

# **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

2<sup>nd</sup> 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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### 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, *Culture planetarie: Prospettive e limiti della teoria e della critica culturale*, Meltemi Editore, 2007.
2. Daniele Monticelli, *Testo e metodo. Prospettive teoriche sulla letteratura italiana*, Tallinn University Press, Tallinn, 2011.
3. Giuseppe Molinari (a cura di), Matteo Settura (a cura di) *Teoria critica. Nuove prospettive. A un secolo dalla fondazione dell’istituto per la ricerca sociale di Francoforte*, Mimesis, 2025.
4. Riccardo Migliari, Marco Fasolo, *Prospettiva. Teoria e applicazioni*, Hoepli, 2022.
5. Romano Luperini, *Tramonto e resistenza della critica*, Quodlibet Studio, 2013.
6. Vando Borghi, *Scienza e opinione pubblica: Una relazione da ridefinire: Alienazione, patologie del lavoro e risonanza: prospettive di teoria critica*, edited-book, Firenze University Press, 2024.
7. Aristotle. *Poetics*. Trans. Malcolm Heath. London: Penguin Classics, 1996.
8. Barthes, Roland. *Image-Music-Text*. Trans. Stephen Heath. New York: Hill and Wang, 1977.
9. Bhabha, Homi K. *The Location of Culture*. London: Routledge, 1994.
10. Coleridge, Samuel Taylor. *Biographia Literaria*. Ed. James Engell and W. Jackson Bate. Princeton: Princeton University Press, 1983.
11. Derrida, Jacques. *Of Grammatology*. Trans. Gayatri Chakravorty Spivak. Baltimore: Johns Hopkins University Press, 1976.
12. Eagleton, Terry. *Literary Theory: An Introduction*. 2nd ed. Minneapolis: University of Minnesota Press, 1996.
13. Freud, Sigmund. *The Interpretation of Dreams*. Trans. James Strachey. New York: Basic Books, 2010 (original 1900).
14. Horace. *Ars Poetica*. In *Classical Literary Criticism*. Trans. D.A. Russell and M. Winterbottom. Oxford: Oxford University Press, 1989.
15. Lacan, Jacques. *Écrits: A Selection*. Trans. Alan Sheridan. New York: Norton, 1977.
16. Longinus. *On the Sublime*. Trans. W.H. Fyfe. Cambridge, MA: Harvard University Press (Loeb Classical Library), 1995.
17. Said, Edward. *Orientalism*. New York: Pantheon, 1978.
18. Sainte-Beuve, Charles-Augustin. *Causeries du lundi*. Paris: Garnier, 1851–62 (selections).
19. Saussure, Ferdinand de. *Course in General Linguistics*. Trans. Wade Baskin. New York: McGraw-Hill, 1966.
20. Selden, Raman, Peter Widdowson, and Peter Brooker. *A Reader’s Guide to Contemporary Literary Theory*. 5th ed. London: Routledge, 2005.
21. Showalter, Elaine. *A Literature of Their Own: British Women Novelists from Brontë to Lessing*. Princeton: Princeton University Press, 1977.
22. Spivak, Gayatri Chakravorty. *In Other Worlds: Essays in Cultural Politics*. 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.**

## 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	
<b>UNIT II</b>	<b>12 Hours</b>
• Study and analysis of literary texts that are based on the theme	
<b>UNIT III</b>	<b>12 Hours</b>
• Study of the formal devices deployed to depict the theme	
<b>UNIT IV</b>	<b>9 Hours</b>
Comparative analysis of the studied texts	
<p><b>Suggested themes:</b>  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.</p> <p><b>Suggested Readings:</b></p> <ol style="list-style-type: none"> <li>1. Alberto Asor Rosa (ed.): <i>Letteratura Italiana</i>, Einaudi: Turin, 1982-1986, Vol. I-VI.</li> <li>2. Alberto Asor Rosa, <i>Sintesi di storia della letteratura italiana</i>, Firenze, La Nuova Italia, 1986.</li> <li>3. Andrea Battistini (a cura di), <i>Storia della letteratura italiana</i>, 6 volumi, 2005, il Mulino, Bologna</li> <li>4. Antonio Piromalli, <i>Storia della letteratura italiana</i>, 2<sup>a</sup> ed., Cassino, Garigliano, 1994.</li> <li>5. Benedetto Croce, <i>La letteratura italiana per saggi storicamente disposti</i>, Bari, Laterza, 1960 [1956].</li> <li>6. Benedetto Croce: <i>Breviario d'estetica</i>, Laterza: Bari 1912.</li> <li>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.</li> <li>8. C. Dionisotti: <i>Geografia e Storia della letteratura italiana</i>, Einaudi: Turin.</li> <li>9. D. Cantimori: 'La periodizzazione dell'età del Rinascimento', in <i>Studi di Storia</i>, Einaudi: Turin.</li> <li>10. Emilio Cecchi e Natalino Sapegno, <i>Storia della letteratura italiana</i>, Milano, Garzanti, 1969 [1965].</li> <li>11. F. Mariani, F. Gnerre, R. Mordenti, <i>Le Forme Letteratura Nella Storia</i>, SEI, Turin, 1990, Vol. I.</li> <li>12. G. Folena: <i>L'Italiano in Europa</i>, Einaudi: Turin.</li> <li>13. G. Procacci: <i>Storia degli italiani</i>, Laterza: Bari, 1991.</li> <li>14. Luigi Russo, <i>Compendio storico della letteratura italiana</i>, Messina-Firenze, D'Anna, 1961.</li> <li>15. Mazzacurati: <i>Il Rinascimento dei moderni</i>, Il Mulino: Bologna.</li> <li>16. S. Timapanaro: <i>Classicismo e Illuminismo nell'Ottocento italiano</i>, Nistri: Pisa.</li> </ol> <p>Readings would be suggested by the Department on the basis of the theme chosen. Additional material may be provided by the Department.</p>	
<p><b>Evaluation:</b> 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:</p> <ul style="list-style-type: none"> <li>• Assignments/Presentations.</li> <li>• Literature review</li> <li>• Book review</li> <li>• Project activity (group)</li> <li>• Research cum presentation</li> <li>• Term Paper writing</li> <li>• Group discussion</li> </ul>	

