formazione</i>. Torino: Biblioteca Einaudi. 13. Pietro Pelosi, <i>Teoria dei generi letterari e critica contemporanea</i>, Napoli, Federico & Ardia, 1992. 14. Valetino Cecchetti, <i>Generi della letteratura popolare</i>. Feuilleton, fascicoli, fotoromanzi in Italia, Tunue, Latina, Italy, 2011. 15. Barthes, Roland. <i>Mythologies</i>. Paris: Seuil, 1957. 16. Caribbean Miller, Christopher. <i>Nationalists and Nomads: Essays on Italophone African Literature and Culture</i>. Chicago: University of Chicago Press, 1998. 17. Hutcheon, Linda. <i>A Poetics of Postmodernism: History, Theory, Fiction</i>. New York: Routledge, 1988. 18. Jauffret, Régis. <i>Microfictions</i>. Paris: Gallimard, 2007. 19. Jones, Elizabeth H. (2010). <i>Autofiction: A Brief History of a Neologism</i>. In Richard Bradford (ed.), <i>Life Writing: Essays on Autobiography, Biography and Literature</i>, pp. 174–184. Houndmills: Palgrave Macmillan. 20. Kassabian, Anahid. <i>Ubiquitous Listening: Affect, Attention, and Distributed Subjectivity</i>. Berkeley: University of California Press, 2013 (for performance and media theory). 21. Lauro, Sarah. <i>The Transatlantic Zombie: Slavery, Rebellion, and Living Death</i>. New Brunswick: Rutgers University Press, 2015 22. Scaggs, John. <i>Crime Fiction</i>. London: Routledge, 2005 (theoretical overview). Additional readings would be suggested by the Department on the basis of the authors selected. Evaluation: The Internal assessment consists of marks secured in class tests, assignments/presentations and attendance. The Continuous assessment will comprise of tutorials and attendance. Some of the activities that may be done as component of tutorials are as follows: • Assignments/Presentations.	

- Literature review
- Book review
- Project activity (group)
- Research cum presentation
- Term Paper writing
- Group discussion

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

DSE 16: Travel Writing

Credit Distribution, Eligibility and Pre-requisites of the Course

Course Title & Code	Credits	Credit Distribution of the Course			Eligibility Criteria	Prerequisite of the Course
		Lecture	Tutorial	Practical/ Practice		
Travel Writing	04	3	1	0	As per the admission criteria	B2 Level in Italian

Learning Objectives:

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

Learning Outcomes:

At the end of the semester, students:

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

Syllabus:

UNIT I

10 hours

Introduction to Travel Writing - Defining travel writing: genre, hybridity, and narrative strategies. - Historical overview: from medieval pilgrimage accounts to Enlightenment exploration. - The role of travel writing in shaping European knowledge of the world. - Key concepts: exoticism, alterity, ethnography, and narrative authority.	
UNIT II	12 hours
Colonial Encounters and Representations - Travel writing as a tool of empire: mapping, cataloguing, and “othering.” - Representations of Africa, Asia, and the Caribbean in Italian colonial travelogues. - The tension between discovery and domination.	
UNIT III	11 hours
Italophone Rewritings and Postcolonial Perspectives - Italophone authors reclaiming the travel narrative. - Subverting colonial discourse: irony, resistance, and re-appropriation. - Travel as exile, migration, and return.	
UNIT IV	12 hours
Travel, Identity, and Self-Discovery - Travel as a metaphor for identity formation. - Gendered perspectives in travel writing. - The blurred line between autobiography, memoir, and travelogue. Travel writing in the age of tourism and mobility. - Ecocriticism and travel: landscapes, environment, and sustainability. - Digital travel narratives and blogs in Italophone contexts.	
Suggested Readings: 1. Alberto Moravia, <i>Un'idea dell'India</i> , Bompiani, 1962. 2. Angelo de Gubernatis, <i>Storia dei viaggiatori Italiani nelle Indie Orientali</i> , 1883. 3. Arnaldo Cipolla, <i>Asia centrale sovietica contro India: viaggio in Turchestan ed Afganistan</i> , Est, 1930. 4. Carlo Formichi, <i>India e Indiani</i> , Alpes, 1927. 5. Carlo Levi, <i>Buongiorno, Oriente. Reportages dall'India e dalla Cina</i> , Donzelli, 2008. 6. Giorgio Manganelli, <i>Esperimento con l'India</i> , Adelphi, 1975. 7. Guido Gozzano, <i>Verso la cuna del mondo. Lettere dall'India</i> , 1917. 8. Guido Piovene, <i>Viaggio in Italia</i> , Bompiani, 1957. 9. Luciano Marrocu, <i>L'atlante della memoria</i> , Laterza, 2001. 10. Maria Enrica D'Agostini, <i>Letteratura di viaggio. Storie e prospettive di un genere letterario</i> , Guerini, e Associati, 2005. 11. Mario Appellius, <i>L'India</i> , Alpes, 1925. 12. Pier Paolo Pasolini, <i>L'odore dell'India</i> , Longanesi, 1962. 13. Sandra Pettrignani, <i>L'ultima India</i> , Dalai, 1996. 14. Carl Thompson, <i>Travel Writing: The New Critical Idiom</i> , Routledge, 2011. 15. Carlo Pizzati, <i>An Italian Son-in-Law in India</i> , HarperCollins India, 2018. 16. Lionnet, Françoise. <i>Postcolonial Representations: Women, Literature, Identity</i> . Ithaca: Cornell University Press, 1995. 17. Loredana Polezzi, <i>Translating Travel. Contemporary Italian Travel Writing in English Translation</i> , Ashgate, 2001. 18. Pratt, Mary Louise. <i>Imperial Eyes: Travel Writing and Transculturation</i> . London: Routledge, 1992 (2nd ed. 2008). 19. Tim Youngs (ed.), <i>The Cambridge Companion to Travel Writing</i> , Cambridge University Press, 2013. Additional material will be provided by the Department.	

Evaluation: The Internal assessment consists of marks secured in class tests, assignments/presentations and attendance. The Continuous assessment will comprise of tutorials and attendance. Some of the activities that may be done as component of tutorials are as follows:

- Assignments/Presentations.
- Literature review
- Book review
- Project activity (group)
- Research cum presentation
- Term Paper writing
- Group discussion

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

DSE 17: Exploring History and Memory through Italian Literature

Credit Distribution, Eligibility and Pre-requisites of the Course

Course Title & Code	Credits	Credit Distribution of the Course			Eligibility Criteria	Prerequisite of the Course
		Lecture	Tutorial	Practical/ Practice		
Exploring History and Memory through Italian Literature	04	3	1	0	As per the admission criteria	B2 Level in Italian

Learning Objectives:

- To examine how Italian writers engage with history, memory, and trauma.
- To analyze literary strategies of remembrance, testimony, and rewriting of the past.
- To explore the intersections of personal memory, collective memory, and national history.
- To situate literary texts within broader debates on historiography, postcolonialism, New-historicism and cultural memory.

Learning Outcomes:

At the end of the semester, students:

- will be able to identify and critically analyse major Italian texts that address history and memory.
- will be able to apply theoretical frameworks (memory studies, postcolonial theory, trauma studies) to literary works.
- will be able to understand the role of literature in shaping cultural and collective memory.
- will be able to produce advanced research essays linking literary analysis with historical and theoretical perspectives.

Syllabus:

UNIT I

12 hours

Theoretical Frameworks of History and Memory - Concepts: site of memory (lieux de mémoire), collective memory, trauma, testimony. - Literature as a site of remembrance.	
UNIT II	12 hours
Italian Literature and Historical Memory - Representations of war, revolution, and national trauma. - Literature as witness to historical upheavals. Postcolonial Memory in Italian Literature - Colonialism, decolonization, and rewriting history. - Memory of slavery, empire, and cultural displacement.	
UNIT III	12 hours
Memory, Trauma, and Testimony in Italy - Literature of genocide, exile, and survival. - Testimonial writing and the ethics of memory.	
UNIT IV	9 hours
Contemporary Perspectives on History and Memory - Memory in the age of globalization and migration. - Transgenerational trauma and the politics of remembrance.	
Suggested Readings: 1. Asor Rosa, Alberto (ed.): 'Le questioni', in <i>Letteratura italiana</i> , Turin: Einaudi, 1986 2. Asor Rosa, Alberto. <i>Storia della letteratura italiana III</i> . Torino: Einaudi, 2009. 3. Giuseppe Galasso, <i>Nient'altro che storia: Saggi di teoria e metodologia della storia</i> , 2000, Mulino, Bologna. 4. Gnisci, Armando (1998a). <i>La letteratura italiana della migrazione</i> . Torino: Lilit. 5. Romano Luperini, Pietro Cataldi, Lidia Marchiani, Franco Marchese: <i>Il Nuovo: la scrittura e l'interpretazione</i> , 6 volumes (dalle origini alla modernità e contemporaneità), Palumbo Editore, Palermo, 2011. 6. Romano Luperini, Pietro Cataldi, Lidia Marchiani: Franco Marchese, <i>Liberi da interpretare, storia e antologia della letteratura italiana nel quadrato della civiltà europea</i> , Volumes 1B, 3A, 2, 3B, 1°, Palumbo Editore, Palermo, 2019 7. Romano Luperini: <i>Novecento</i> , Loescher: Vol, 2. Turin. 8. W. Binni, R. Scrivano, <i>Storia e antologia della letteratura italiana</i> , Principato: Milan. 9. Assmann, Aleida. <i>Cultural Memory and Western Civilization: Functions, Media, Archives</i> . Cambridge: Cambridge University Press, 2011. 10. Assmann, Jan. <i>Cultural Memory and Early Civilization: Writing, Remembrance, and Political Imagination</i> . Cambridge University Press, Cambridge, 2011. 11. Boym, Svetlana. <i>The Future of Nostalgia</i> . Basic Books, New York, 2001. 12. Connerton, Paul. <i>How Societies Remember</i> . Cambridge University Press, Cambridge, 1989. 13. Fogu, Claudio. <i>The Historic Imaginary: Politics of History and Memory in Postwar Italy</i> . University of Toronto Press, Toronto, 2003. 14. Foot, John. <i>Italy's Divided Memory</i> . Palgrave Macmillan, New York, 2009. 15. Forgacs, David. <i>Italian Culture in the Industrial Era, 1880–1980: Cultural Industries, Politics, and the Public</i> . Manchester University Press, Manchester, 1990. 16. Gordon, Robert S. C. <i>The Holocaust in Italian Culture, 1944–2010</i> . Stanford University Press, Stanford, 2012. 17. Halbwachs, Maurice. <i>On Collective Memory</i> . Edited and translated by Lewis A. Coser. University of Chicago Press, Chicago, 1992. 18. Hirsch, Marianne. <i>The Generation of Postmemory: Writing and Visual Culture After the Holocaust</i> . New York: Columbia University Press, 2012. 19. Ricoeur, Paul. <i>Memory, History, Forgetting</i> . University of Chicago Press, Chicago, 2004.	

20. Rothberg, Michael. *Multidirectional Memory: Remembering the Holocaust in the Age of Decolonization*. Stanford: Stanford University Press, 2009.

Additional readings would be suggested by the Department on the basis of the author chosen.

Evaluation: The Internal assessment consists of marks secured in class tests, assignments/presentations and attendance. The Continuous assessment will comprise of tutorials and attendance. Some of the activities that may be done as component of tutorials are as follows:

- Assignments/Presentations.
- Literature review
- Book review
- Project activity (group)
- Research cum presentation
- Term Paper writing
- Group discussion

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

DSE 18: Introduction to Literary Translation

Credit Distribution, Eligibility and Pre-requisites of the Course

Course Title & Code	Credits	Credit Distribution of the Course			Eligibility Criteria	Prerequisite of the Course
		Lecture	Tutorial	Practical/ Practice		
Introduction to Literary Translation	04	3	1	0	As per the admission criteria	B2 Level in Italian

Learning Objectives:

- To introduce students to the history, theory, and practice of literary translation.
- To explore key debates in translation studies: fidelity vs. creativity, domestication vs. foreignization, visibility of the translator.
- To analyse case studies of translated works across genres (poetry, prose, drama).
- To develop practical translation skills alongside critical reflection.

Learning Outcomes:

At the end of the semester, students:

- will be able to demonstrate knowledge of major theories and approaches in literary translation.
- will be able to critically evaluate translations in relation to cultural, historical, and linguistic contexts.
- will be able to apply theoretical frameworks to practical translation exercises.
- will be able to produce annotated translations that reflect awareness of stylistic, cultural, and ethical issues.

• will be able to engage with debates on the politics of translation, including gender, postcolonialism, and globalization.	
Syllabus:	
UNIT I	9 hours
Foundations of Translation Studies - History of translation in Western and non-Western traditions. - Key concepts: equivalence, fidelity, adaptation.	
UNIT II	12 hours
Theories of Literary Translation - Structuralist and poststructuralist approaches. - Domestication vs. foreignization. - The translator's visibility.	
UNIT III	14 hours
Translation of Genres - Poetry: rhythm, sound, and untranslatability. - Prose: style, register, and cultural context. - Drama: performance, orality, and adaptation. Translation, Culture, and Power - Postcolonial translation studies. - Feminist translation practices. - Translation and world literature.	
UNIT IV	10 hours
Contemporary Perspectives and Practice - Digital tools and translation. - Globalization and translation flows. - Practical workshops: annotated translations, preparing glossaries	
Suggested Readings: 1. Benvenuto Terracini: <i>Il problema della traduzione</i>, Serra e Riva Editori: Milan 1983. 2. D. Cerenecca: <i>La traduzione, saggi e studi</i>, Lint: Trieste 1973. 3. Enrico Arcaini: <i>Principi de linguistica applicata</i>, Il Mulino: Bologna 1967. 4. R. Titone: <i>Analisi psicolinguistica del tradurre</i>, in: <i>Rassegna Italiana di Linguistica Applicata</i>, N.2 May-August 1970, Bulzoni: Rome. 5. Andre Lefevere: <i>Translation: Rewriting and the manipulation of Literary Fame</i>, Routledge: London 1992. 6. Bassnett, Susan, and Harish Trivedi (eds.). <i>Post-Colonial Translation: Theory and Practice</i>. London: Routledge, 1999. 7. Benjamin, Walter. "The Task of the Translator." In <i>Illuminations</i>, trans. Harry Zohn. New York: Schocken, 1968. 8. Boase-Beier, Jean, Lina Fisher, and Hiroko Furukawa (eds.). <i>The Palgrave Handbook of Literary Translation</i>. London: Palgrave Macmillan, 2018. 9. Bowker, Lynne. <i>Computer-Aided Translation Technology: A Practical Introduction</i>. Ottawa: University of Ottawa Press, 2002. 10. Byrne, Jody. <i>Scientific and Technical Translation Explained: A Nuts and Bolts Guide for Beginners</i>. Manchester: St. Jerome, 2012. 11. Byrne, Jody. <i>Technical Translation: Usability Strategies for Translating Technical Documentation</i>. Dordrecht: Springer, 2006. 12. Chesterman, Andrew. <i>Memes of Translation: The Spread of Ideas in Translation Theory</i>. Amsterdam: John Benjamins, 1997. 13. Cronin, Michael. <i>Translation and Globalization</i>. London: Routledge, 2003.	

14. Eco, Umberto. *Experiences in Translation*. Toronto: University of Toronto Press, 2001.
 15. Hermans, Theo (ed.). *The Manipulation of Literature: Studies in Literary Translation*. London: Croom Helm, 1985.
 16. Holmes, James S. *Translated! Papers on Literary Translation and Translation Studies*. Amsterdam: Rodopi, 1988.
 17. Lefevere, André. *Translating Literature: Practice and Theory in a Comparative Literature Context*. New York: Modern Language Association, 1992.
 18. Jeremy Munday: *Introducing Translation Studies, Theories and Applications*, 5th ed. London: Routledge, 2022.
 19. Malmkaer Kirsten, Windle, Kevin: *The Oxford Handbook of Translation Studies*, Oxford: OUP, 2011.
 20. Mona Baker, Gabriela Saldanha, eds: *Routledge Encyclopedia of Translation Studies*, Abingdon/New York: Routledge, 2011.
 21. Spivak, Gayatri Chakravorty. "The Politics of Translation." In *Outside in the Teaching Machine*. New York: Routledge, 1993.
 22. Susan Bassnett-Meguire: *Translation Studies*, London: Routledge, 2014.
 23. Venuti, Lawrence (ed.). *The Translation Studies Reader*. 4th ed. London: Routledge, 2021.
 24. Venuti, Lawrence. *The Translator's Invisibility: A History of Translation*. 2nd ed. London: Routledge, 2008.
 25. Williams, Jenny, and Andrew Chesterman. *The Map: A Beginner's Guide to Doing Research in Translation Studies*. Manchester: St. Jerome, 2002.
- Additional readings would be suggested by the Department.

Evaluation: The Internal assessment consists of marks secured in class tests, assignments/presentations and attendance. The Continuous assessment will comprise of tutorials and attendance. Some of the activities that may be done as component of tutorials are as follows:

- Assignments/Presentations.
- Literature review
- Book review
- Project activity (group)
- Research cum presentation
- Term Paper writing
- Group discussion

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

SBC 6: Production of Audio-Visual Contents for Teaching Italian as a Foreign Language

Credit Distribution, Eligibility and Pre-requisites of the Course

Course Title & Code	Credits	Credit Distribution of the Course			Eligibility Criteria	Prerequisite of the Course
		Lecture	Tutorial	Practical/ Practice		

Production of Audio-Visual Contents for Teaching Italian as a Foreign Language	02	01	0	01	As per the admission criteria	B2 Level in Italian

Learning Objectives:

- To introduce students to the principles of designing and producing audio-visual materials for FLE.
- To develop technical and pedagogical skills in creating videos, podcasts, and interactive media.
- To integrate CEFR-based communicative and action-oriented approaches into audio-visual resources.
- To critically evaluate existing FLE audio-visual materials and adapt them for diverse learner profiles.
- To foster creativity and digital literacy in language pedagogy.

Learning Outcomes:

At the end of the semester, students:

- will be able to design and produce original audio-visual content (short films, podcasts, interactive clips) for FLE classrooms.
- will be able to apply didactic principles to align audio-visual resources with learning objectives.
- will be able to use digital tools (editing software, subtitling, online platforms) to enhance teaching materials.
- will be able to critically assess the pedagogical effectiveness of audio-visual content.
- will be able to integrate intercultural and authentic materials into FLE teaching practice.

Syllabus:**UNIT I****7 hours****Introduction to Audio-Visual Pedagogy in FLE**

- Role of audio-visual media in language acquisition.
- Historical evolution of audio-visual aids in FLE.
- CEFR and the task-based approach.

UNIT II**8 hours**

Pedagogical scripting and storyboarding.

- Authentic vs. didactic materials.
- Visual literacy and semiotics in FLE.