**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		
<b>Literature and Migration</b>	<b>04</b>	<b>3</b>	<b>1</b>	<b>0</b>	<b>As per the admission criteria</b>	<b>B2 Level in Italian</b>

#### **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<sup>st</sup> century: globalization, exile, and refugee crises.
- Literature of second-generation immigrants and transnational identities.

**Suggested Readings:**

1. Asher Colombo, Giuseppe Sciortino, *Gli immigrati in Italia*, Il Mulino.
2. Asher Colombo, Giuseppe Sciortino, *Stranieri in Italia. Un'immigrazione normale*, Il Mulino.
3. Asor Rosa, Alberto. *Storia della letteratura italiana III*. Torino: Einaudi, 2009.
4. Barbuli, C. (2010). *Scrittrici migranti: la lingua, il caos, una stella*. ETS, Pisa.
5. Enrico Pugliese, *L'Italia tra migrazioni internazionali e migrazioni interne*, Mulino
6. Gnisci, Armando (1998a). *La letteratura italiana della migrazione*. Torino: Lilit.
7. Gnisci, Armando (2003). *Creolizzare l'Europa. Letteratura e migrazione*. Roma: Meltemi.
8. Livi Bacci, Massimo (2019). *In cammino: Breve storia delle migrazioni*. Bologna: il Mulino.
9. Michele Colucci, *Storia dell'immigrazione straniera in Italia*. Dal 1945 ai giorni nostri, Carocci.
10. Bhabha, Homi K. *The Location of Culture*. London: Routledge, 1994.
11. Brah, Avtar. *Cartographies of Diaspora: Contesting Identities*. London: Routledge, 1996.
12. Clifford, James. *Routes: Travel and Translation in the Late Twentieth Century*. Cambridge, MA: Harvard University Press, 1997.
13. 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.
14. Lionnet, Françoise. *Postcolonial Representations: Women, Literature, Identity*. Ithaca: Cornell University Press, 1995.
15. Lombardi-Diop, Cristina; Romeo Caterina (eds.) (2012). *Postcolonial Italy. Challenging National Homogeneity*. New York: Palgrave Macmillan.
16. Orton, Marie; Parati, Graziella (eds.) (2007). *Multicultural Literature in Contemporary Italy*. Madison-Teaneck: Farleigh Dickinson University Press.
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.

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.