Practical Component**30 hours**

Technical Skills for Production

- Basics of video and audio recording.
- Editing software (e.g. Audacity, Adobe Premiere, DaVinci Resolve, OpenShot).
- Subtitling, dubbing, and accessibility.

Integrating Audio-Visual Content into Teaching

- Designing classroom activities around audio-visual materials.
- Task-based learning with video and podcasts.
- Evaluating learner engagement and outcomes.

Project-Based Workshop

- Students create a short audio-visual project (e.g., instructional video, podcast series, interactive clip).
- Practice teaching with the help of the generated content

Suggested Readings:

1. Alberto Papuzzi: *Manuale del giornalista*, Donzelli, 1993.
2. Barbano: *Manuale di Giornalismo*, Laterza, 2012.
3. Alberto Papuzzi: *Professione Giornalista*, Donzelli, 2003.
4. G. Gozzini: *Storia del giornalismo*, Mondadori, 2000.
5. Hunter Stockton Thompson: *Paura e disgusto a Las Vegas*, Bompiani, 2000.
6. M. Dardano: *Il linguaggio dei giornali italiani*, Laterza, 1973.
7. M. Medici / D. Proietti (ed.): *Il linguaggio del giornalismo*, Mursia, 1992.
8. O. Calabrese / P. Violi: *I giornali. Guida alla lettura e all'uso didattico*, Espresso Strumenti, 1980.
9. Riccardo Benotti: *Viaggio nel New Journalism americano*, Aracne editrice, 2009.
10. Ryszard Kapuściński: *Autoritratto di un reporter*, Feltrinelli, 2006.
11. S. Lepri: *Professione giornalista*, Etas-Rcs Libri, 1991.
12. Truman Capote: *A sangue freddo*, Garzanti, 1966.
13. Truman Capote: *Il Duca nel suo dominio*, Oscar Mondadori, 2004.
14. Chapelle, Carol A., and Shannon Sauro (eds.). *The Handbook of Technology and Second Language Teaching and Learning*. Hoboken: Wiley-Blackwell, 2017.
15. Jill Neldes (ed.): *An Introduction to Film Studies. 4th edition*, London, New York: Routledge, 2007.
16. Linda Badley: Palmer, R. Barton; Schneider, Steven Jay: (eds.): *Traditions in World Cinema*. Edinburgh: Edinburgh University Press, 2006. Academic
17. Littlewood, William. *Communicative Language Teaching: An Introduction*. Cambridge: Cambridge University Press, 1981.
18. Nunan, David. *Task-Based Language Teaching*. Cambridge: Cambridge University Press, 2004.
19. Paul Long, Tim Wall: *Media Studies: Texts, Production and Context*. Harlow, Essex, New York: Pearson Longman, 2009.
20. Robert Kolker: *Media Studies: An Introduction*. Malden, MA: Wiley-Blackwell, 2009.
21. Robert Stam, Toby Miller (eds.): *Film and Theory: An Anthology*, Oxford: Blackwell Publishers, 2000.

Additional material may be provided by the Department.

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

SBC 7: Introduction to the Digital Humanities

Credit Distribution, Eligibility and Pre-requisites of the Course

Course Title & Code	Credits	Credit Distribution of the Course			Eligibility Criteria	Prerequisite of the Course
		Lecture	Tutorial	Practical/ Practice		

Introduction to the Digital Humanities	02	01	0	01	As per the admission criteria	B2 Level in Italian

Learning Objectives:

- To introduce students to the field of Digital Humanities (DH) and its applications in Italian studies.
- To develop technical and analytical skills for working with digital archives, corpora, and cultural heritage projects.
- To explore how digital tools transform the study of Italian literature, history, and culture.
- To train students in project-based digital scholarship (text encoding, data visualization, digital storytelling).
- To foster critical reflection on the epistemological and ethical implications of DH in the humanities.

Learning Outcomes:

At the end of the semester, students:

- will be able to demonstrate knowledge of DH concepts, methods, and debates in the context of Italian studies.
- will be able to use digital tools (e.g., text analysis, mapping, visualization) to analyse Italian literary and cultural materials.
- will be able to create and curate digital projects (archives, exhibits, annotated texts).
- will be able to critically evaluate DH projects in Italian contexts.
- will be able to apply interdisciplinary approaches combining literary analysis, cultural studies, and digital methods.

Syllabus:**UNIT I****8 hours**

- Introduction to Digital Humanities and Italian Studies
- History and scope of DH.
- DH projects in Italian contexts.
- The role of digitization in preserving and disseminating Italian cultural heritage.

UNIT II**7 hours**

- Textual Analysis and Digital Corpora
- Case studies: Italian literary corpora and digital editions.

Practical**30 hours**

Text encoding (TEI) and annotation.

- Stylometry, concordances, and distant reading.

Digital Archives and Cultural Heritage

- Digitization of manuscripts, rare books, and Italophone archives.
- Metadata, cataloguing, and open access.
- Ethics of digital preservation and representation.

Visualisation, Mapping, and Networks

- Data visualization for literary and cultural studies.
- Mapping Italophone literatures and cultural flows.
- Network analysis of authors, texts, and movements.

Project-Based Workshop

- Students design a mini digital project (e.g., annotated digital edition, interactive map of Italian authors, or a small corpus analysis).

- Training in open-source tools (Voyant Tools, Gephi, Omeka, Scalar).
- Peer review and reflective commentary.

Suggested Readings:

1. Aa. Vv., GLODIUM. *Glossario di Informatica Umanistica*, Ururi, Al Segno di Fileta, 2019.
2. Aloni G.: *Scienze dell'antichità per via informatica. Banche dati, internet e risorse elettroniche nello studio dell'antichità classica*. Bologna, Clueb, 2002.
3. Augusto Celentano, Agostino Cortesi e Paolo Mastandrea, "Informatica Umanistica: una disciplina di confine" (PDF), in *Mondo Digitale*, n. 4, dicembre 2004, pp. 44-55.
4. Ciotti F., Roncaglia G.: *Il mondo digitale*. Bari, Laterza, 2000.
5. Cristofori A., Salvaterra C., Schmitzer U. (cur.): *La rete di Arachne. Nuove tecnologie, didattica e antichità classiche*. Stuttgart, Steiner 2000.
6. Fiormonte D.: *Scrittura e filologia nell'era digitale*. Torino, Bollati-Boringhieri, 2003.
7. Gigliozzi G.: *Introduzione all'uso del computer negli studi letterari*, a cura di F. Ciotti, Milano, Bruno Mondadori, 2003.
8. Griseldaonline: <http://www.griseldaonline.it/informatica/> (a cura di Francesca Tomasi).
9. Landow G. P.: *L'ipertesto. Tecnologie digitali e critica letteraria*, a cura di P. Ferri, Milano, Bruno Mondadori, 1998.
10. Merzweb: <http://www.merzweb.com/> (a cura di Gino Roncaglia).
11. Mordenti R.: *Informatica e critica dei testi*. Roma, Bulzoni, 2001.
12. Numerico T., Vespignani A.: *Informatica per le scienze umanistiche*. Bologna, Il Mulino, 2003.
13. Perilli Lorenzo (a cura di) e Fiormonte Domenico (a cura di), *La macchina nel tempo: Studi di informatica umanistica in onore di Tito Orlandi*, Firenze, Le Lettere, 2011, pp. 309-327.
14. Retimedievali: <http://www.retimedievali.it/> (a cura di Andrea Zorzi).
15. Tito Orlandi e Raul Mordenti, "Lo status accademico dell'informatica umanistica" (PDF), in *Archeologia e calcolatori*, n. 14, 2003, pp. 7-32.
16. Tito Orlandi, *Informatica Umanistica*, Roma, La Nuova Italia Scientifica, 1990, pp. 107-176.
17. Berry, David M. (ed.). *Understanding Digital Humanities*. London: Palgrave Macmillan, 2012.
18. Drucker, Johanna. *Graphesis: Visual Forms of Knowledge Production*. Cambridge, MA: Harvard University Press, 2014.
19. Drucker, Johanna. *Visualization and Interpretation: Humanistic Approaches to Display*. Cambridge, MA: MIT Press, 2020.
20. Fiormonte, Domenico, Teresa Numerico, and Francesca Tomasi. *The Digital Humanist: A Critical Inquiry*. New York: Punctum Books, 2015.
21. Institut de recherche et d'innovation (IRI). *Digital Studies* [online resource, Centre Pompidou, 2023].
22. Jockers, Matthew L. *Macroanalysis: Digital Methods and Literary History*. Urbana: University of Illinois Press, 2013.
23. Moretti, Franco. *Atlas of the European Novel 1800–1900*. London: Verso, 1998.
24. Moretti, Franco. *Distant Reading*. London: Verso, 2013.
25. Pierazzo, Elena. *Digital Scholarly Editing: Theories and Practices*. Farnham: Ashgate, 2015.
26. Rockwell, Geoffrey, and Stéfan Sinclair. *Hermeneutica: Computer-Assisted Interpretation in the Humanities*. Cambridge, MA: MIT Press, 2016.
27. Schreibman, Susan, Laura Mandell, and Stephen Olsen (eds.). *A Companion to Digital Literary Studies*. Oxford: Wiley-Blackwell, 2008.
28. Schreibman, Susan, Ray Siemens, and John Unsworth (eds.). *A New Companion to Digital Humanities*. 2nd ed. Oxford: Wiley-Blackwell, 2016.
29. Svensson, Patrik. *Big Digital Humanities: Imagining a Meeting Place for the Humanities and the Digital*. Ann Arbor: University of Michigan Press, 2016.
30. Terras, Melissa. *Digitisation and Digital Resources in the Humanities*. London: Routledge, 2011.

31. Young-Min Kim, Patrice Bellot, Elodie Faath, and Marin Dacos. "Automatic Annotation of Bibliographical References in Digital Humanities Books, Articles and Blogs." *HAL Archives Ouvertes*, 2019.

Additional material may be provided by the Department.

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

Semester IV

DSC- 9: Evolution of a Genre: Theatre

Credit Distribution, Eligibility and Pre-requisites of the Course

Course Title & Code	Credits	Credit Distribution of the Course			Eligibility Criteria	Prerequisite of the Course
		Lecture	Tutorial	Practical/ Practice		
Evolution of a Genre: Theatre	04	3	1	0	As per the admission criteria	B2 Level in Italian

Learning Objectives:

- To trace the historical development of Italian theatre from the classical period to the present.
- To analyse key dramatic texts in their cultural, political, and aesthetic contexts.
- To explore the role of theatre as a medium of social critique, identity formation, and cultural memory.
- To engage with theoretical approaches to drama and performance.

Learning Outcomes:

At the end of the semester, students:

- will be able to demonstrate knowledge of major playwrights and movements in Italian theatre.
- will be able to critically analyse dramatic texts using literary and performance theory.
- will be able to understand the intersections of theatre with history, politics, and postcolonial identity.
- will be able to compare Italian canonical theatre with Italoophone reappropriations and innovations.

Syllabus:

UNIT I

12 hours

Theatrical genres of the medieval period

Classical Italian Theatre

- The rise of Italian classical drama in the 17th century.

- Rules of tragedy and comedy: unity, decorum, and catharsis.

UNIT II

9 hours

Enlightenment and Romantic Theatre

- Theatre as a space of critique and reform. - The role of theatre in shaping public opinion.	
UNIT III	12 hours
Modern Italian Theatre - Symbolism, avant-garde, and the Theatre of the Absurd. - Existentialism and postwar theatre.	
UNIT IV	12 hours
Contemporary Italian Theatre and Performance - Theatre as a tool of resistance, memory, and cultural affirmation. - Oral traditions and performance in Italian and Italophone regions - Migration, exile, and identity on stage. - Hybrid forms: slam, performance poetry, and experimental theatre.	
Suggested Authors: commedia dell'arte, Goldoni, Metastasio, Alfieri, D'Annunzio, Pirandello, Eduardo de Filippo, A Campanile, Carmelo Bene, Dario Fo, etc. Suggested Readings: 1. A Quondam: <i>Il teatro italiano del rinascimento</i>, Edizioni di Comunita; Milian, 1980. 2. Autori Vari: <i>La semiotica e il doppio teatrale</i>, Liguori: Naples 1981. 3. B. Angelani: <i>Goldoni</i>, Liguori: Naples 1983. 4. C. Segre: <i>Teatro e romanzo</i>, Einaudi: Turin, 1984. 5. D'Amico, Silvio. <i>Storia del teatro drammatico</i>. 4 vols., Garzanti, Milano, 1950–1953. 6. F. Angelini, C.A. Mabrigani: <i>Cultura narrativa e teatro nell'età del positivismo</i>, Laterza, Baxri, 1978. 7. F. Angelini; <i>Il teatro del Novecento da Pirandello a Fo</i>, Laterza: bari, 1988. 8. F. Angelini: <i>Il teatro barocco</i>, Laterza: Bari 1979. 9. F. Angelini: <i>Teatro e spettacolo nel primo Novecento</i>, Laterza; Rome Bari, 1988. 10. G. Davico Bonio (ed.): <i>Il teatro italiano</i>, Einaudi: Turin. 11. R. Alonge: <i>Teatro e spettacolo nel secondo Ottocento</i>, Laterza: Rome, Bari, 1988. 12. Taviani, Ferdinando, and Mirella Schino. <i>Il segreto della Commedia dell'Arte</i>. La Casa Usher, Firenze, 1982. 13. Brockett, Oscar G., and Franklin J. Hildy. <i>History of the Theatre</i>. 10th ed., Allyn & Bacon, Boston, 2007. 14. Richards, Kenneth. <i>The Italian Comedy</i>. Blackwell, Oxford, 1980. Additional material may be provided by the Department.	
Evaluation: The Internal assessment consists of marks secured in class tests, assignments/ presentations and attendance. The Continuous assessment will comprise of tutorials and attendance. Some of the activities that may be done as component of tutorials are as follows: • Assignments/Presentations. • Literature review • Book review • Project activity (group) • Research cum presentation • Term Paper writing • Group discussion Note: Examination scheme and mode shall be as prescribed by the Examination Branch, University of Delhi, from time to time.	

DSC-10: Evolution of a Genre – Poetry

Credit Distribution, Eligibility and Pre-requisites of the Course

Course Title & Code	Credits	Credit Distribution of the Course			Eligibility Criteria	Prerequisite of the Course
		Lecture	Tutorial	Practical/ Practice		
Evolution of a Genre – Poetry	04	3	1	0	As per the admission criteria	B2 Level in Italian

Learning Objectives:

- To trace the evolution of Italian poetry from the Renaissance to the contemporary period.
- To analyse poetic forms, themes, and innovations across different historical and cultural contexts.
- To explore the intersections of poetry with politics, identity, memory, and postcolonial discourse.
- To engage with theoretical approaches to poetics and literary analysis.

Learning Outcomes:

At the end of the semester, students:

- will develop an understanding of the specificities of the genre.
- will be able to apply various tools to analyse poetic texts
- will become familiar with the historical evolution of the genre.
- will be able to identify characteristics of specific poetic forms.
- will read the major poets of Italian literature.

Syllabus:**UNIT I****9 hours**

Introduction to Poetics

Characteristics of poetic forms of the Medieval period. Poesia religiosa, Scuola siciliana, Il Dolce Stil Novo.

Suggested authors: Francesco d'Assisi, Dante, Petrarca, Giacomo da Lentini, Guido Guinizzelli etc.

UNIT II**12 hours**

Study and analysis of poetic texts from the Renaissance period, Il poema cavalleresco, Il poema romanzesco, Il poema eroico

Suggested authors: Lorenzo de' Medici, Ludovico Ariosto, Luigi Pulci, Matteo Maria Boiardo, Torquato Tasso, etc.

Study and analysis of poetic texts from the XVII Century (Il Seicento): Il Barocco

Suggested authors: Giovan Battista Marino, Ciro di Pers, etc.

UNIT III**12 hours**

Study and analysis of poetic texts from the XVIII Century (Il Settecento):

Suggested authors: Giuseppe Parini, Vittorio Alfieri, etc.

Study and analysis of poetic texts from the XIX Century (L'Ottocento):

Suggested authors: Ugo Foscolo, Giacomo Leopardi, Alessandro Manzoni, Giosuè Carducci, Guido Gozzano, Giovanni Pascoli etc.

UNIT IV**12 hours**

Study and analysis of poetic texts from the XX and XXI Centuries

Suggested authors: Gabriele D'Annunzio, Salvatore Quasimodo, Giuseppe Ungaretti, Filippo Tommaso Marinetti, Aldo Palazzeschi, Eugenio Montale etc.
Suggested Readings: Scuola siciliana, Il Dolce Stile Novo, Dante, Petrarca, Poliziano, Pulci, Ariosto, Tasso, Alfieri, Leopardi, Foscolo, Carducci D' Annunzio, Pascoli, Gozzano, Palazzeschi Montale, Quasimodo, Campana, Saba, Ungaretti, Pasolini, Zanzotto, etc. 1. B. Croce: <i>La poesia e letture di poeti</i>, Laterza: Bari. 2. G. Contini (ed), <i>Poeti del Duecento</i>, Ricciardi: Milan-Naples, 1960. 3. G. Debenedetti: <i>La poesia italiana del novecento</i>, Garzanti: Milan 1974. 4. J. Lotman: <i>La struttura del testo poetico</i>, Mursia: Milano 1985. 5. P.V. Mengaldo (ed.): <i>Poeti italiani del Novecento</i>, Mondadori: Milan. 6. R. Luperini: <i>Novecento</i>, Loescher: Vol, 2. Turin. 7. R. Luperini: <i>Novecento</i>, Loescher: Vol, 2. Turin. 8. S. Bertocchi, E. Lugarini: <i>Guida alla poesia</i>, Editori Riuniti: Rome 1986. 9. S. Bertocchi, E. Lugarini: <i>Guida alla poesia</i>, Editori Riuniti: Rome 1986. 10. W. Binni, R. Scrivano, <i>Storia e antologia della letteratura italiana</i>, Principato: Milan. 11. W. Binni, R. Scrivano, <i>Storia e antologia della letteratura italiana</i>, Principato: Milan. 12. W. TH. Elwert: <i>Versificazione italiana del novecento</i>, Garzanti: Milan 1974. Additional material may be provided by the Department.
Evaluation: The Internal assessment consists of marks secured in class tests, assignments/ presentations and attendance. The Continuous assessment will comprise of tutorials and attendance. Some of the activities that may be done as component of tutorials are as follows: • Assignments/Presentations. • Literature review • Book review • Project activity (group) • Research cum presentation • Term Paper writing • Group discussion Note: Examination scheme and mode shall be as prescribed by the Examination Branch, University of Delhi, from time to time.

DSE 19: Methodology of Teaching Italian as a Foreign Language: Theory and Practice

Credit Distribution, Eligibility and Pre-requisites of the Course

Course Title & Code	Credits	Credit Distribution of the Course			Eligibility Criteria	Prerequisite of the Course
		Lecture	Tutorial	Practical/ Practice		

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

Learning Objectives:

- To introduce students to the theoretical foundations of teaching Italian as a foreign language (FLE).
- To familiarize students with major methodological approaches (grammar-translation, direct method, communicative, task-based, Flipped Classroom).
- To develop skills in designing curricula, lesson plans, and assessment tools for FLE.
- To integrate intercultural, plurilingual, and digital perspectives into teaching practice.
- To critically evaluate classroom practices through observation, reflection, and research.

Learning Outcomes:

At the end of the semester, students:

- will be able to demonstrate knowledge of the history and evolution of FLE methodologies.
- will be able to apply communicative and task-based approaches in classroom contexts.
- will be able to design and implement effective teaching sequences adapted to learner needs.
- will be able to critically assess teaching materials and adapt them for diverse contexts.
- will be able to incorporate intercultural competence and digital tools into FLE pedagogy.

Syllabus:**UNIT I****9 hours**

Foundations of FLE Didactics

- History of FLE teaching methodologies.
- Key concepts : langue étrangère vs. Langue seconde, acquisition vs. learning.
- The role of CEFR (Common European Framework of Reference for Languages).

UNIT II**12 hours**

Methodological Approaches

- Grammar-translation, direct method, audio-oral, communicative approach.
- The action-oriented approach and task-based learning.

UNIT III**12 hours**

Classroom Practice and Pedagogical Tools

- Lesson planning, sequencing, and scaffolding.
- Teaching grammar, vocabulary, oral and written skills.
- Use of authentic documents and multimodal resources.

UNIT IV**12 hours**

Intercultural and Plurilingual Perspectives

- Intercultural competence in FLE.
- Plurilingualism and mediation.
- Teaching Italian in multicultural classrooms.

Assessment: formative, summative, self-assessment.

- ICT and digital tools in FLE teaching.
- Current trends: blended learning, online platforms, multimodal literacy.

Suggested Readings:

1. Barni, Monica, Troncarelli, Donatella, Bagna, Carla, *Lessico e apprendimenti. Il ruolo del lessico nella linguistica educativa*, Franco Angeli, Milano, 2008.

2. Borneto, Carlo Serra, *C'era una volta il metodo*, Carocci Editore, Roma, 1998.
3. Chini, Marina, *Che cos'è la linguistica acquisizionale*, Carocci Editore, Roma, 2005.
4. Ramat, Anna Giacalone (ed), *Verso l'italiano. Percorsi e strategie di acquisizione*, Carocci Editore, Roma, 2003.
5. Alderson, J. Charles, and Lyle F. Bachman (eds.). *Assessing Foreign Language Proficiency: Theories and Practice*. Reading: Addison-Wesley, 2000.
6. Chapelle, Carol A., and Sauro, Shannon (eds.). *The Handbook of Technology and Second Language Teaching and Learning*. Hoboken: Wiley-Blackwell, 2017.
7. Littlewood, William. *Communicative Language Teaching: An Introduction*. Cambridge: Cambridge University Press, 1981.
8. Nunan, David. *Task-Based Language Teaching*. Cambridge: Cambridge University Press, 2004.
9. Richards, Jack C., and Rodgers, Theodore S. *Approaches and Methods in Language Teaching*. 3rd ed. Cambridge: Cambridge University Press, 2014.
10. Sinclair, John McH, *How to Use Corpora in Language Teaching*, John Benjamins Publishing Company, Amsterdam/Philadelphia, 2004.

Additional readings would be suggested by the Department on the basis of the author chosen.

Evaluation: The Internal assessment consists of marks secured in class tests, assignments/presentations and attendance. The Continuous assessment will comprise of tutorials and attendance. Some of the activities that may be done as component of tutorials are as follows:

- Assignments/Presentations.
- Literature review
- Book review
- Project activity (group)
- Research cum presentation
- Term Paper writing
- Group discussion

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

DSE 20: Introduction to Technical and Scientific Translation

Credit Distribution, Eligibility and Pre-requisites of the Course

Course Title & Code	Credits	Credit Distribution of the Course			Eligibility Criteria	Prerequisite of the Course
		Lecture	Tutorial	Practical/ Practice		
Introduction to Technical and Scientific Translation	04	3	1	0	As per the admission criteria	B2 Level in Italian

Learning Objectives:

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

(Italian ↔ other languages). - To familiarize students with specialized terminology, style, and discourse conventions in scientific and technical texts. - To develop skills in using translation tools (terminology databases, CAT tools, corpora). - To raise awareness of ethical, cultural, and communicative issues in technical and scientific translation. - To prepare students for professional practice in specialized translation domains.	
Learning Outcomes: At the end of the semester, students: - will be able to demonstrate knowledge of the main features of technical and scientific discourse. - will be able to translate specialized texts with accuracy, clarity, and terminological consistency. - will be able to use translation technologies and resources effectively. - will be able to critically evaluate translations in terms of readability, precision, and audience adaptation. - will be able to apply professional standards and ethical considerations in technical and scientific translation.	
Syllabus:	
UNIT I	9 hours
Foundations of Technical and Scientific Translation - Definition, scope, and challenges of specialized translation. - Characteristics of scientific and technical discourse (clarity, conciseness, objectivity). - Introduction to terminology management.	
UNIT II	12 hours
Scientific Discourse and Terminology - Structure of scientific articles, reports, and patents. - Terminology extraction and management. - Standardization and international scientific communication.	
UNIT III	12 hours
Technical Texts and Genres - Manuals, technical specifications, product documentation. - Translation of instructions, safety notices, and standards. - Style and register in technical writing.	
UNIT IV	12 hours
Tools and Technologies - Computer-Assisted Translation (CAT) tools. - Corpora, terminology databases, and machine translation. - Quality assurance and revision strategies. Professional Practice and Ethics - The translator's role in scientific communication. - Ethical issues: confidentiality, accuracy, responsibility. - Case studies in medical, legal-technical, and environmental translation.	
Suggested Readings: - Benvenuto Terracini: <i>Il problema della traduzione</i>, Serra e Riva Editori: Milan 1983. D. Cerenecca: <i>La traduzione, saggi e studi</i>, Lint: Trieste 1973. - Enrico Arcaini: <i>Principi de linguistica applicata</i>, Il Mulino: Bologna 1967. R. Titone: <i>Analisi psicolinguistica del tradurre</i>, in: <i>Rassegna Italiana di Linguistica Applicata</i>, N.2May-August 1970, Bulzoni: Rome.	

5. Andre Lefevere: *Translation: Rewriting and the manipulation of Literary Fame*, Routledge: London 1992.
6. Bowker, Lynne. *Computer-Aided Translation Technology: A Practical Introduction*. Ottawa: University of Ottawa Press, 2002.
7. Byrne, Jody. *Scientific and Technical Translation Explained: A Nuts and Bolts Guide for Beginners*. Manchester: St. Jerome, 2012.
8. Byrne, Jody. *Technical Translation: Usability Strategies for Translating Technical Documentation*. Dordrecht: Springer, 2006.
9. Cabré, Maria Teresa. *Terminology: Theory, Methods and Applications*. Amsterdam: John Benjamins, 1999.
10. Chesterman, Andrew. *Memes of Translation: The Spread of Ideas in Translation Theory*. Amsterdam: John Benjamins, 1997.
11. Jeremy Munday: *Introducing Translation Studies, Theories and Applications*, New York: Routledge, 2012.
12. Kenny, Dorothy. *Lexis and Creativity in Translation: A Corpus-Based Study*. Manchester: St. Jerome, 2001.
13. Malmkaer Kirsten, Windle, Kevin: *The Oxford Handbook of Translation Studies*, Oxford: OUP, 2011.
14. Mona Baker, Gabriela Saldanha, eds: *Routledge Encyclopedia of Translation Studies*, Abingdon/New York: Routledge, 2011
15. Montalt, Vicent, and Maria González Davies. *Medical Translation Step by Step: Learning by Drafting*. Manchester: St. Jerome, 2007.
16. Sager, Juan C. *Language Engineering and Translation: Consequences of Automation*. Amsterdam: John Benjamins, 1994.
17. Susan Bassnett-Meguire: *Translation Studies*, London: Routledge, 2014.
18. Temmerman, Rita. *Towards New Ways of Terminology Description: The Sociocognitive Approach*. Amsterdam: John Benjamins, 2000.
19. Wright, Sue Ellen, and Gerhard Budin (eds.). *Handbook of Terminology Management*. Vol. 1. Amsterdam: John Benjamins, 1997.

Additional material may be provided by the Department

Evaluation: The Internal assessment consists of marks secured in class tests, assignments/presentations and attendance. The Continuous assessment will comprise of tutorials and attendance. Some of the activities that may be done as component of tutorials are as follows:

- Assignments/Presentations.
- Literature review
- Book review
- Project activity (group)
- Research cum presentation
- Term Paper writing
- Group discussion

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

DSE 21: Engaging with 21st Century Italian Literature

Credit Distribution, Eligibility and Pre-requisites of the Course

Course Title & Code	Credits	Credit Distribution of the Course			Eligibility Criteria	Prerequisite of the Course
		Lecture	Tutorial	Practical/ Practice		
Engaging with 21 st Century Italian Literature	04	3	1	0	As per the admission criteria	B2 Level in Italian

Learning Objectives

- To introduce students to major trends, themes, and innovations in Italian literature since 2000.
- To analyse how contemporary literature engages with globalization, migration, memory, identity, and new media.
- To explore emerging genres (autofiction, micro-fiction, graphic novels, digital literature).
- To situate contemporary works within broader cultural, political, and theoretical frameworks.

Learning Outcomes

At the end of the semester, students:

- will be able to identify key authors, movements, and genres of 21st century Italian literature.
- will be able to critically analyse texts in relation to themes of memory, migration, gender, and globalization.
- will be able to apply contemporary literary and cultural theory to the study of recent works.
- will be able to engage with interdisciplinary approaches (visual culture, digital humanities, postcolonial studies).
- will be able to produce research essays and presentations demonstrating advanced critical engagement with contemporary literature.

Syllabus:

UNIT I

9 hours

Autofiction and Life-Writing

- The rise of autofiction and hybrid forms of self-narration.
- Memory, subjectivity, and collective history.

UNIT II

12 hours

Migration, Exile, and Transnational Identities

- Literature of displacement, diaspora, and transcultural encounters.
- Italoophone voices from the US, Canada, Argentina, Brazil, Australia etc.

UNIT III

12 hours

Memory, Trauma, and Postcolonial Rewriting

- Literature as testimony and rewriting of history.
- Postcolonial memory and intergenerational trauma.

UNIT IV

12 hours

New Genres and Media

- Graphic novels, microfiction, and digital literature.
- Literature in dialogue with visual and digital culture.

Globalization, Ecology, and the Future of Literature

- Literature and ecological crisis.

- Global Italian literature and the concept of littérature-monde (letteratura mondiale).

Suggested Readings:

1. Asor Rosa, Alberto (2008). *Storia europea della letteratura italiana. Novecento*. Milano: Mondadori Education.
2. Asor Rosa, Alberto (ed.): 'Le questioni', in *Letteratura italiana*, Turin: Einaudi, 1986.
3. Bertini, M.; Cavaglià, G.; Chiaroni, A.; Gigli Ferreccio, G.; Giubertoni, A.; Mancinelli, A. (1985). *Autocoscienza e autoinganno. Saggi sul romanzo di formazione*. Napoli: Liguori Editore.
4. Casadei, Alberto (2006). *Stile e tradizione nel romanzo italiano contemporaneo*. Bologna: Il Mulino.
5. Castellana, Riccardo (a cura di) (2025). *Biografia e autobiografia. Scritture di vita dall'antichità a oggi*. Roma: Carocci Editore.
6. Eco, Umberto: *Sulla letteratura*, Milano: Bompiani, 2002.
7. Fiorella, Lucia (2020). *Oltre il patto autobiografico. Da Barthes a Coetzee*. Roma: Artemide.
8. Marchese, Lorenzo (2014). *L'io possibile. L'autofiction come paradosso del romanzo contemporaneo*. Massa: Transeuropa.
9. Segre, Cesare (2005). *Tempo di bilanci. La fine del Novecento*. Torino: Giulio Einaudi Editore.
10. Trevi, Emanuele (2006).
10. *Spazzatura e violenza: sull'estetica cannibale*. In Daniele Brolli (a cura di), *Gioventù cannibale*. Torino: Einaudi.
11. Bennett, Tony; Grossberg, Lawrence; Morris, Meaghan: *New Keywords: A Revised Vocabulary of Culture and Society*, Malden, MA: Blackwell Publishing, 2005.
12. Bourdieu, Pierre: *The Field of Cultural Production*, New York: Columbia University Press, 1993.
13. Garrard, Greg. *Ecocriticism*. 2nd ed. London: Routledge, 2012 (theoretical framework).
14. Jauffret, Régis. *Microfictions*. Paris: Gallimard, 2007.
15. Williams, Raymond: *Keywords: A Vocabulary of Culture and Society*. New York: Oxford University Press, 1983.

Additional readings would be suggested by the Department on the basis of the issue chosen.

Evaluation: The Internal assessment consists of marks secured in class tests, assignments/presentations and attendance. The Continuous assessment will comprise of tutorials and attendance. Some of the activities that may be done as component of tutorials are as follows:

- Assignments/Presentations.
- Literature review
- Book review
- Project activity (group)
- Research cum presentation
- Term Paper writing
- Group discussion

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

DSE 22: Popular genres in Italian Literature

Credit Distribution, Eligibility and Pre-requisites of the Course

Course Title & Code	Credits	Credit Distribution of the Course			Eligibility Criteria	Prerequisite of the Course
		Lecture	Tutorial	Practical/ Practice		
Popular genres in Italian Literature	04	3	1	0	As per the admission criteria	B2 Level in Italian

Learning Objectives:

- To introduce students to the study of popular genres in Italian contexts (detective fiction, science fiction, chanson, comics, popular theatre etc.).
- To analyze how popular literature reflects cultural, social, and political realities.
- To explore the intersections between “high” literature and mass culture.
- To examine Italian popular forms as sites of resistance, identity, and creativity.

Learning Outcomes:

At the end of the semester, students:

- will be able to identify and critically analyze major genres and authors of popular Italian literature.
- will be able to understand the historical development of popular forms from the 19th century to the present.
- will be able to apply cultural and literary theory to the study of mass and popular texts.
- will be able to compare Italian popular genres with global popular culture.

Syllabus:**UNIT I****9 hours****Introduction to Popular Literature**

- Defining “popular” vs. “canonical” literature.
- The rise of mass publishing in 19th century Italy.

UNIT II**12 hours**

Detective Fiction and Serial Narratives

UNIT III**12 hours**

Speculative Function and Fantasy

UNIT IV**12 hours**

Oral traditions, chanson, Comics, Slam, and Contemporary Popular Culture

Suggested Readings:

1. (Formato Kindle), Transeuropa Edizioni, Massa Italy, 2015.
2. Bertini, M.; Cavaglià, G.; Chiaroni, A.; Gigli Ferreccio, G.; Giubertoni, A.; Mancinelli, A. (1985). *Autocoscienza e autoinganno. Saggi sul romanzo di formazione*. Napoli: Liguori Editore.
3. Casadei, Alberto (2006). *Stile e tradizione nel romanzo italiano contemporaneo*. Bologna: Il Mulino.
4. Castellana, Riccardo (a cura di) (2025). *Biografia e autobiografia. Scritture di vita dall'antichità a oggi*. Roma: Carocci Editore.
5. Eco, Umberto. *Apocalittici e integrati*. Milan: Bompiani, 1964.
6. Fiorella, Lucia (2020). *Oltre il patto autobiografico. Da Barthes a Coetzee*. Roma: Artemide.
7. Ginzburg, Natalia (1963). *Lessico familiare*. Torino: Einaudi.
8. Jean-Marie Schaeffer, *Che cos'è un genere letterario*, Parma, Pratiche, 1992.

9. Marchese, Lorenzo (2014). *L'io possibile. L'autofiction come paradosso del romanzo contemporaneo*. Massa: Transeuropa.
 10. Mari, Michele (2013). *Di bestia in bestia*. Torino: Einaudi.
 11. Mari, Michele (2017). *Leggenda privata*. Torino: Einaudi.
 12. Mazzoni, Guido (2011). *Teoria del romanzo*. Bologna: Il Mulino.
 13. Moretti, Franco (1999). *Il romanzo di formazione*. Torino: Biblioteca Einaudi.
 14. Pietro Pelosi, *Teoria dei generi letterari e critica contemporanea*, Napoli, Federico & Ardia, 1992.
 15. Valetino Cecchetti, *Generi della letteratura popolare. Feuilleton, fascicoli, fotoromanzi in Italia*, Tunue, Latina, Italy, 2011.
 16. Barthes, Roland. *Mythologies*. Paris: Seuil, 1957.
 17. Caribbean Miller, Christopher. *Nationalists and Nomads: Essays on Italophone African Literature and Culture*. Chicago: University of Chicago Press, 1998.
 18. Hutcheon, Linda. *A Poetics of Postmodernism: History, Theory, Fiction*. New York: Routledge, 1988.
 19. Jauffret, Régis. *Microfictions*. Paris: Gallimard, 2007.
 20. Jones, Elizabeth H. (2010). *Autofiction: A Brief History of a Neologism*. In Richard Bradford (ed.), *Life Writing: Essays on Autobiography, Biography and Literature*, pp. 174–184. Houndmills: Palgrave Macmillan.
 21. Kassabian, Anahid. *Ubiquitous Listening: Affect, Attention, and Distributed Subjectivity*. Berkeley: University of California Press, 2013 (for performance and media theory).
 22. Lauro, Sarah. *The Transatlantic Zombie: Slavery, Rebellion, and Living Death*. New Brunswick: Rutgers University Press, 2015
 23. Scaggs, John. *Crime Fiction*. London: Routledge, 2005 (theoretical overview).
- Additional material will be provided by the Department.

Evaluation: The Internal assessment consists of marks secured in class tests, assignments/presentations and attendance. The Continuous assessment will comprise of tutorials and attendance. Some of the activities that may be done as component of tutorials are as follows:

- Assignments/Presentations.
- Literature review
- Book review
- Project activity (group)
- Research cum presentation
- Term Paper writing
- Group discussion

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

DSE 23: Advanced Thematic Studies in Italian Literature

Credit Distribution, Eligibility and Pre-requisites of the Course

Course Title & Code	Credits	Credit Distribution of the Course			Eligibility Criteria	Prerequisite of the Course
		Lecture	Tutorial	Practical/ Practice		

Advanced Thematic Studies in Italian Literature	04	3	1	0	As per the admission criteria	B2 Level in Italian

Learning Objectives:

- To study of a particular theme along with the narrative and cultural and literary strategies involved. A new theme is chosen every year.
- To develop analytical skills to study a literary theme.
- To develop the capacity to distinguish between theme and motif in Literature.
- To develop an understanding of critical issues related to the chosen theme.