<b>UNIT III</b>	<b>12 hours</b>
Flash Narratives and Microstories - Fragmentation, ellipsis, and the poetics of the instant. - Microfiction as a response to digital culture and globalization.	
<b>UNIT IV</b>	<b>9 hours</b>
Digital and Experimental Genres - Literature in the digital age: blogs, hypertext, and multimedia narratives. - Performance, slam poetry, and spoken word in Italophone contexts.	
<b>Suggested Readings:</b>	
<ol style="list-style-type: none"> <li>1. (Formato Kindle), Transeuropa Edizioni, Massa Italy, 2015.</li> <li>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.</li> <li>3. Casadei, Alberto (2006). <i>Stile e tradizione nel romanzo italiano contemporaneo</i>. Bologna: Il Mulino.</li> <li>4. Castellana, Riccardo (a cura di) (2025). <i>Biografia e autobiografia. Scritture di vita dall'antichità a oggi</i>. Roma: Carocci Editore.</li> <li>5. Fiorella, Lucia (2020). <i>Oltre il patto autobiografico. Da Barthes a Coetzee</i>. Roma: Artemide.</li> <li>6. Ginzburg, Natalia (1963). <i>Lessico familiare</i>. Torino: Einaudi.</li> <li>7. Jean-Marie Schaeffer, <i>Che cos'è un genere letterario</i>, Parma, Pratiche, 1992.</li> <li>8. Marchese, Lorenzo (2014). <i>L'io possibile. L'autofiction come paradosso del romanzo contemporaneo</i>. Massa: Transeuropa.</li> <li>9. Mari, Michele (2013). <i>Di bestia in bestia</i>. Torino: Einaudi.</li> <li>10. Mari, Michele (2017). <i>Leggenda privata</i>. Torino: Einaudi.</li> <li>11. Mazzoni, Guido (2011). <i>Teoria del romanzo</i>. Bologna: Il Mulino.</li> <li>12. Moretti, Franco (1999). <i>Il romanzo di formazione</i>. Torino: Biblioteca Einaudi.</li> <li>13. Pietro Pelosi, <i>Teoria dei generi letterari e critica contemporanea</i>, Napoli, Federico &amp; Ardia, 1992.</li> <li>14. Valetino Cecchetti, <i>Generi della letteratura popolare</i>. Feuilleton, fascicoli, fotoromanzi in Italia, Tunue, Latina, Italy, 2011.</li> <li>15. Barthes, Roland. <i>Mythologies</i>. Paris: Seuil, 1957.</li> <li>16. Caribbean Miller, Christopher. <i>Nationalists and Nomads: Essays on Italophone African Literature and Culture</i>. Chicago: University of Chicago Press, 1998.</li> <li>17. Hutcheon, Linda. <i>A Poetics of Postmodernism: History, Theory, Fiction</i>. New York: Routledge, 1988.</li> <li>18. Jauffret, Régis. <i>Microfictions</i>. Paris: Gallimard, 2007.</li> <li>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.</li> <li>20. Kassabian, Anahid. <i>Ubiquitous Listening: Affect, Attention, and Distributed Subjectivity</i>. Berkeley: University of California Press, 2013 (for performance and media theory).</li> <li>21. Lauro, Sarah. <i>The Transatlantic Zombie: Slavery, Rebellion, and Living Death</i>. New Brunswick: Rutgers University Press, 2015</li> <li>22. Scaggs, John. <i>Crime Fiction</i>. London: Routledge, 2005 (theoretical overview).</li> </ol>	
Additional readings would be suggested by the Department on the basis of the authors selected.	
<b>Evaluation:</b> 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:	
<ul style="list-style-type: none"> <li>• Assignments/Presentations.</li> </ul>	