Learning Outcomes:

At the end of the semester, students:

- will be able to understand the theme along with the narrative, cultural and literary strategies involved.
- will be able to critically engage with various aspects involved to analyse the theme.
- will be able to analyse a variety of narrative and generic techniques to represent the same theme.

Syllabus:

UNIT I	12 hours
Study of the theoretical questions related to the theme	
UNIT II	12 hours
Study and analysis of literary texts that are based on the theme	
UNIT III	12 hours
Study of the formal devices deployed to depict the theme	
UNIT IV	9 Hours
Comparative analysis of the studied texts	

Suggested themes:

Autobiography, Travel and Migration, Diversity and Unity in Multicultural Societies, Narrative Spaces, Popular Fiction, Literature and history, Urban spaces and cityscapes, India in other Literature, Experimental Literature, Imaginary Homelands, Life Writing, Places in Literature, Literary Islands, Corporeality, or other similar themes. The theme will be announced at the beginning of the academic year.

Suggested Readings:

1. Alberto Asor Rosa (ed.): *Letteratura Italiana*, Einaudi: Turin, 1982-1986, Vol. I-VI.
2. Alberto Asor Rosa, *Sintesi di storia della letteratura italiana*, Firenze, La Nuova Italia, 1986.
3. Alberto Asor Rosa. *Storia della letteratura italiana III*. Torino: Einaudi, 2009.
4. Andrea Battistini (a cura di), *Storia della letteratura italiana*, 6 volumi, 2005, il Mulino, Bologna
5. Antonio Piromalli, *Storia della letteratura italiana*, 2^a ed., Cassino, Garigliano, 1994.
6. Benedetto Croce, *La letteratura italiana per saggi storicamente disposti*, Bari, Laterza, 1960 [1956].
7. Benedetto Croce: *Breviario d'estetica*, Laterza: Bari 1912.
8. Dionisotti: *Geografia e Storia della letteratura italiana*, Einaudi: Turin.
9. Cantimori: 'La periodizzazione dell'età del Rinascimento', in *Studi di Storia*, Einaudi: Turin.
10. Emilio Cecchi e Natalino Sapegno, *Storia della letteratura italiana*, Milano, Garzanti, 1969 [1965].
11. Mariani, F. Gnerre, R. Mordenti, *Le Forme Letteratura Nella Storia*, SEI, Turin, 1990, Vol. I.

12. Folena: *L'Italiano in Europa*, Einaudi: Turin.
 13. G. Procacci: *Storia degli italiani*, Laterza: Bari, 1991.
 14. Luigi Russo, *Compendio storico della letteratura italiana*, Messina-Firenze, D'Anna, 1961.
 15. Mazzacurati: *Il Rinascimento dei moderni*, Il Mulino: Bologna.
 16. Michele Colucci, *Storia dell'immigrazione straniera in Italia*. Dal 1945 ai giorni nostri, Carocci.
 17. S. Timapanaro: *Classicismo e Illuminismo nell'Ottocento italiano*, Nistri: Pisa.
 18. Bennett, Andrew, and Nicholas Royle. *An Introduction to Literature, Criticism and Theory*. Harlow: Pearson Education Limited. 2009
 19. Auerback: *Mimesis*, Vol. 2, Einaudi: Turin 1956.
 20. Waugh, Patricia. *Literary Theory and Criticism: An Oxford Guide*. Oxford: OUP, 2006.
- Readings would be suggested by the Department on the basis of the theme chosen.
Additional material may be provided by the Department.

Evaluation: The Internal assessment consists of marks secured in class tests, assignments/presentations and attendance. The Continuous assessment will comprise of tutorials and attendance. Some of the activities that may be done as component of tutorials are as follows:

- Assignments/Presentations.
- Literature review
- Book review
- Project activity (group)
- Research cum presentation
- Term Paper writing
- Group discussion

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

SBC 8: Designing and Conducting Surveys

Credit Distribution, Eligibility and Pre-requisites of the Course

Course Title & Code	Credits	Credit Distribution of the Course			Eligibility Criteria	Prerequisite of the Course
		Lecture	Tutorial	Practical/ Practice		
Designing and Conducting Surveys	02	01	0	01	As per the admission criteria	B2 Level in Italian

Learning Objectives:

- Familiarising students with basic techniques of data collection and surveys
- Enabling students to design sample sizes and effective survey questions
- Familiarising students with basic methodologies and tools for analysis and interpretation of data

Familiarising students with basic software and IT Tools for data collection analysis and interpretation	
Learning Outcomes: At the end of the semester, students: - will be able to define goals, target audience and survey methods. - Will be able to make ethical decisions related to anonymity and consent of the participants. - will be able to design questionnaires to conduct effective surveys. - will be able to use various software and online platforms designed for data collection - will learn how to analyse and interpret data - will learn to present the survey findings in the form of a detailed report.	
Syllabus:	
UNIT I:	7 hours
Understanding Survey Research Fundamentals Defining Research Goals: Clearly articulating what one wants to achieve with the survey. Identifying Target Audience: Determining who one needs to survey and why. Choosing the Right Survey Method: Understanding different types of surveys (online, paper, etc.) and their suitability. Sampling Techniques: Learning about probability and non-probability sampling methods. Ethical Considerations: Understanding issues related to privacy, anonymity, and informed consent.	
UNIT II:	8 hours
Designing Effective Survey Questions Question Types: Learning about open-ended, closed-ended, and multiple-choice questions and when to use them. Question Wording: Learning how to avoid bias, ambiguity, and leading questions. Question Sequencing: Understanding how to organize questions logically and effectively. Visual Aids: Learning how to use visuals to improve clarity and engagement.	
Practical Component	30 hours
Distributing and Collecting Data Choosing the Right Platform: Exploring different survey software and online platforms like Qualtrics, SurveyMonkey, and Google Forms. Pilot Testing: Learning how to test your survey before deploying it to a larger audience. Data Collection Methods: Understanding how to distribute surveys via email, social media, or other channels. Response Rate Optimization: Learning how to increase participation and reduce bias. Data Cleaning: Learning how to identify and correct errors in your data.	
Analyzing and Interpreting Survey Results Statistical Analysis: Understanding basic statistical concepts and how to analyze survey data. Data Visualization: Learning how to present the findings in a clear and concise manner. Drawing Conclusions: Understanding how to interpret the findings and draw meaningful conclusions.	
Writing a Survey Report Structuring the Report: Learning how to organize your findings in a logical and coherent manner. Presenting Data: Understanding how to present your findings in tables, charts, and graphs. Interpreting Results: Learning how to explain your findings in a clear and concise manner. Making Recommendations: Learning how to use your findings to make informed decisions.	

Suggested Readings:

1. Maria C Pitrone, *Il sondaggio*, Milano, F. Angeli, 1984.
2. Pier Paolo Ottonello, *Sondaggi nella contemporaneità*, Marsilio, Venezia, 2012.
3. Alwin, D. F. (2007). *Margins of error: A study of reliability in survey measurement*. Hoboken, Wiley
4. Louis M. Rea, Richard A. Parker, *Designing and Conducting Survey Research: A Comprehensive Guide*, 4th Edition, Jossey-Bass, 2014.
5. Louis M. Rea, Richard A. Parker, *Designing and Conducting Survey Research: A Comprehensive Guide*, 4th Edition, Jossey-Bass, 2014.
6. Saris, W. E. and Gallhofer, I. N. (2014). *Design, evaluation and analysis of questionnaires for survey research*. Second Edition. Hoboken, Wiley.
7. Saris, W. E. and Revilla, M. (2016). *Correction for measurement errors in survey research: necessary and possible*. *Social Indicators Research*. First published online: 17 June 2015.

Additional material may be provided by the Department.

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

SBC 9: Research Tools in Italian Studies

Credit Distribution, Eligibility and Pre-requisites of the Course

Course Title & Code	Credits	Credit Distribution of the Course			Eligibility Criteria	Prerequisite of the Course
		Lecture	Tutorial	Practical/ Practice		
Advanced Research Tools in Italian Studies	02	01	0	01	As per the admission criteria	B2 Level in Italian

Learning Objectives:

- To introduce students to advanced bibliographical, archival, and digital research tools relevant to Italian studies.
- To train students in corpus building, digital text analysis, and data visualization for literary and cultural research.
- To develop skills in using specialized databases, reference management systems, and digital archives.
- To prepare students for independent, interdisciplinary, and technology-enhanced research projects.

Learning Outcomes:

At the end of the semester, students:

- will be able to identify and use specialized bibliographic and archival resources in Italian studies.

• will be able to apply digital humanities tools (text mining, mapping, visualization) to literary and cultural materials. • will be able to manage bibliographies and citations with reference management software (Zotero, EndNote, Mendeley). • will be able to design and present a mini digital research project integrating advanced tools. • will be able to critically evaluate the epistemological and ethical implications of digital research in the humanities.	
Syllabus:	
UNIT I	7 hours
Bibliographical and Archival Research Tools • Advanced bibliographic databases: MLA International Bibliography, Cairn.info, Persée, Gallica (BnF). • Archives and digital repositories for Italian studies. • Reference management systems (Zotero, EndNote, Mendeley). • Research ethics and citation practices.	
UNIT II	8 hours
Digital Humanities and Analytical Tools (Theoretical) • Introduction to Digital Humanities in Italian contexts. • Text encoding (TEI), corpus linguistics, and distant reading. • Tools for text analysis (Voyant Tools, AntConc), mapping (Palladio, ArcGIS), and visualization (Gephi). • Case studies: digital editions of Italian texts, Italophone cultural heritage projects.	
Practical Component	30 hours
• Hands-on training in bibliographic databases (MLA, Cairn, Persée, Gallica). • Building and managing a digital corpus of Italian/Italophone texts. • Using Zotero/EndNote for annotated bibliographies. • Applying text analysis and visualization tools to a selected corpus. • Final project: mini digital research portfolio (annotated bibliography + corpus analysis + visualization).	
Suggested Readings: 1. Dario Antiseri, <i>Introduzione alla metodologia della ricerca</i>, Rubbettino Editore 2005. 2. Domenichelli, Mario, <i>Lo scriba e l'oblio: Letteratura e storia: teoria e critica delle rappresentazioni nell'epoca borghese</i>, Edizione ETS, Pisa, 2011. 3. Eco, Umberto. <i>Come si fa una tesi di laurea (How to Write a Thesis)</i>. Cambridge, MA: MIT Press, 2015 (orig. 1977). 4. Segre, Cesare: <i>Avviamento all'analisi del testo letterario</i>, Einaudi, Torino, 1985. 5. Topolski J., <i>Narrare la storia. Nuovi principi di metodologia storica</i>, Milano, 1997 Bruno Mondadori. 6. Booth, Wayne C., Gregory G. Colomb, and Joseph M. Williams. <i>The Craft of Research</i>. 4th ed. Chicago: University of Chicago Press, 2016. 7. Brian Paltridge and Sue Starfield, <i>Thesis and Dissertation Writing in a Second Language</i>, Routledge, 2007. 8. Creswell J., <i>Research Design: Qualitative, Quantitative, and Mixed Methods Approaches</i>, Thousand Oaks, California, (2003), Sage Publications 9. Gibaldi, Joseph. <i>MLA Handbook for Writers of Research Papers</i>. 9th ed. New York: MLA, 2021. 10. Moretti, Franco. <i>Distant Reading</i>. London: Verso, 2013. 11. Patton M.Q., <i>Qualitative research & evaluation methods</i> (3rd edition), Thousand Oaks, California: (2002), Sage Publications. 12. Pierazzo, Elena. <i>Digital Scholarly Editing: Theories and Practices</i>. Farnham: Ashgate, 2015.	

13. Raman Selden, Peter Widdowson Peter Brooker, *A Reader's Guide to Contemporary Literary Theory*, Pearson Education Limited, 2005 (fifth edition).
14. Rockwell, Geoffrey, and Stéfan Sinclair. *Hermeneutica: Computer-Assisted Interpretation in the Humanities*. Cambridge, MA: MIT Press, 2016.
15. Schreibman, Susan, Ray Siemens, and John Unsworth (eds.). *A New Companion to Digital Humanities*. 2nd ed. Oxford: Wiley-Blackwell, 2016.
16. Svensson, Patrik. *Big Digital Humanities: Imagining a Meeting Place for the Humanities and the Digital*. Ann Arbor: University of Michigan Press, 2016.
17. Terras, Melissa. *Digitisation and Digital Resources in the Humanities*. London: Routledge, 2011.
18. Turabian, Kate L. *A Manual for Writers of Research Papers, Theses, and Dissertations*. 9th ed. Chicago: University of Chicago Press, 2018.

Additional material may be provided by the Department.

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

SBC 10: Introduction to audio-visual translation

Credit Distribution, Eligibility and Pre-requisites of the Course

Course Title & Code	Credits	Credit Distribution of the Course			Eligibility Criteria	Prerequisite of the Course
		Lecture	Tutorial	Practical/ Practice		
Introduction to audio-visual translation	02	01	0	01	As per the admission criteria	B2 Level in Italian

Learning Objectives:

- To introduce students to the principles and practices of audiovisual translation (AVT) with a focus on dubbing and subtitling in Italian.
- To familiarize students with the linguistic, cultural, and technical constraints of dubbing and subtitling.
- To develop practical skills in script adaptation, timing, synchronization, and subtitling software.
- To encourage critical reflection on the cultural, ethical, and professional dimensions of AVT.

Learning Outcomes:

At the end of the semester, students:

- will be able to demonstrate knowledge of theoretical frameworks in audiovisual translation.
- will be able to identify and analyse the linguistic, cultural, and technical challenges of dubbing and subtitling in Italian.
- will be able to use specialized tools (e.g., Subtitle Workshop, Aegisub) to produce subtitles and dubbed scripts.
- will be able to adapt dialogues for dubbing while respecting lip-sync, rhythm, and register.

• will be able to critically evaluate professional dubbing and subtitling practices in Italophone contexts.	
Syllabus:	
UNIT I	8 hours
Theoretical Foundations of Audiovisual Translation • History and development of dubbing and subtitling in Italy and Italophone countries. • Key concepts: synchronization, equivalence, domestication vs. foreignization. • Cultural transfer and censorship in AVT.	
UNIT II	7 hours
Linguistic and Technical Aspects • Constraints of subtitling: space, time, segmentation, readability. • Constraints of dubbing: lip-sync, isochrony, kinaesthetic synchrony. • Register, tone, and cultural adaptation in Italian. • Professional standards and ethics in AVT.	
Practical	30 hours
- Hands-on training with subtitling software (Aegisub, Subtitle Workshop). - Creating subtitles for short Italian films or TV excerpts. - Dubbing workshop: adapting scripts, recording voices, and synchronizing with visuals. - peer review and critique of student projects. - Final project: produce a subtitled and dubbed version of a short audiovisual extract in Italian.	
Suggested Readings: 1. Baccolini R., R. M. Bollettieri Bosinelli, L. Gavioli (a cura di), <i>Il doppiaggio. Trasposizioni linguistiche e culturali</i>, Bologna, Clueb, 1994. 2. Bollettieri Bosinelli R. M. et al., <i>La traduzione multimediale: quale traduzione per quale testo?</i>, Bologna, CLUEB, 2000. 3. Bollettieri Bosinelli R.M. (a cura di), <i>Traduzione multimediale per il cinema, la televisione, la scena</i>, Atti del convegno internazionale Forlì 26-28 ottobre 1995, Bologna, CLUEB, 1996. 4. Bruti S., <i>La Cortesia. Aspetti culturali e problemi traduttivi</i>, Pisa, Pisa University Press, 2013. 5. Diadori P., <i>Doppiaggio, sottotitoli e fenomeni di code-switching e code-mixing: la traduzione dei testi mistilingui</i>, in «Italice», vol. 80, n. 4, 2003, pp. 531-541. 6. Elisa Perego, <i>La traduzione audiovisiva</i>, Carocci, Roma, 2005. 7. Anderman G., Rogers M., <i>Translation Today: Trends and perspectives</i>, Clevedon, Multilingual Matters, 2003. 8. Armstrong, Nigel, and Federico M. Federici. <i>Translating Voices, Translating Regions</i>. Rome: Aracne, 2006. 9. Baker, Mona. <i>Translation and Conflict: A Narrative Account</i>. London: Routledge, 2006 (for cultural/ethical dimensions). 10. Baldry, Anthony and Paul J. Thibault. <i>Multimodal Transcription and Text Analysis</i>, London & Oakville: Equinox, 2006. 11. Biscio M., Incalcaterra McLoughlin L., M. A. Mhainnin M. A. (eds), <i>Audiovisual Translation. Subtitles and Subtitling, Theory and Practice</i>, Bern, Peter Lang, 2011, pp. 19-54. 12. Bogucki, Łukasz, and Mikołaj Deckert (eds.). <i>The Palgrave Handbook of Audiovisual Translation and Media Accessibility</i>. London: Palgrave Macmillan, 2020. 13. Chaume, Frederic. <i>Audiovisual Translation: Dubbing</i>. London: Routledge, 2020. 14. Chaume, Frederic. <i>Audiovisual Translation: Research and Practice</i>. London: Routledge, 2012. 15. Diaz Cintas, Jorge. <i>New Trends in Audiovisual Translation</i>. Bristol/Buffalo/Toronto: Multilingual Matters. 2009. 16. Díaz-Cintas, Jorge, and Aline Remael. <i>Audiovisual Translation: Subtitling</i>. 2nd ed. London: Routledge, 2021.	

17. Díaz-Cintas, Jorge, and Gunilla Anderman (eds.). *Audiovisual Translation: Language Transfer on Screen*. London: Palgrave Macmillan, 2009.
 18. Drucker, Johanna. *Graphesis: Visual Forms of Knowledge Production*. Cambridge, MA: Harvard University Press, 2014.
 19. González, Luis Pérez. “Audiovisual Translation”, in Baker, Mona and Gabriela Saldanha (eds.), *Routledge Encyclopedia of Translation Studies*, London, 2009, p. 13.
 20. Isabel, Ana; Bartolomé, Hernández; Cabrera, Gustavo Mendiluce (2005). “New Trends in Audiovisual Translation: The Latest Challenging Modes”. *Miscelánea*. 31: 89–104.
 21. Pavlović, Nataša (2004). “Addressing Power and Solidarity in TV Subtitling”. *Across Languages and Cultures*. 5 (2): 211–232.
 22. Pérez-González, Luis. *Audiovisual Translation: Theories, Methods and Issues*. London: Routledge, 2014.
 23. Remael, Aline, and Josélia Neves (eds.). *Audiovisual Translation: Taking Stock*. Amsterdam: John Benjamins, 2022.
 24. Taylor, Christopher J. (2003). “Multimodal Transcription in the Analysis, Translation and Subtitling of Italian Films”. *The Translator*. 9 (2): 191–205.
- Additional material may be provided by the Department.

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

I

**MASTER OF ARTS
(ITALIAN STUDIES)**

**COURSES FOR TWO-YEAR PG (ITALIAN STUDIES) PROGRAMME (BASED ON
NEP-2020)**

Semester III and IV

Structure 2 (Level 6.5): PG Curricular Structure with Coursework + Research



**DEPARTMENT OF GERMANIC & ROMANCE STUDIES
FACULTY OF ARTS
UNIVERSITY OF DELHI
DELHI-110007**

**W.E.F FROM JULY 2025 AS PER PGCF
BASED ON NEP-2020**

Courses for Two-Year PG (Italian Studies) Programme

2nd Year (Semesters 3 & 4) of PG curricular structure for 2-year PG Programmes

Syllabus for Semester III & IV for 2-year PG Programme with Coursework + Research

2. Structure 2 (Level 6.5): PG Curricular Structure with Coursework + Research

Semesters III & IV Total: 22 Credits

Programme Eligibility

B.A (Hons.) in Italian

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

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

Semester I / III

Credit 22

Discipline Specific Course (DSC): Credits 8

Course Title	Credits
DSC-7: Perspectives in Theory and Criticism	4
DSC-8: Engaging with Themes in Italian Literature-2	4

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

Course Title	Credits
DSE 14 - Literature and Migration	4
DSE 15 - New Literary Genres	4
DSE 16 - Travel Writing	4
DSE 17 - Exploring History and Memory through Italian Literature	4
DSE 18 - Introduction to Literary Translation	4
DSE 19 - Research Methodology	4

Dissertation/Academic Project/ Entrepreneurship- Credits 6

Semester II/ IV

Credit 22

Discipline Specific Course (DSC): Credits 8

Course Title	Credits
DSC-9: Evolution of a Genre: Theatre	4
DSC-10: Evolution of a Genre: Poetry	4

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

Course Title	Credits
DSE 20 - Methodology of Teaching Italian as a Foreign Language: Theory and Practice-2	4
DSE 21 - Introduction to Technical and Scientific Translation	4
DSE 22 - Engaging with 21 st Century Italian Literature	4

DSE 23 - Popular genres in Italian Literature	4
DSE 24 - Advanced Thematic Studies in Italian Literature	4

Dissertation/Academic Project/ Entrepreneurship- Credits 6

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Semester I/III**Credits 22****DSC-7: Perspectives in Theory & Criticism****Credit Distribution, Eligibility and Pre-requisites of the Course**

Course Title & Code	Credits	Credit Distribution of the Course			Eligibility Criteria	Prerequisite of the Course
		Lecture	Tutorial	Practical/ Practice		
Perspectives in Theory & Criticism	04	3	1	0	As per the admission criteria	B2 Level in Italian

Learning Objectives:

- To introduce students to the major schools of literary theory and criticism from antiquity to the present.
- To develop critical skills for analyzing texts through multiple theoretical frameworks.
- To situate literary theory within broader intellectual, cultural, and historical contexts.
- To encourage comparative and interdisciplinary approaches to literature.

Learning Outcomes:

At the end of the semester, students:

- will be able to demonstrate knowledge of key theoretical movements and thinkers in literary criticism.
- will be able to apply theoretical frameworks (structuralist, poststructuralist, feminist, postcolonial, etc.) to literary texts.
- will be able to critically evaluate the strengths and limitations of different critical perspectives.
- Will be able to engage with primary theoretical texts and secondary scholarship in a scholarly manner.
- Will be able to produce advanced research essays that integrate theory and textual analysis.

Syllabus:

UNIT I	9 hours
Introduction: Definitions of literary and cultural theory Difference between Theory and Criticism A historical overview of literary theory: from the Greek and Roman origins to Romantic aesthetics: imagination, genius, and subjectivity, as well as Realism and the rise of historical/philological criticism.	
UNIT II	12 hours
Emergence of Critical Theory: -Socio-historical Criticism and commentary -Freud, Lacan, and psychoanalytic criticism. -Feminist interventions: gender, language, and representation.	
UNIT III	12 hours
Structuralism and Poststructuralism	

-Saussurean linguistics and structuralist narratology. -Derrida, deconstruction, and the critique of logocentrism. -Barthes and the “death of the author.” -Foucault’s Order of Discourse	
UNIT IV	12 hours
-Postcolonial critique: hybridity, subalternity, empire. -Decoloniality -Cultural studies: popular culture, identity, and power. -Ecocriticism and new directions in theory.	
Suggested Readings: 1. Adamo Sergia, <i>Culture planetarie: Prospettive e limiti della teoria e della critica culturale</i>, Meltemi Editore, 2007. 2. Daniele Monticelli, <i>Testo e metodo. Prospettive teoriche sulla letteratura italiana</i>, Tallinn University Press, Tallinn, 2011. 3. Giuseppe Molinari (a cura di), Matteo Settura (a cura di) <i>Teoria critica. Nuove prospettive. A un secolo dalla fondazione dell’istituto per la ricerca sociale di Francoforte</i>, Mimesis, 2025. 4. Riccardo Migliari, Marco Fasolo, <i>Prospettiva. Teoria e applicazioni</i>, Hoepli, 2022. 5. Romano Luperini, <i>Tramonto e resistenza della critica</i>, Quodlibet Studio, 2013. 6. Vando Borghi, <i>Scienza e opinione pubblica: Una relazione da ridefinire: Alienazione, patologie del lavoro e risonanza: prospettive di teoria critica</i>, edited-book, Firenze University Press, 2024. 7. Aristotle. <i>Poetics</i>. Trans. Malcolm Heath. London: Penguin Classics, 1996. 8. Barthes, Roland. <i>Image-Music-Text</i>. Trans. Stephen Heath. New York: Hill and Wang, 1977. 9. Bhabha, Homi K. <i>The Location of Culture</i>. London: Routledge, 1994. 10. Coleridge, Samuel Taylor. <i>Biographia Literaria</i>. Ed. James Engell and W. Jackson Bate. Princeton: Princeton University Press, 1983. 11. Derrida, Jacques. <i>Of Grammatology</i>. Trans. Gayatri Chakravorty Spivak. Baltimore: Johns Hopkins University Press, 1976. 12. Eagleton, Terry. <i>Literary Theory: An Introduction</i>. 2nd ed. Minneapolis: University of Minnesota Press, 1996. 13. Freud, Sigmund. <i>The Interpretation of Dreams</i>. Trans. James Strachey. New York: Basic Books, 2010 (original 1900). 14. Horace. <i>Ars Poetica</i>. In <i>Classical Literary Criticism</i>. Trans. D.A. Russell and M. Winterbottom. Oxford: Oxford University Press, 1989. 15. Lacan, Jacques. <i>Écrits: A Selection</i>. Trans. Alan Sheridan. New York: Norton, 1977. 16. Longinus. <i>On the Sublime</i>. Trans. W.H. Fyfe. Cambridge, MA: Harvard University Press (Loeb Classical Library), 1995. 17. Said, Edward. <i>Orientalism</i>. New York: Pantheon, 1978. 18. Sainte-Beuve, Charles-Augustin. <i>Causeries du lundi</i>. Paris: Garnier, 1851–62 (selections). 19. Saussure, Ferdinand de. <i>Course in General Linguistics</i>. Trans. Wade Baskin. New York: McGraw-Hill, 1966. 20. Selden, Raman, Peter Widdowson, and Peter Brooker. <i>A Reader’s Guide to Contemporary Literary Theory</i>. 5th ed. London: Routledge, 2005. 21. Showalter, Elaine. <i>A Literature of Their Own: British Women Novelists from Brontë to Lessing</i>. Princeton: Princeton University Press, 1977. 22. Spivak, Gayatri Chakravorty. <i>In Other Worlds: Essays in Cultural Politics</i>. New York: Routledge, 1987. 23. Waugh, Patricia (ed.). <i>Literary Theory and Criticism: An Oxford Guide</i>. Oxford: Oxford University Press, 2006. 24. Williams, Raymond. <i>Marxism and Literature</i>. Oxford: Oxford University Press, 1977.	

25. Wordsworth, William. *Preface to Lyrical Ballads* (1802). In *Wordsworth's Literary Criticism*. Ed. W.J.B. Owen. London: Routledge, 1974.

Additional material will be provided by the Department.

Evaluation: The Internal assessment consists of marks secured in class tests, assignments/presentations and attendance. The Continuous assessment will comprise of tutorials and attendance. Some of the activities that may be done as component of tutorials are as follows:

- Assignments/Presentations.
- Literature review
- Book review
- Project activity (group)
- Research cum presentation
- Term Paper writing
- Group discussion

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

DSC-8: Engaging with Themes in Italian Literature-2

Credit Distribution, Eligibility and Pre-requisites of the Course

Course Title & Code	Credits	Credit Distribution of the Course			Eligibility Criteria	Prerequisite of the Course
		Lecture	Tutorial	Practical/ Practice		
Engaging with Themes in Italian Literature-2	04	3	1	0	As per the admission criteria	B2 Level in Italian

Learning Objectives:

- To study of a particular theme along with the narrative and cultural and literary strategies involved. A new theme is chosen every year.
- To develop analytical skills to study a literary theme.
- To develop the capacity to distinguish between theme and motif in Literature.
- To develop an understanding of critical issues related to the chosen theme.

Learning Outcomes:

At the end of the semester, students:

- will be able to understand the theme along with the narrative, cultural and literary strategies involved.
- will be able to critically engage with various aspects involved to analyse the theme.
- will be able to analyse a variety of narrative and generic techniques to represent the same theme.

Syllabus:

UNIT I

12 Hours

- Study of the theoretical questions related to the theme

UNIT II	12 Hours
Study and analysis of literary texts that are based on the theme	
UNIT III	12 Hours
Study of the formal devices deployed to depict the theme	
UNIT IV	9 Hours
Comparative analysis of the studied texts	
Suggested themes: Autobiography, Travel and Migration, Diversity and Unity in Multicultural Societies, Narrative Spaces, Popular Fiction, Literature and history, Urban spaces and cityscapes, India in other Literature, Experimental Literature, Imaginary Homelands, Life Writing, Places in Literature, Literary Islands, Corporeality, or other similar themes. The theme will be announced at the beginning of the academic year. Suggested Readings: 1. Alberto Asor Rosa (ed.): <i>Letteratura Italiana</i>, Einaudi: Turin, 1982-1986, Vol. I-VI. 2. Alberto Asor Rosa, <i>Sintesi di storia della letteratura italiana</i>, Firenze, La Nuova Italia, 1986. 3. Andrea Battistini (a cura di), <i>Storia della letteratura italiana</i>, 6 volumi, 2005, il Mulino, Bologna 4. Antonio Piromalli, <i>Storia della letteratura italiana</i>, 2^a ed., Cassino, Garigliano, 1994. 5. Benedetto Croce, <i>La letteratura italiana per saggi storicamente disposti</i>, Bari, Laterza, 1960 [1956]. 6. Benedetto Croce: <i>Breviario d'estetica</i>, Laterza: Bari 1912. 7. Bertini, M.; Cavaglià, G.; Chiaroni, A.; Gigli Ferreccio, G.; Giubertoni, A.; Mancinelli, A. (1985). <i>Autocoscienza e autoinganno. Saggi sul romanzo di formazione</i>. Napoli: Liguori Editore. 8. C. Dionisotti: <i>Geografia e Storia della letteratura italiana</i>, Einaudi: Turin. 9. D. Cantimori: 'La periodizzazione dell'età del Rinascimento', in <i>Studi di Storia</i>, Einaudi: Turin. 10. Emilio Cecchi e Natalino Sapegno, <i>Storia della letteratura italiana</i>, Milano, Garzanti, 1969 [1965]. 11. F. Mariani, F. Gnerre, R. Mordenti, <i>Le Forme Letteratura Nella Storia</i>, SEI, Turin, 1990, Vol. I. 12. G. Folena: <i>L'Italiano in Europa</i>, Einaudi: Turin. 13. G. Procacci: <i>Storia degli italiani</i>, Laterza: Bari, 1991. 14. Luigi Russo, <i>Compendio storico della letteratura italiana</i>, Messina-Firenze, D'Anna, 1961. 15. Mazzacurati: <i>Il Rinascimento dei moderni</i>, Il Mulino: Bologna. 16. S. Timapanaro: <i>Classicismo e Illuminismo nell'Ottocento italiano</i>, Nistri: Pisa. 17. Bennett, Andrew, and Nicholas Royle. <i>An Introduction to Literature, Criticism and Theory</i>. Harlow: Pearson Education Limited. 2009 18. E. Auerback: <i>Mimesis</i>, Vol. 2, Einaudi: Turin 1956. 19. Waugh, Patricia. <i>Literary Theory and Criticism: An Oxford Guide</i>. Oxford: OUP, 2006 Readings would be suggested by the Department on the basis of the theme chosen. Additional material may be provided by the Department. Evaluation: The Internal assessment consists of marks secured in class tests, assignments/ presentations and attendance. The Continuous assessment will comprise of tutorials and attendance. Some of the activities that may be done as component of tutorials are as follows: - Assignments/Presentations. - Literature review - Book review - Project activity (group) - Research cum presentation - Term Paper writing	

- Group discussion

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

DSE 14: Literature and Migration

Credit Distribution, Eligibility and Pre-requisites of the Course

Course Title & Code	Credits	Credit Distribution of the Course			Eligibility Criteria	Prerequisite of the Course
		Lecture	Tutorial	Practical/ Practice		
Literature and Migration	04	3	1	0	As per the admission criteria	B2 Level in Italian

Learning Objectives:

- To explore the literary representations of migration, exile, and displacement in Italian contexts.
- To analyse how literature reflects and critiques historical, cultural, and political experiences of migration.
- To examine the intersections of identity, memory, language, and belonging in migrant narratives.
- To engage with theoretical frameworks (postcolonialism, diaspora studies, transnationalism) in relation to literary texts.

Learning Outcomes:

At the end of the semester, students:

- will be able to identify and critically analyse major Italian texts dealing with migration and displacement.
- will be able to apply theoretical perspectives (postcolonial, feminist, diasporic) to literary works.
- will be able to understand the historical and socio-political contexts of migration in Italian and Italoophone diasporic regions (US, Canada, Argentina, Brazil, Australia etc.).

Syllabus:

UNIT I	9 hours
Theoretical Frameworks of Migration and Displacement - Concepts: exile, diaspora, hybridity, transculturalism. - Migration as a literary theme: memory, identity, and belonging.	
UNIT II	10 hours
Colonial and Postcolonial Displacements - Migration in colonial and postcolonial contexts. - Representations of forced displacement, exile, and cultural alienation.	
UNIT III	14 hours
Identity, marginalization, and cultural hybridity.	

- Migration, exile, and displacement in the context of US, Canada, Argentina, Brazil, Australia. - The role of memory, trauma, and cultural survival. Writings from the Italophone regions.	
UNIT IV	11 Hours
Contemporary Perspectives and Transnational Identities - Migration in the 21st century: globalization, exile, and refugee crises. - Literature of second-generation immigrants and transnational identities.	
Suggested Readings: 1. Asher Colombo, Giuseppe Sciortino, <i>Gli immigrati in Italia</i>, Il Mulino. 2. Asher Colombo, Giuseppe Sciortino, <i>Stranieri in Italia. Un'immigrazione normale</i>, Il Mulino. 3. Asor Rosa, Alberto. <i>Storia della letteratura italiana III</i>. Torino: Einaudi, 2009. 4. Barbuli, C. (2010). <i>Scrittrici migranti: la lingua, il caos, una stella</i>. ETS, Pisa. 5. Enrico Pugliese, <i>L'Italia tra migrazioni internazionali e migrazioni interne</i>, Mulino 6. Gnisci, Armando (1998a). <i>La letteratura italiana della migrazione</i>. Torino: Lilit. 7. Gnisci, Armando (2003). <i>Creolizzare l'Europa. Letteratura e migrazione</i>. Roma: Meltemi. 8. Livi Bacci, Massimo (2019). <i>In cammino: Breve storia delle migrazioni</i>. Bologna: il Mulino. 9. Michele Colucci, <i>Storia dell'immigrazione straniera in Italia</i>. Dal 1945 ai giorni nostri, Carocci. 10. Bhabha, Homi K. <i>The Location of Culture</i>. London: Routledge, 1994. 11. Clifford, James. <i>Routes: Travel and Translation in the Late Twentieth Century</i>. Cambridge, MA: Harvard University Press, 1997. 12. Hall, Stuart. <i>Cultural Identity and Diaspora</i>. In <i>Colonial Discourse and Post-Colonial Theory: A Reader</i>, eds. Patrick Williams and Laura Chrisman. London: Harvester Wheatsheaf, 1994, pp. 392–403. 13. Lionnet, Françoise. <i>Postcolonial Representations: Women, Literature, Identity</i>. Ithaca: Cornell University Press, 1995. 14. Lombardi-Diop, Cristina; Romeo Caterina (eds.) (2012). <i>Postcolonial Italy. Challenging National Homogeneity</i>. New York: Palgrave Macmillan. 15. Orton, Marie; Parati, Graziella (eds.) (2007). <i>Multicultural Literature in Contemporary Italy</i>. Madison-Teaneck: Farleigh Dickinson University Press. 16. Rutherford, Jonathan (ed.). <i>Identity: Community, Culture, Difference</i>. London: Lawrence & Wishart, 1990. Additional material may be provided by the Department.	
Evaluation: The Internal assessment consists of marks secured in class tests, assignments/presentations and attendance. The Continuous assessment will comprise of tutorials and attendance. Some of the activities that may be done as component of tutorials are as follows: • Assignments/Presentations. • Literature review • Book review • Project activity (group) • Research cum presentation • Term Paper writing • Group discussion Note: Examination scheme and mode shall be as prescribed by the Examination Branch, University of Delhi, from time to time.	

Credit Distribution, Eligibility and Pre-requisites of the Course

Course Title & Code	Credits	Credit Distribution of the Course			Eligibility Criteria	Prerequisite of the Course
		Lecture	Tutorial	Practical/ Practice		
New Literary Genres	04	3	1	0	As per the admission criteria	B2 Level in Italian

Learning Objectives:

- To introduce students to emerging and hybrid literary genres in contemporary Italian literature.
- To analyse how new genres, reflect cultural, political, and technological transformations.
- To explore the intersections of literature with visual culture, digital media, and performance.
- To situate new genres within broader debates on postmodernism, globalization, and identity.
- To develop critical tools for analysing brevity, fragmentation, and multimodality in literature.

Learning Outcomes:

At the end of the semester, students:

- will be able to identify and critically analyse new and hybrid genres in Italian writing, such as autofiction, flash narratives, microstories, testimonial writing, and graphic novels.
- will be able to understand the socio-cultural and historical contexts that gave rise to these genres.
- will be able to apply theoretical frameworks (postmodernism, postcolonialism, media and cultural studies) to contemporary texts.
- will be able to produce research essays and presentations that demonstrate advanced critical engagement with new literary forms.

Syllabus:

UNIT I	12 hours
Autofiction and Life-Writing - The rise of autofiction in late 20th-century Italian literature. - Blurring boundaries between autobiography, fiction, and testimony. - Memory, subjectivity, and self-narration. Testimonial and Post-Genocide Writing - Literature as witness: trauma, memory, and testimony.	
UNIT II	12 hours
Fotoromanzi/Graphic Novels and Visual Narratives - The rise of the comics and graphic novels (bande dessinée) and graphic memoirs. - Visual storytelling as a new literary form.	
UNIT III	12 hours
Flash Narratives and Microstories - Fragmentation, ellipsis, and the poetics of the instant. - Microfiction as a response to digital culture and globalization.	
UNIT IV	9 hours

Digital and Experimental Genres

- Literature in the digital age: blogs, hypertext, and multimedia narratives.
- Performance, slam poetry, and spoken word in Italian/Italophone contexts.

Suggested Readings:

1. (Formato Kindle), Transeuropa Edizioni, Massa Italy, 2015.
2. Bertini, M.; Cavaglià, G.; Chiaroni, A.; Gigli Ferreccio, G.; Giubertoni, A.; Mancinelli, A. (1985). *Autocoscienza e autoinganno. Saggi sul romanzo di formazione*. Napoli: Liguori Editore.
3. Casadei, Alberto (2006). *Stile e tradizione nel romanzo italiano contemporaneo*. Bologna: Il Mulino.
4. Castellana, Riccardo (a cura di) (2025). *Biografia e autobiografia. Scritture di vita dall'antichità a oggi*. Roma: Carocci Editore.
5. Fiorella, Lucia (2020). *Oltre il patto autobiografico. Da Barthes a Coetzee*. Roma: Artemide.
6. Ginzburg, Natalia (1963). *Lessico familiare*. Torino: Einaudi.
7. Jean-Marie Schaeffer, *Che cos'è un genere letterario*, Parma, Pratiche, 1992.
8. Marchese, Lorenzo (2014). *L'io possibile. L'autofiction come paradosso del romanzo contemporaneo*. Massa: Transeuropa.
9. Mari, Michele (2013). *Di bestia in bestia*. Torino: Einaudi.
10. Mari, Michele (2017). *Leggenda privata*. Torino: Einaudi.
11. Mazzoni, Guido (2011). *Teoria del romanzo*. Bologna: Il Mulino.
12. Moretti, Franco (1999). *Il romanzo di formazione*. Torino: Biblioteca Einaudi.
13. Pietro Pelosi, *Teoria dei generi letterari e critica contemporanea*, Napoli, Federico & Ardia, 1992.
14. Valetino Cecchetti, *Generi della letteratura popolare*. Feuilletton, fascicoli, fotoromanzi in Italia, Tunue, Latina, Italy, 2011.
15. Barthes, Roland. *Mythologies*. Paris: Seuil, 1957.
16. Caribbean Miller, Christopher. *Nationalists and Nomads: Essays on Italophone African Literature and Culture*. Chicago: University of Chicago Press, 1998.
17. Hutcheon, Linda. *A Poetics of Postmodernism: History, Theory, Fiction*. New York: Routledge, 1988.
18. Jauffret, Régis. *Microfictions*. Paris: Gallimard, 2007.
19. Jones, Elizabeth H. (2010). *Autofiction: A Brief History of a Neologism*. In Richard Bradford (ed.), *Life Writing: Essays on Autobiography, Biography and Literature*, pp. 174–184. Houndmills: Palgrave Macmillan.
20. Kassabian, Anahid. *Ubiquitous Listening: Affect, Attention, and Distributed Subjectivity*. Berkeley: University of California Press, 2013 (for performance and media theory).
21. Lauro, Sarah. *The Transatlantic Zombie: Slavery, Rebellion, and Living Death*. New Brunswick: Rutgers University Press, 2015
22. Scaggs, John. *Crime Fiction*. London: Routledge, 2005 (theoretical overview).

Additional readings would be suggested by the Department on the basis of the authors selected.

Evaluation: The Internal assessment consists of marks secured in class tests, assignments/ presentations and attendance. The Continuous assessment will comprise of tutorials and attendance. Some of the activities that may be done as component of tutorials are as follows:

- Assignments/Presentations.
- Literature review
- Book review
- Project activity (group)
- Research cum presentation
- Term Paper writing

- Group discussion

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

DSE 16: Travel Writing

Credit Distribution, Eligibility and Pre-requisites of the Course

Course Title & Code	Credits	Credit Distribution of the Course			Eligibility Criteria	Prerequisite of the Course
		Lecture	Tutorial	Practical/ Practice		
Travel Writing	04	3	1	0	As per the admission criteria	B2 Level in Italian

Learning Objectives:

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

Learning Outcomes:

At the end of the semester, students:

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

Syllabus:

UNIT I

10 hours

Introduction to Travel Writing

- Defining travel writing: genre, hybridity, and narrative strategies.
- Historical overview: from medieval pilgrimage accounts to Enlightenment exploration.
- The role of travel writing in shaping European knowledge of the world.
- Key concepts: exoticism, alterity, ethnography, and narrative authority.

UNIT II	12 hours
Colonial Encounters and Representations - Travel writing as a tool of empire: mapping, cataloguing, and “othering.” - Representations of Africa, Asia, and the Caribbean in Italian colonial travelogues. - The tension between discovery and domination.	
UNIT III	11 hours
Italophone Rewritings and Postcolonial Perspectives - Italophone authors reclaiming the travel narrative. - Subverting colonial discourse: irony, resistance, and re-appropriation. - Travel as exile, migration, and return.	
UNIT IV	12 hours
Travel, Identity, and Self-Discovery - Travel as a metaphor for identity formation. - Gendered perspectives in travel writing. - The blurred line between autobiography, memoir, and travelogue. Travel writing in the age of tourism and mobility. - Ecocriticism and travel: landscapes, environment, and sustainability. - Digital travel narratives and blogs in Italian contexts.	
Suggested Readings: 1. Alberto Moravia, <i>Un'idea dell'India</i>, Bompiani, 1962. 2. Angelo de Gubernatis, <i>Storia dei viaggiatori Italiani nelle Indie Orientali</i>, 1883. 3. Arnaldo Cipolla, <i>Asia centrale sovietica contro India: viaggio in Turkestan ed Afganistan</i>, Est, 1930. 4. Carlo Formichi, <i>India e Indiani</i>, Alpes, 1927. 5. Carlo Levi, <i>Buongiorno, Oriente. Reportages dall'India e dalla Cina</i>, Donzelli, 2008. 6. Giorgio Manganelli, <i>Esperimento con l'India</i>, Adelphi, 1975. 7. Guido Gozzano, <i>Verso la cuna del mondo. Lettere dall'India</i>, 1917. 8. Guido Piovene, <i>Viaggio in Italia</i>, Bompiani, 1957. 9. Luciano Marrocu, <i>L'atlante della memoria</i>, Laterza, 2001. 10. Maria Enrica D'Agostini, <i>Letteratura di viaggio. Storie e prospettive di un genere letterario</i>, Guerini, e Associati, 2005. 11. Mario Appellius, <i>L'India</i>, Alpes, 1925. 12. Pier Paolo Pasolini, <i>L'odore dell'India</i>, Longanesi, 1962. 13. Sandra Petrignani, <i>L'ultima India</i>, Dalai, 1996. 14. Carl Thompson, <i>Travel Writing: The New Critical Idiom</i>, Routledge, 2011. 15. Carlo Pizzati, <i>An Italian Son-in-Law in India</i>, HarperCollins India, 2018. 16. Lionnet, Françoise. <i>Postcolonial Representations: Women, Literature, Identity</i>. Ithaca: Cornell University Press, 1995. 17. Loredana Polezzi, <i>Translating Travel. Contemporary Italian Travel Writing in English Translation</i>, Ashgate, 2001. 18. Pratt, Mary Louise. <i>Imperial Eyes: Travel Writing and Transculturation</i>. London: Routledge, 1992 (2nd ed. 2008). 19. Tim Youngs (ed.), <i>The Cambridge Companion to Travel Writing</i>, Cambridge University Press, 2013. Additional material will be provided by the Department.	
Evaluation: The Internal assessment consists of marks secured in class tests, assignments/ presentations and attendance. The Continuous assessment will comprise of tutorials and attendance. Some of the activities that may be done as component of tutorials are as follows: • Assignments/Presentations. • Literature review	

- Book review
- Project activity (group)
- Research cum presentation
- Term Paper writing
- Group discussion

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

DSE 17: Exploring History and Memory through Italian Literature

Credit Distribution, Eligibility and Pre-requisites of the Course

Course Title & Code	Credits	Credit Distribution of the Course			Eligibility Criteria	Prerequisite of the Course
		Lecture	Tutorial	Practical/ Practice		
Exploring History and Memory through Italian Literature	04	3	1	0	As per the admission criteria	B2 Level in Italian

Learning Objectives:

- To examine how Italian writers engage with history, memory, and trauma.
- To analyze literary strategies of remembrance, testimony, and rewriting of the past.
- To explore the intersections of personal memory, collective memory, and national history.
- To situate literary texts within broader debates on historiography, postcolonialism, New-historicism and cultural memory.

Learning Outcomes:

At the end of the semester, students:

- will be able to identify and critically analyse major Italian texts that address history and memory.
- will be able to apply theoretical frameworks (memory studies, postcolonial theory, trauma studies) to literary works.
- will be able to understand the role of literature in shaping cultural and collective memory.
- will be able to produce advanced research essays linking literary analysis with historical and theoretical perspectives.

Syllabus:

UNIT I	12 hours
Theoretical Frameworks of History and Memory - Concepts: site of memory (lieux de mémoire), collective memory, trauma, testimony. - Literature as a site of remembrance.	
UNIT II	12 hours
Italian Literature and Historical Memory - Representations of war, revolution, and national trauma. - Literature as witness to historical upheavals.	

Postcolonial Memory in Italian Literature - Colonialism, decolonization, and rewriting history. - Memory of slavery, empire, and cultural displacement.	
UNIT III	12 hours
Memory, Trauma, and Testimony in Italy - Literature of genocide, exile, and survival. - Testimonial writing and the ethics of memory.	
UNIT IV	9 hours
Contemporary Perspectives on History and Memory - Memory in the age of globalization and migration. - Transgenerational trauma and the politics of remembrance.	
Suggested Readings: 1. Asor Rosa, Alberto (ed.): 'Le questioni', in <i>Letteratura italiana</i> , Turin: Einaudi, 1986 2. Asor Rosa, Alberto. <i>Storia della letteratura italiana III</i> . Torino: Einaudi, 2009. 3. Giuseppe Galasso, <i>Nient'altro che storia: Saggi di teoria e metodologia della storia</i> , 2000, Mulino, Bologna. 4. Gnisci, Armando (1998a). <i>La letteratura italiana della migrazione</i> . Torino: Lilit. 5. Romano Luperini, Pietro Cataldi, Lidia Marchiani, Franco Marchese: <i>Il Nuovo: la scrittura e l'interpretazione</i> , 6 volumes (dalle origini alla modernità e contemporaneità), Palumbo Editore, Palermo, 2011. 6. Romano Luperini, Pietro Cataldi, Lidia Marchiani: Franco Marchese, <i>Liberi da interpretare, storia e antologia della letteratura italiana nel quadr odella civiltà europea</i> , Volumes 1B, 3A, 2, 3B, 1°, Palumbo Editore, Palermo, 2019 7. Romano Luperini: <i>Novecento</i> , Loescher: Vol, 2. Turin. 8. W. Binni, R. Scrivano, <i>Storia e antologia della letteratura italiana</i> , Principato: Milan. 9. Assmann, Aleida. <i>Cultural Memory and Western Civilization: Functions, Media, Archives</i> . Cambridge: Cambridge University Press, 2011. 10. Assmann, Jan. <i>Cultural Memory and Early Civilization: Writing, Remembrance, and Political Imagination</i> . Cambridge University Press, Cambridge, 2011. 11. Boym, Svetlana. <i>The Future of Nostalgia</i> . Basic Books, New York, 2001. 12. Connerton, Paul. <i>How Societies Remember</i> . Cambridge University Press, Cambridge, 1989. 13. Fogu, Claudio. <i>The Historic Imaginary: Politics of History and Memory in Postwar Italy</i> . University of Toronto Press, Toronto, 2003. 14. Foot, John. <i>Italy's Divided Memory</i> . Palgrave Macmillan, New York, 2009. 15. Forgacs, David. <i>Italian Culture in the Industrial Era, 1880–1980: Cultural Industries, Politics, and the Public</i> . Manchester University Press, Manchester, 1990. 16. Gordon, Robert S. C. <i>The Holocaust in Italian Culture, 1944–2010</i> . Stanford University Press, Stanford, 2012. 17. Halbwachs, Maurice. <i>On Collective Memory</i> . Edited and translated by Lewis A. Coser. University of Chicago Press, Chicago, 1992. 18. Hirsch, Marianne. <i>The Generation of Postmemory: Writing and Visual Culture After the Holocaust</i> . New York: Columbia University Press, 2012. 19. Ricoeur, Paul. <i>Memory, History, Forgetting</i> . University of Chicago Press, Chicago, 2004. 20. Rothberg, Michael. <i>Multidirectional Memory: Remembering the Holocaust in the Age of Decolonization</i> . Stanford: Stanford University Press, 2009. Additional readings would be suggested by the Department on the basis of the author chosen.	
Evaluation: The Internal assessment consists of marks secured in class tests, assignments/ presentations and attendance. The Continuous assessment will comprise of tutorials and attendance. Some of the activities that may be done as component of tutorials are as follows: • Assignments/Presentations.	

- Literature review
- Book review
- Project activity (group)
- Research cum presentation
- Term Paper writing
- Group discussion

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

DSE 18: Introduction to Literary Translation

Credit Distribution, Eligibility and Pre-requisites of the Course

Course Title & Code	Credits	Credit Distribution of the Course			Eligibility Criteria	Prerequisite of the Course
		Lecture	Tutorial	Practical/ Practice		
Introduction to Literary Translation	04	3	1	0	As per the admission criteria	B2 Level in Italian

Learning Objectives:

- To introduce students to the history, theory, and practice of literary translation.
- To explore key debates in translation studies: fidelity vs. creativity, domestication vs. foreignization, visibility of the translator.
- To analyse case studies of translated works across genres (poetry, prose, drama).
- To develop practical translation skills alongside critical reflection.

Learning Outcomes:

At the end of the semester, students:

- will be able to demonstrate knowledge of major theories and approaches in literary translation.
- will be able to critically evaluate translations in relation to cultural, historical, and linguistic contexts.
- will be able to apply theoretical frameworks to practical translation exercises.
- will be able to produce annotated translations that reflect awareness of stylistic, cultural, and ethical issues.
- will be able to engage with debates on the politics of translation, including gender, postcolonialism, and globalization.

Syllabus:

UNIT I	9 hours
Foundations of Translation Studies - History of translation in Western and non-Western traditions. - Key concepts: equivalence, fidelity, adaptation.	
UNIT II	12 hours

Theories of Literary Translation - Structuralist and poststructuralist approaches. - Domestication vs. foreignization. - The translator's visibility.	
UNIT III	14 hours
Translation of Genres - Poetry: rhythm, sound, and untranslatability. - Prose: style, register, and cultural context. - Drama: performance, orality, and adaptation. Translation, Culture, and Power - Postcolonial translation studies. - Feminist translation practices. - Translation and world literature.	
UNIT IV	10 hours
Contemporary Perspectives and Practice - Digital tools and translation. - Globalization and translation flows. - Practical workshops: annotated translations, preparing glossaries	
Suggested Readings: 1. Benvenuto Terracini: <i>Il problema della traduzione</i> , Serra e Riva Editori: Milan 1983. 2. D. Cerenecca: <i>La traduzione, saggi e studi</i> , Lint: Trieste 1973. 3. Enrico Arcaini: <i>Principi de linguistica applicata</i> , Il Mulino: Bologna 1967. 4. R. Titone: <i>Analisi psicolinguistica del tradurre</i> , in: <i>Rassegna Italiana di Linguistica Applicata</i> , N.2May-August 1970, Bulzoni: Rome. 5. Andre Lefevere: <i>Translation: Rewriting and the manipulation of Literary Fame</i> , Routledge: London 1992. 6. Bassnett, Susan, and Harish Trivedi (eds.). <i>Post-Colonial Translation: Theory and Practice</i> . London: Routledge, 1999. 7. Benjamin, Walter. "The Task of the Translator." In <i>Illuminations</i> , trans. Harry Zohn. New York: Schocken, 1968. 8. Boase-Beier, Jean, Lina Fisher, and Hiroko Furukawa (eds.). <i>The Palgrave Handbook of Literary Translation</i> . London: Palgrave Macmillan, 2018. 9. Bowker, Lynne. <i>Computer-Aided Translation Technology: A Practical Introduction</i> . Ottawa: University of Ottawa Press, 2002. 10. Byrne, Jody. <i>Scientific and Technical Translation Explained: A Nuts and Bolts Guide for Beginners</i> . Manchester: St. Jerome, 2012. 11. Byrne, Jody. <i>Technical Translation: Usability Strategies for Translating Technical Documentation</i> . Dordrecht: Springer, 2006. 12. Chesterman, Andrew. <i>Memes of Translation: The Spread of Ideas in Translation Theory</i> . Amsterdam: John Benjamins, 1997. 13. Cronin, Michael. <i>Translation and Globalization</i> . London: Routledge, 2003. 14. Eco, Umberto. <i>Experiences in Translation</i> . Toronto: University of Toronto Press, 2001. 15. Hermans, Theo (ed.). <i>The Manipulation of Literature: Studies in Literary Translation</i> . London: Croom Helm, 1985. 16. Holmes, James S. <i>Translated! Papers on Literary Translation and Translation Studies</i> . Amsterdam: Rodopi, 1988. 17. Lefevere, André. <i>Translating Literature: Practice and Theory in a Comparative Literature Context</i> . New York: Modern Language Association, 1992. 18. Jeremy Munday: <i>Introducing Translation Studies, Theories and Applications</i> , 5th ed. London: Routledge, 2022.	

19. Malmkaer Kirsten, Windle, Kevin: *The Oxford Handbook of Translation Studies*, Oxford: OUP, 2011.
20. Mona Baker, Gabriela Saldanha, eds: *Routledge Encyclopedia of Translation Studies*, Abingdon/New York: Routledge, 2011.
21. Spivak, Gayatri Chakravorty. "The Politics of Translation." In *Outside in the Teaching Machine*. New York: Routledge, 1993.
22. Susan Bassnett-Meguire: *Translation Studies*, London: Routledge, 2014.
23. Venuti, Lawrence (ed.). *The Translation Studies Reader*. 4th ed. London: Routledge, 2021.
24. Venuti, Lawrence. *The Translator's Invisibility: A History of Translation*. 2nd ed. London: Routledge, 2008.
25. Williams, Jenny, and Andrew Chesterman. *The Map: A Beginner's Guide to Doing Research in Translation Studies*. Manchester: St. Jerome, 2002.

Additional readings would be suggested by the Department.

Evaluation: The Internal assessment consists of marks secured in class tests, assignments/presentations and attendance. The Continuous assessment will comprise of tutorials and attendance. Some of the activities that may be done as component of tutorials are as follows:

- Assignments/Presentations.
- Literature review
- Book review
- Project activity (group)
- Research cum presentation
- Term Paper writing
- Group discussion

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

DSE 19: Research Methodology

Credit Distribution, Eligibility and Pre-requisites of the Course

Course Title & Code	Credits	Credit Distribution of the Course			Eligibility Criteria	Prerequisite of the Course
		Lecture	Tutorial	Practical/ Practice		
Research Methodology	04	03	01		As per the admission criteria	B2 Level in Italian

Learning Objectives

- To understand and apply diverse research paradigms in literary and cultural analysis.
- To design ethically sound, theoretically informed research projects.
- To critically evaluate sources, archives, and digital tools.
- To engage with interdisciplinary methods, including comparative and intermedial approaches.

Learning Outcomes

At the end of the semester, students will:

• be able to demonstrate mastery of advanced research tools and methodologies in Italian studies. • be able to critically engage with theoretical frameworks (postcolonialism, memory studies, cultural studies, critical discourse analysis, gender theory, narratology, translation theory, digital humanities, didactic studies). • be able to design and execute a research project with appropriate methodology and documentation. • Be able to produce a research proposal with clear objectives, methodology, and theoretical framework. • be able to produce scholarly writing that meets academic standards of rigor, citation, and originality. • be able to present research findings effectively in both oral and written formats.	
Syllabus:	
UNIT I	12 hours
• Theoretical Foundations of Research in Italian Studies • Research paradigms: qualitative, comparative, interdisciplinary. • Theoretical frameworks: postcolonial theory, memory studies, narratology, gender studies, translation studies, media studies and didactic studies. • Ethics of research in literary and cultural studies.	
UNIT II	12 hours
Methodologies in Practice • Textual analysis: close reading, intertextuality, narratology • Cultural analysis: semiotics, ethnography, visual culture • Comparative frameworks: transnational, diasporic, multilingual • Fieldwork and interviews in cultural studies • Material Culture and Affect Theory	
UNIT III	10 hours
Research Tools, Methods, and Documentation • Bibliographical research: catalogues, databases, archives. • Citation styles (MLA, Chicago, APA) and bibliographic management tools (Zotero, EndNote). • Corpus building and textual analysis (close reading, discourse analysis, digital tools). • Comparative and interdisciplinary approaches (linking literature with history, sociology, linguistics).	
UNIT IV	11 hours
Practical Research Workshop • Formulating research questions and hypotheses. • Tools for Literature survey • Identifying research gap • Designing a research proposal (objectives, methodology, bibliography). • Annotated bibliography and literature review writing.	
Suggested Readings: 1. Dario Antiseri, <i>Introduzione alla metodologia della ricerca</i>, Rubbettino Editore 2005. 2. Domenichelli, Mario, <i>Lo scriba e l'oblio: Letteratura e storia: teoria e critica delle rappresentazioni nell'epoca borghese</i>, Edizione ETS, Pisa, 2011. 3. Eco, Umberto. <i>Come si fa una tesi di laurea (How to Write a Thesis)</i>. Cambridge, MA: MIT Press, 2015 (orig. 1977). 4. Segre, Cesare: <i>Avviamento all'analisi del testo letterario</i>, Einaudi, Torino, 1985. 5. Topolski J., <i>Narrare la storia. Nuovi principi di metodologia storica</i>, Milano, 1997 Bruno Mondadori. 6. Belsey, Catherine. <i>Critical Practice</i>. 2nd ed., Routledge, 2002.	

7. Booth, Wayne C., Gregory G. Colomb, and Joseph M. Williams. *The Craft of Research*. 4th ed. Chicago: University of Chicago Press, 2016.
8. Brian Paltridge and Sue Starfield, *Thesis and Dissertation Writing in a Second Language*, Routledge, 2007.
9. Creswell J., *Research Design: Qualitative, Quantitative, and Mixed Methods Approaches*, Thousand Oaks, California, (2003), Sage Publications
10. Gibaldi, Joseph. *MLA Handbook for Writers of Research Papers*. 9th ed. New York: MLA, 2021.
11. Graff, Gerald, and Cathy Birkenstein. *They Say / I Say: The Moves That Matter in Academic Writing*. 5th ed., W.W. Norton & Company, 2021.
12. Hayles, N. Katherine. *How We Think: Digital Media and Contemporary Technogenesis*. University of Chicago Press, 2012.
13. Moretti, Franco. *Distant Reading*. London: Verso, 2013.
14. Patton M.Q., *Qualitative research & evaluation methods* (3rd edition), Thousand Oaks, California: (2002), Sage Publications.
15. Pierazzo, Elena. *Digital Scholarly Editing: Theories and Practices*. Farnham: Ashgate, 2015.
16. Raman Selden, Peter Widdowson Peter Brooker, *A Reader's Guide to Contemporary Literary Theory*, Pearson Education Limited, 2005 (fifth edition).
17. Rockwell, Geoffrey, and Stéfan Sinclair. *Hermeneutica: Computer-Assisted Interpretation in the Humanities*. Cambridge, MA: MIT Press, 2016.
18. Schreibman, Susan, Ray Siemens, and John Unsworth (eds.). *A New Companion to Digital Humanities*. 2nd ed. Oxford: Wiley-Blackwell, 2016.
19. Svensson, Patrik. *Big Digital Humanities: Imagining a Meeting Place for the Humanities and the Digital*. Ann Arbor: University of Michigan Press, 2016.
20. Terras, Melissa. *Digitisation and Digital Resources in the Humanities*. London: Routledge, 2011.
21. Turabian, Kate L. *A Manual for Writers of Research Papers, Theses, and Dissertations*. 9th ed. Chicago: University of Chicago Press, 2018.
22. Williams, Joseph M., and Joseph Bizup. *Style: Lessons in Clarity and Grace*. 12th ed., Pearson, 2016.

Additional material may be provided by the Department.

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

Dissertation / Academic Project: 6 Credits

Semester II/IV

DSC-9: Evolution of a Genre: Theatre

Credit Distribution, Eligibility and Pre-requisites of the Course

Course Title & Code	Credits	Credit Distribution of the Course			Eligibility Criteria	Prerequisite of the Course
		Lecture	Tutorial	Practical/ Practice		
Evolution of a Genre: Theatre	04	3	1	0	As per the admission criteria	B2 Level in Italian

Learning Objectives: - To trace the historical development of Italian theatre from the classical period to the present. - To analyse key dramatic texts in their cultural, political, and aesthetic contexts. - To explore the role of theatre as a medium of social critique, identity formation, and cultural memory. - To engage with theoretical approaches to drama and performance.	
Learning Outcomes: At the end of the semester, students: - will be able to demonstrate knowledge of major playwrights and movements in Italian theatre. - will be able to critically analyse dramatic texts using literary and performance theory. - will be able to understand the intersections of theatre with history, politics, and postcolonial identity. - will be able to compare Italian canonical theatre with Italophone reappropriations and innovations.	
Syllabus:	
UNIT I	12 hours
Theatrical genres of the medieval period Classical Italian Theatre - The rise of Italian classical drama in the 17th century. - Rules of tragedy and comedy: unity, decorum, and catharsis.	
UNIT II	9 hours
Enlightenment and Romantic Theatre - Theatre as a space of critique and reform. - The role of theatre in shaping public opinion.	
UNIT III	12 hours
Modern Italian Theatre - Symbolism, avant-garde, and the Theatre of the Absurd. - Existentialism and postwar theatre.	
UNIT IV	12 hours
Contemporary Italian Theatre and Performance	

- Theatre as a tool of resistance, memory, and cultural affirmation.
- Oral traditions and performance in Italian and Italophone regions
- Migration, exile, and identity on stage.
- Hybrid forms: slam, performance poetry, and experimental theatre.

Suggested Authors: commedia dell'arte, Goldoni, Metastasio, Alfieri, D'Annunzio, Pirandello, Eduardo de Filippo, A Campanile, Carmelo Bene, Dario Fo, etc.

Suggested Readings:

1. A Quondam: *Il teatro italiano del rinascimento*, Edizioni di Comunita; Milian, 1980.
2. Autori Vari: *La semiotica e il doppio teatrale*, Liguori: Naples 1981.
3. B. Angelani: *Goldoni*, Linguori; Naples 1983.
4. C. Segre: *Teatro e romanzo*, Einaudi; Turin, 1984.
5. D'Amico, Silvio. *Storia del teatro drammatico*. 4 vols., Garzanti, Milano, 1950–1953.
6. F. Angelini, C.A. Mabrigani: *Cultura narrativa e teatro nell'età del positivismo*, Laterza, Baxri, 1978.
7. F. Angelini; *Il teatro del Novecento da Pirandello a Fo*, Laterza: bari, 1988.
8. F. Angelini: *Il teatro barocco*, Laterza: Bari 1979.
9. F. Angelini: *Teatro e spettacolo nel primo Novecento*, Laterza; Rome Bari, 1988.
10. G. Davico Bonio (ed.): *Il teatro italiano*, Einaudi: Turin.
11. R. Alonge: *Teatro e spettacolo nel secondo Ottocento*, Laterza: Rome, Bari, 1988.
12. Taviani, Ferdinando, and Mirella Schino. *Il segreto della Commedia dell'Arte*. La Casa Usher, Firenze, 1982.
13. Brockett, Oscar G., and Franklin J. Hildy. *History of the Theatre*. 10th ed., Allyn & Bacon, Boston, 2007.
14. Richards, Kenneth. *The Italian Comedy*. Blackwell, Oxford, 1980.

Additional material may be provided by the Department.

Evaluation: The Internal assessment consists of marks secured in class tests, assignments/ presentations and attendance. The Continuous assessment will comprise of tutorials and attendance. Some of the activities that may be done as component of tutorials are as follows:

- Assignments/Presentations.
- Literature review
- Book review
- Project activity (group)
- Research cum presentation
- Term Paper writing
- Group discussion

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

DSC-10: Evolution of a Genre: Poetry

Credit Distribution, Eligibility and Pre-requisites of the Course

Course Title & Code	Credits	Credit Distribution of the Course			Eligibility Criteria	Prerequisite of the Course
		Lecture	Tutorial	Practical/ Practice		

Evolution of a Genre – Poetry	04	3	1	0	As per the admission criteria	B2 Level in Italian

Learning Objectives:

- To trace the evolution of Italian poetry from the Renaissance to the contemporary period.
- To analyse poetic forms, themes, and innovations across different historical and cultural contexts.
- To explore the intersections of poetry with politics, identity, memory, and postcolonial discourse.
- To engage with theoretical approaches to poetics and literary analysis.

Learning Outcomes:

At the end of the semester, students:

- will develop an understanding of the specificities of the genre.
- will be able to apply various tools to analyse poetic texts
- will become familiar with the historical evolution of the genre.
- will be able to identify characteristics of specific poetic forms.
- will read the major poets of Italian literature.

Syllabus:

UNIT I	9 hours
Introduction to Poetics Characteristics of poetic forms of the Medieval period. Poesia religiosa, Scuola siciliana, Il Dolce Stil Novo. Suggested authors: Francesco d'Assisi, Dante, Petrarca, Giacomo da Lentini, Guido Guinizzelli etc.	
UNIT II	12 hours
Study and analysis of poetic texts from the Renaissance period, Il poema cavalleresco, Il poema romanzesco, Il poema eroico Suggested authors: Lorenzo de' Medici, Ludovico Ariosto, Luigi Pulci, Matteo Maria Boiardo, Torquato Tasso, etc. Study and analysis of poetic texts from the XVII Century (Il Seicento): Il Barocco Suggested authors: Giovan Battista Marino, Ciro di Pers, etc.	
UNIT III	12 hours
Study and analysis of poetic texts from the XVIII Century (Il Settecento): Suggested authors: Giuseppe Parini, Vittorio Alfieri, etc. Study and analysis of poetic texts from the XIX Century (L'Ottocento): Suggested authors: Ugo Foscolo, Giacomo Leopardi, Alessandro Manzoni, Giosuè Carducci, Guido Gozzano, Giovanni Pascoli etc.	
UNIT IV	12 hours
Study and analysis of poetic texts from the XX and XXI Centuries Suggested authors: Gabriele D'Annunzio, Salvatore Quasimodo, Giuseppe Ungaretti, Filippo Tommaso Marinetti, Aldo Palazzeschi, Eugenio Montale etc.	
Suggested Readings: Scuola siciliana, Il Dolce Stile Novo, Dante, Petrarca, Poliziano, Pulci, Ariosto, Tasso, Alfieri, Leopardi, Foscolo, Carducci D' Annunzio, Pascoli, Gozzano, Palazzeschi Montale, Quasimodo, Campana, Saba, Ungaretti, Pasolini, Zanzotto, etc. 1. B. Croce: <i>La poesia e letture di poeti</i> , Laterza: Bari. 2. G. Contini (ed), <i>Poeti del Duecento</i> , Ricciardi: Milan-Naples, 1960. 3. G. Debenedetti: <i>La poesia italiana del novecento</i> , Gazanti: Milan 1974.	

4. J. Lotman: *La struttura del testo poetico*, Mursia: Milano 1985.
5. P.V. Mengaldo (ed.): *Poeti italiani del Novecento*, Mondadori: Milan.
6. R. Luperini: *Novecento*, Loescher: Vol, 2. Turin.
7. R. Luperini: *Novecento*, Loescher: Vol, 2. Turin.
8. S. Bertocchi, E. Lugarini: *Guida alla poesia*, Editori Riuniti: Rome 1986.
9. S. Bertocchi, E. Lugarini: *Guida alla poesia*, Editori Riuniti: Rome 1986.
10. W. Binni, R. Scrivano, *Storia e antologia della letteratura italiana*, Principato: Milan.
11. W. Binni, R. Scrivano, *Storia e antologia della letteratura italiana*, Principato: Milan.
12. W. TH. Elwert: *Versificazione italiana del novecento*, Garzanti: Milan 1974.

Additional material may be provided by the Department.

Evaluation: The Internal assessment consists of marks secured in class tests, assignments/presentations and attendance. The Continuous assessment will comprise of tutorials and attendance. Some of the activities that may be done as component of tutorials are as follows:

- Assignments/Presentations.
- Literature review
- Book review
- Project activity (group)
- Research cum presentation
- Term Paper writing
- Group discussion

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

DSE 20: Methodology of Teaching Italian as a Foreign Language: Theory and Practice-2

Credit Distribution, Eligibility and Pre-requisites of the Course

Course Title & Code	Credits	Credit Distribution of the Course			Eligibility Criteria	Prerequisite of the Course
		Lecture	Tutorial	Practical/ Practice		
Methodology of Teaching Italian as a Foreign Language: Theory and Practice – 2	04	3	1	0	As per the admission criteria	B2 Level in Italian

Learning Objectives:

- To introduce students to the theoretical foundations of teaching Italian as a foreign language (FLE).
- To familiarize students with major methodological approaches (grammar-translation, direct method, communicative, task-based, Flipped Classroom).
- To develop skills in designing curricula, lesson plans, and assessment tools for FLE.

- To integrate intercultural, plurilingual, and digital perspectives into teaching practice. - To critically evaluate classroom practices through observation, reflection, and research.	
Learning Outcomes: At the end of the semester, students: - will be able to demonstrate knowledge of the history and evolution of FLE methodologies. - will be able to apply communicative and task-based approaches in classroom contexts. - will be able to design and implement effective teaching sequences adapted to learner needs. - will be able to critically assess teaching materials and adapt them for diverse contexts. - will be able to incorporate intercultural competence and digital tools into FLE pedagogy.	
Syllabus:	
UNIT I	9 hours
Foundations of FLE Didactics - History of FLE teaching methodologies. - Key concepts : langue étrangère vs. Langue seconde, acquisition vs. learning. - The role of CEFR (Common European Framework of Reference for Languages).	
UNIT II	12 hours
Methodological Approaches - Grammar-translation, direct method, audio-oral, communicative approach. - The action-oriented approach and task-based learning.	
UNIT III	12 hours
Classroom Practice and Pedagogical Tools - Lesson planning, sequencing, and scaffolding. - Teaching grammar, vocabulary, oral and written skills. - Use of authentic documents and multimodal resources.	
UNIT IV	12 hours
Intercultural and Plurilingual Perspectives - Intercultural competence in FLE. - Plurilingualism and mediation. - Teaching Italian in multicultural classrooms. Assessment: formative, summative, self-assessment. - ICT and digital tools in FLE teaching. - Current trends: blended learning, online platforms, multimodal literacy.	
Suggested Readings: - Barni, Monica, Troncarelli, Donatella, Bagna, Carla, <i>Lessico e apprendimenti. Il ruolo del lessico nella linguistica educativa</i>, Franco Angeli, Milano, 2008. - Borneto, Carlo Serra, <i>C'era una volta il metodo</i>, Carocci Editore, Roma, 1998. - Chini, Marina, <i>Che cos'è la linguistica acquisizionale</i>, Carocci Editore, Roma, 2005. - Ramat, Anna Giacalone (ed), <i>Verso l'italiano. Percorsi e strategie di acquisizione</i>, Carocci Editore, Roma, 2003. - Alderson, J. Charles, and Lyle F. Bachman (eds.). <i>Assessing Foreign Language Proficiency: Theories and Practice</i>. Reading: Addison-Wesley, 2000. - Chapelle, Carol A., and Sauro, Shannon (eds.). <i>The Handbook of Technology and Second Language Teaching and Learning</i>. Hoboken: Wiley-Blackwell, 2017. - Littlewood, William. <i>Communicative Language Teaching: An Introduction</i>. Cambridge: Cambridge University Press, 1981. - Nunan, David. <i>Task-Based Language Teaching</i>. Cambridge: Cambridge University Press, 2004. - Richards, Jack C., and Rodgers, Theodore S. <i>Approaches and Methods in Language Teaching</i>. 3rd ed. Cambridge: Cambridge University Press, 2014.	

10. Sinclair, John McH, *How to Use Corpora in Language Teaching*, John Benjamins Publishing Company, Amsterdam/Philadelphia, 2004.

Additional readings would be suggested by the Department on the basis of the author chosen.

Evaluation: The Internal assessment consists of marks secured in class tests, assignments/presentations and attendance. The Continuous assessment will comprise of tutorials and attendance. Some of the activities that may be done as component of tutorials are as follows:

- Assignments/Presentations.
- Literature review
- Book review
- Project activity (group)
- Research cum presentation
- Term Paper writing
- Group discussion

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

DSE 21: Introduction to Technical and Scientific Translation

Credit Distribution, Eligibility and Pre-requisites of the Course

Course Title & Code	Credits	Credit Distribution of the Course			Eligibility Criteria	Prerequisite of the Course
		Lecture	Tutorial	Practical/ Practice		
Introduction to Technical and Scientific Translation	04	3	1	0	As per the admission criteria	B2 Level in Italian

Learning Objectives:

- To introduce students to the principles and practices of technical and scientific translation (Italian ↔ other languages).
- To familiarize students with specialized terminology, style, and discourse conventions in scientific and technical texts.
- To develop skills in using translation tools (terminology databases, CAT tools, corpora).
- To raise awareness of ethical, cultural, and communicative issues in technical and scientific translation.
- To prepare students for professional practice in specialized translation domains.

Learning Outcomes:

At the end of the semester, students:

- will be able to demonstrate knowledge of the main features of technical and scientific discourse.
- will be able to translate specialized texts with accuracy, clarity, and terminological consistency.
- will be able to use translation technologies and resources effectively.

• will be able to critically evaluate translations in terms of readability, precision, and audience adaptation. • will be able to apply professional standards and ethical considerations in technical and scientific translation.	
Syllabus:	
UNIT I	9 hours
Foundations of Technical and Scientific Translation - Definition, scope, and challenges of specialized translation. - Characteristics of scientific and technical discourse (clarity, conciseness, objectivity). - Introduction to terminology management.	
UNIT II	12 hours
Scientific Discourse and Terminology - Structure of scientific articles, reports, and patents. - Terminology extraction and management. - Standardization and international scientific communication.	
UNIT III	12 hours
Technical Texts and Genres - Manuals, technical specifications, product documentation. - Translation of instructions, safety notices, and standards. - Style and register in technical writing.	
UNIT IV	12 hours
Tools and Technologies - Computer-Assisted Translation (CAT) tools. - Corpora, terminology databases, and machine translation. - Quality assurance and revision strategies. Professional Practice and Ethics - The translator's role in scientific communication. - Ethical issues: confidentiality, accuracy, responsibility. - Case studies in medical, legal-technical, and environmental translation.	
Suggested Readings: 1. Benvenuto Terracini: <i>Il problema della traduzione</i>, Serra e Riva Editori: Milan 1983. 2. D. Cerenecca: <i>La traduzione, saggi e studi</i>, Lint: Trieste 1973. 3. Enrico Arcaini: <i>Principi de linguistica applicata</i>, Il Mulino: Bologna 1967. 4. R. Titone: <i>Analisi psicolinguistica del tradurre</i>, in: <i>Rassegna Italiana di Linguistica Applicata</i>, N.2May-August 1970, Bulzoni: Rome. 5. Andre Lefevere: <i>Translation: Rewriting and the manipulation of Literary Fame</i>, Routledge: London 1992. 6. Bowker, Lynne. <i>Computer-Aided Translation Technology: A Practical Introduction</i>. Ottawa: University of Ottawa Press, 2002. 7. Byrne, Jody. <i>Scientific and Technical Translation Explained: A Nuts and Bolts Guide for Beginners</i>. Manchester: St. Jerome, 2012. 8. Byrne, Jody. <i>Technical Translation: Usability Strategies for Translating Technical Documentation</i>. Dordrecht: Springer, 2006. 9. Cabré, Maria Teresa. <i>Terminology: Theory, Methods and Applications</i>. Amsterdam: John Benjamins, 1999. 10. Chesterman, Andrew. <i>Memes of Translation: The Spread of Ideas in Translation Theory</i>. Amsterdam: John Benjamins, 1997. 11. Jeremy Munday: <i>Introducing Translation Studies, Theories and Applications</i>, New York: Routledge, 2012.	

12. Kenny, Dorothy. *Lexis and Creativity in Translation: A Corpus-Based Study*. Manchester: St. Jerome, 2001.
13. Malmkaer Kirsten, Windle, Kevin: *The Oxford Handbook of Translation Studies*, Oxford: OUP, 2011.
14. Mona Baker, Gabriela Saldanha, eds: *Routledge Encyclopedia of Translation Studies*, Abingdon/New York: Routledge, 2011
15. Montalt, Vicent, and Maria González Davies. *Medical Translation Step by Step: Learning by Drafting*. Manchester: St. Jerome, 2007.
16. Sager, Juan C. *Language Engineering and Translation: Consequences of Automation*. Amsterdam: John Benjamins, 1994.
17. Susan Bassnett-Meguire: *Translation Studies*, London: Routledge, 2014.
18. Temmerman, Rita. *Towards New Ways of Terminology Description: The Sociocognitive Approach*. Amsterdam: John Benjamins, 2000.
19. Wright, Sue Ellen, and Gerhard Budin (eds.). *Handbook of Terminology Management*. Vol. 1. Amsterdam: John Benjamins, 1997.

Additional material may be provided by the Department

Evaluation: The Internal assessment consists of marks secured in class tests, assignments/presentations and attendance. The Continuous assessment will comprise of tutorials and attendance. Some of the activities that may be done as component of tutorials are as follows:

- Assignments/Presentations.
- Literature review
- Book review
- Project activity (group)
- Research cum presentation
- Term Paper writing
- Group discussion

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

DSE 22: Engaging with 21st Century Italian Literature

Credit Distribution, Eligibility and Pre-requisites of the Course

Course Title & Code	Credits	Credit Distribution of the Course			Eligibility Criteria	Prerequisite of the Course
		Lecture	Tutorial	Practical/ Practice		
Engaging with 21 st Century Italian Literature	04	3	1	0	As per the admission criteria	B2 Level in Italian

Learning Objectives

- To introduce students to major trends, themes, and innovations in Italian literature since 2000.

• To analyse how contemporary literature engages with globalization, migration, memory, identity, and new media. • To explore emerging genres (autofiction, micro-fiction, graphic novels, digital literature). • To situate contemporary works within broader cultural, political, and theoretical frameworks.	
Learning Outcomes At the end of the semester, students: • will be able to identify key authors, movements, and genres of 21st century Italian literature. • will be able to critically analyse texts in relation to themes of memory, migration, gender, and globalization. • will be able to apply contemporary literary and cultural theory to the study of recent works. • will be able to engage with interdisciplinary approaches (visual culture, digital humanities, postcolonial studies). • will be able to produce research essays and presentations demonstrating advanced critical engagement with contemporary literature.	
Syllabus:	
UNIT I	9 hours
Autofiction and Life-Writing - The rise of autofiction and hybrid forms of self-narration. - Memory, subjectivity, and collective history.	
UNIT II	12 hours
Migration, Exile, and Transnational Identities - Literature of displacement, diaspora, and transcultural encounters. - Italoophone voices from the US, Canada, Argentina, Brazil, Australia etc.	
UNIT III	12 hours
Memory, Trauma, and Postcolonial Rewriting - Literature as testimony and rewriting of history. - Postcolonial memory and intergenerational trauma.	
UNIT IV	12 hours
New Genres and Media - Graphic novels, microfiction, and digital literature. - Literature in dialogue with visual and digital culture. Globalization, Ecology, and the Future of Literature - Literature and ecological crisis. - Global Italian literature and the concept of <i>littérature-monde</i> (<i>letteratura mondiale</i>).	
Suggested Readings: 1. Asor Rosa, Alberto (2008). <i>Storia europea della letteratura italiana. Novecento</i>. Milano: Mondadori Education. 2. Asor Rosa, Alberto (ed.): 'Le questioni', in <i>Letteratura italiana</i>, Turin: Einaudi, 1986. 3. Bertini, M.; Cavaglià, G.; Chiaroni, A.; Gigli Ferreccio, G.; Giubertoni, A.; Mancinelli, A. (1985). <i>Autocoscienza e autoinganno. Saggi sul romanzo di formazione</i>. Napoli: Liguori Editore. 4. Casadei, Alberto (2006). <i>Stile e tradizione nel romanzo italiano contemporaneo</i>. Bologna: Il Mulino. 5. Castellana, Riccardo (a cura di) (2025). <i>Biografia e autobiografia. Scritture di vita dall'antichità a oggi</i>. Roma: Carocci Editore. 6. Eco, Umberto: <i>Sulla letteratura</i>, Milano: Bompiani, 2002. 7. Fiorella, Lucia (2020). <i>Oltre il patto autobiografico. Da Barthes a Coetzee</i>. Roma: Artemide.	

8. Marchese, Lorenzo (2014). *L'io possibile. L'autofiction come paradosso del romanzo contemporaneo*. Massa: Transeuropa.
9. Segre, Cesare (2005). *Tempo di bilanci. La fine del Novecento*. Torino: Giulio Einaudi Editore.
- Trevi, Emanuele (2006).
10. *Spazzatura e violenza: sull'estetica cannibale*. In Daniele Brolli (a cura di), *Gioventù cannibale*. Torino: Einaudi.
11. Bennett, Tony; Grossberg, Lawrence; Morris, Meaghan: *New Keywords: A Revised Vocabulary of Culture and Society*, Malden, MA: Blackwell Publishing, 2005.
12. Bourdieu, Pierre: *The Field of Cultural Production*, New York: Columbia University Press, 1993.
13. Garrard, Greg. *Ecocriticism*. 2nd ed. London: Routledge, 2012 (theoretical framework).
14. Jauffret, Régis. *Microfictions*. Paris: Gallimard, 2007.
15. Williams, Raymond: *Keywords: A Vocabulary of Culture and Society*. New York: Oxford University Press, 1983.

Additional readings would be suggested by the Department on the basis of the issue chosen.

Evaluation: The Internal assessment consists of marks secured in class tests, assignments/presentations and attendance. The Continuous assessment will comprise of tutorials and attendance. Some of the activities that may be done as component of tutorials are as follows:

- Assignments/Presentations.
- Literature review
- Book review
- Project activity (group)
- Research cum presentation
- Term Paper writing
- Group discussion

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

DSE 23: Popular genres in Italian Literature

Credit Distribution, Eligibility and Pre-requisites of the Course

Course Title & Code	Credits	Credit Distribution of the Course			Eligibility Criteria	Prerequisite of the Course
		Lecture	Tutorial	Practical/ Practice		
Popular genres in Italian Literature	04	3	1	0	As per the admission criteria	B2 Level in Italian

Learning Objectives:

- To introduce students to the study of popular genres in Italian contexts (detective fiction, science fiction, chanson, comics, popular theatre etc.).
- To analyze how popular literature reflects cultural, social, and political realities.

- To explore the intersections between “high” literature and mass culture. - To examine Italian popular forms as sites of resistance, identity, and creativity.	
Learning Outcomes: At the end of the semester, students: - will be able to identify and critically analyze major genres and authors of popular Italian literature. - will be able to understand the historical development of popular forms from the 19th century to the present. - will be able to apply cultural and literary theory to the study of mass and popular texts. - will be able to compare Italian popular genres with global popular culture.	
Syllabus:	
UNIT I	9 hours
Introduction to Popular Literature -Defining “popular” vs. “canonical” literature. -The rise of mass publishing in 19 th century Italy.	
UNIT II	12 hours
Detective Fiction and Serial Narratives	
UNIT III	12 hours
Speculative Function and Fantasy	
UNIT IV	12 hours
Oral traditions, chanson, Comics, Slam, and Contemporary Popular Culture	
Suggested Readings: (Formato Kindle), Transeuropa Edizioni, Massa Italy, 2015. - Bertini, M.; Cavaglià, G.; Chiaroni, A.; Gigli Ferreccio, G.; Giubertoni, A.; Mancinelli, A. (1985). <i>Autocoscienza e autoinganno. Saggi sul romanzo di formazione</i>. Napoli: Liguori Editore. - Casadei, Alberto (2006). <i>Stile e tradizione nel romanzo italiano contemporaneo</i>. Bologna: Il Mulino. - Castellana, Riccardo (a cura di) (2025). <i>Biografia e autobiografia. Scritture di vita dall'antichità a oggi</i>. Roma: Carocci Editore. - Eco, Umberto. <i>Apocalittici e integrati</i>. Milan: Bompiani, 1964. - Fiorella, Lucia (2020). <i>Oltre il patto autobiografico. Da Barthes a Coetzee</i>. Roma: Artemide. - Ginzburg, Natalia (1963). <i>Lessico familiare</i>. Torino: Einaudi. - Jean-Marie Schaeffer, <i>Che cos'è un genere letterario</i>, Parma, Pratiche, 1992. - Marchese, Lorenzo (2014). <i>L'io possibile. L'autofiction come paradosso del romanzo contemporaneo</i>. Massa: Transeuropa. - Mari, Michele (2013). <i>Di bestia in bestia</i>. Torino: Einaudi. - Mari, Michele (2017). <i>Leggenda privata</i>. Torino: Einaudi. - Mazzoni, Guido (2011). <i>Teoria del romanzo</i>. Bologna: Il Mulino. - Moretti, Franco (1999). <i>Il romanzo di formazione</i>. Torino: Biblioteca Einaudi. - Pietro Pelosi, <i>Teoria dei generi letterari e critica contemporanea</i>, Napoli, Federico & Ardia, 1992. - Valetino Cecchetti, <i>Generi della letteratura popolare. Feuilleton, fascicoli, fotoromanzi in Italia</i>, Tunue, Latina, Italy, 2011. - Barthes, Roland. <i>Mythologies</i>. Paris: Seuil, 1957. - Caribbean Miller, Christopher. <i>Nationalists and Nomads: Essays on Italoophone African Literature and Culture</i>. Chicago: University of Chicago Press, 1998. - Hutcheon, Linda. <i>A Poetics of Postmodernism: History, Theory, Fiction</i>. New York: Routledge, 1988.	

19. Jauffret, Régis. *Microfictions*. Paris: Gallimard, 2007.
 20. Jones, Elizabeth H. (2010). *Autofiction: A Brief History of a Neologism*. In Richard Bradford (ed.), *Life Writing: Essays on Autobiography, Biography and Literature*, pp. 174–184. Houndmills: Palgrave Macmillan.
 21. Kassabian, Anahid. *Ubiquitous Listening: Affect, Attention, and Distributed Subjectivity*. Berkeley: University of California Press, 2013 (for performance and media theory).
 22. Lauro, Sarah. *The Transatlantic Zombie: Slavery, Rebellion, and Living Death*. New Brunswick: Rutgers University Press, 2015
 23. Scaggs, John. *Crime Fiction*. London: Routledge, 2005 (theoretical overview).
- Additional material will be provided by the Department.

Evaluation: The Internal assessment consists of marks secured in class tests, assignments/presentations and attendance. The Continuous assessment will comprise of tutorials and attendance. Some of the activities that may be done as component of tutorials are as follows:

- Assignments/Presentations.
- Literature review
- Book review
- Project activity (group)
- Research cum presentation
- Term Paper writing
- Group discussion

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

DSE 24: Advanced Thematic Studies in Italian Literature

Credit Distribution, Eligibility and Pre-requisites of the Course

Course Title & Code	Credits	Credit Distribution of the Course			Eligibility Criteria	Prerequisite of the Course
		Lecture	Tutorial	Practical/ Practice		
Advanced Thematic Studies in Italian Literature	04	3	1	0	As per the admission criteria	B2 Level in Italian

Learning Objectives:

- To study of a particular theme along with the narrative and cultural and literary strategies involved. A new theme is chosen every year.
- To develop analytical skills to study a literary theme.
- To develop the capacity to distinguish between theme and motif in Literature.
- To develop an understanding of critical issues related to the chosen theme.

Learning Outcomes:

At the end of the semester, students:

- will be able to understand the theme along with the narrative, cultural and literary strategies involved.

• will be able to critically engage with various aspects involved to analyse the theme. • will be able to analyse a variety of narrative and generic techniques to represent the same theme.	
Syllabus:	
UNIT I	12 hours
Study of the theoretical questions related to the theme	
UNIT II	12 hours
Study and analysis of literary texts that are based on the theme	
UNIT III	12 hours
Study of the formal devices deployed to depict the theme	
UNIT IV	9 Hours
Comparative analysis of the studied texts	
Suggested themes: Autobiography, Travel and Migration, Diversity and Unity in Multicultural Societies, Narrative Spaces, Popular Fiction, Literature and history, Urban spaces and cityscapes, India in other Literature, Experimental Literature, Imaginary Homelands, Life Writing, Places in Literature, Literary Islands, Corporeality, or other similar themes. The theme will be announced at the beginning of the academic year. Suggested Readings: 1. Alberto Asor Rosa (ed.): <i>Letteratura Italiana</i>, Einaudi: Turin, 1982-1986, Vol. I-VI. 2. Alberto Asor Rosa, <i>Sintesi di storia della letteratura italiana</i>, Firenze, La Nuova Italia, 1986. 3. Alberto Asor Rosa. <i>Storia della letteratura italiana III</i>. Torino: Einaudi, 2009. 4. Andrea Battistini (a cura di), <i>Storia della letteratura italiana</i>, 6 volumi, 2005, il Mulino, Bologna 5. Antonio Piromalli, <i>Storia della letteratura italiana</i>, 2^a ed., Cassino, Garigliano, 1994. 6. Benedetto Croce, <i>La letteratura italiana per saggi storicamente disposti</i>, Bari, Laterza, 1960 [1956]. 7. Benedetto Croce: <i>Breviario d'estetica</i>, Laterza: Bari 1912. 8. Dionisotti: <i>Geografia e Storia della letteratura italiana</i>, Einaudi: Turin. 9. Cantimori: 'La periodizzazione dell'età del Rinascimento', in <i>Studi di Storia</i>, Einaudi: Turin. 10. Emilio Cecchi e Natalino Sapegno, <i>Storia della letteratura italiana</i>, Milano, Garzanti, 1969 [1965]. 11. Mariani, F. Gnerre, R. Mordenti, <i>Le Forme Letteratura Nella Storia</i>, SEI, Turin, 1990, Vol. I. 12. Folena: <i>L'Italiano in Europa</i>, Einaudi: Turin. 13. G. Procacci: <i>Storia degli italiani</i>, Laterza: Bari, 1991. 14. Luigi Russo, <i>Compendio storico della letteratura italiana</i>, Messina-Firenze, D'Anna, 1961. 15. Mazzacurati: <i>Il Rinascimento dei moderni</i>, Il Mulino: Bologna. 16. Michele Colucci, <i>Storia dell'immigrazione straniera in Italia</i>. Dal 1945 ai giorni nostri, Carocci. 17. S. Timapanaro: <i>Classicismo e Illuminismo nell'Ottocento italiano</i>, Nistri: Pisa. 18. Bennett, Andrew, and Nicholas Royle. <i>An Introduction to Literature, Criticism and Theory</i>. Harlow: Pearson Education Limited. 2009 19. Auerback: <i>Mimesis</i>, Vol. 2, Einaudi: Turin 1956. 20. Waugh, Patricia. <i>Literary Theory and Criticism: An Oxford Guide</i>. Oxford: OUP, 2006. Readings would be suggested by the Department on the basis of the theme chosen. Additional material may be provided by the Department.	
Evaluation: The Internal assessment consists of marks secured in class tests, assignments/presentations and attendance. The Continuous assessment will comprise of tutorials and attendance. Some of the activities that may be done as component of tutorials are as follows: • Assignments/Presentations.	

- Literature review
- Book review
- Project activity (group)
- Research cum presentation
- Term Paper writing
- Group discussion

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

Dissertation/ Academic Project: 6 Credits