- 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	
<ul style="list-style-type: none"> <li>- Defining travel writing: genre, hybridity, and narrative strategies.</li> <li>- Historical overview: from medieval pilgrimage accounts to Enlightenment exploration.</li> <li>- The role of travel writing in shaping European knowledge of the world.</li> <li>- Key concepts: exoticism, alterity, ethnography, and narrative authority.</li> </ul>	
<b>UNIT II</b>	<b>12 hours</b>
<b>Colonial Encounters and Representations</b>	
<ul style="list-style-type: none"> <li>- Travel writing as a tool of empire: mapping, cataloguing, and “othering.”</li> <li>- Representations of Africa, Asia, and the Caribbean in Italian colonial travelogues.</li> <li>- The tension between discovery and domination.</li> </ul>	
<b>UNIT III</b>	<b>11 hours</b>
Italophone Rewritings and Postcolonial Perspectives	
<ul style="list-style-type: none"> <li>- Italophone authors reclaiming the travel narrative.</li> <li>- Subverting colonial discourse: irony, resistance, and re-appropriation.</li> <li>- Travel as exile, migration, and return.</li> </ul>	
<b>UNIT IV</b>	<b>12 hours</b>
Travel, Identity, and Self-Discovery	
<ul style="list-style-type: none"> <li>- Travel as a metaphor for identity formation.</li> <li>- Gendered perspectives in travel writing.</li> <li>- The blurred line between autobiography, memoir, and travelogue.</li> </ul>	
Travel writing in the age of tourism and mobility.	
<ul style="list-style-type: none"> <li>- Ecocriticism and travel: landscapes, environment, and sustainability.</li> <li>- Digital travel narratives and blogs in Italophone contexts.</li> </ul>	
<b>Suggested Readings:</b>	
<ol style="list-style-type: none"> <li>1. Alberto Moravia, <i>Un'idea dell'India</i>, Bompiani, 1962.</li> <li>2. Angelo de Gubernatis, <i>Storia dei viaggiatori Italiani nelle Indie Orientali</i>, 1883.</li> <li>3. Arnaldo Cipolla, <i>Asia centrale sovietica contro India: viaggio in Turchestan ed Afganistan</i>, Est, 1930.</li> <li>4. Carlo Formichi, <i>India e Indiani</i>, Alpes, 1927.</li> <li>5. Carlo Levi, <i>Buongiorno, Oriente. Reportages dall'India e dalla Cina</i>, Donzelli, 2008.</li> <li>6. Giorgio Manganelli, <i>Esperimento con l'India</i>, Adelphi, 1975.</li> <li>7. Guido Gozzano, <i>Verso la cuna del mondo. Lettere dall'India</i>, 1917.</li> <li>8. Guido Piovene, <i>Viaggio in Italia</i>, Bompiani, 1957.</li> <li>9. Luciano Marrocu, <i>L'atlante della memoria</i>, Laterza, 2001.</li> <li>10. Maria Enrica D'Agostini, <i>Letteratura di viaggio. Storie e prospettive di un genere letterario</i>, Guerini, e Associati, 2005.</li> <li>11. Mario Appellius, <i>L'India</i>, Alpes, 1925.</li> <li>12. Pier Paolo Pasolini, <i>L'odore dell'India</i>, Longanesi, 1962.</li> <li>13. Sandra Petrigiani, <i>L'ultima India</i>, Dalai, 1996.</li> <li>14. Carl Thompson, <i>Travel Writing: The New Critical Idiom</i>, Routledge, 2011.</li> <li>15. Carlo Pizzati, <i>An Italian Son-in-Law in India</i>, HarperCollins India, 2018.</li> <li>16. Lionnet, Françoise. <i>Postcolonial Representations: Women, Literature, Identity</i>. Ithaca: Cornell University Press, 1995.</li> <li>17. Loredana Polezzi, <i>Translating Travel. Contemporary Italian Travel Writing in English Translation</i>, Ashgate, 2001.</li> <li>18. Pratt, Mary Louise. <i>Imperial Eyes: Travel Writing and Transculturation</i>. London: Routledge, 1992 (2nd ed. 2008).</li> <li>19. Tim Youngs (ed.), <i>The Cambridge Companion to Travel Writing</i>, Cambridge University Press, 2013.</li> </ol>	
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**

<b>Theoretical Frameworks of History and Memory</b>	
- Concepts: site of memory (lieux de mémoire), collective memory, trauma, testimony. - Literature as a site of remembrance.	
<b>UNIT II</b>	<b>12 hours</b>
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.	
<b>UNIT III</b>	<b>12 hours</b>
Memory, Trauma, and Testimony in Italy - Literature of genocide, exile, and survival. - Testimonial writing and the ethics of memory.	
<b>UNIT IV</b>	<b>9 hours</b>
Contemporary Perspectives on History and Memory - Memory in the age of globalization and migration. - Transgenerational trauma and the politics of remembrance.	
<b>Suggested Readings:</b>	
<ol style="list-style-type: none"> <li>1. Asor Rosa, Alberto (ed.): 'Le questioni', in <i>Letteratura italiana</i>, Turin: Einaudi, 1986</li> <li>2. Asor Rosa, Alberto. <i>Storia della letteratura italiana III</i>. Torino: Einaudi, 2009.</li> <li>3. Giuseppe Galasso, <i>Nient'altro che storia: Saggi di teoria e metodologia della storia</i>, 2000, Mulino, Bologna.</li> <li>4. Gnisci, Armando (1998a). <i>La letteratura italiana della migrazione</i>. Torino: Lilit.</li> <li>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.</li> <li>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</li> <li>7. Romano Luperini: <i>Novecento</i>, Loescher: Vol, 2. Turin.</li> <li>8. W. Binni, R. Scrivano, <i>Storia e antologia della letteratura italiana</i>, Principato: Milan.</li> <li>9. Assmann, Aleida. <i>Cultural Memory and Western Civilization: Functions, Media, Archives</i>. Cambridge: Cambridge University Press, 2011.</li> <li>10. Assmann, Jan. <i>Cultural Memory and Early Civilization: Writing, Remembrance, and Political Imagination</i>. Cambridge University Press, Cambridge, 2011.</li> <li>11. Boym, Svetlana. <i>The Future of Nostalgia</i>. Basic Books, New York, 2001.</li> <li>12. Connerton, Paul. <i>How Societies Remember</i>. Cambridge University Press, Cambridge, 1989.</li> <li>13. Fogu, Claudio. <i>The Historic Imaginary: Politics of History and Memory in Postwar Italy</i>. University of Toronto Press, Toronto, 2003.</li> <li>14. Foot, John. <i>Italy's Divided Memory</i>. Palgrave Macmillan, New York, 2009.</li> <li>15. Forgacs, David. <i>Italian Culture in the Industrial Era, 1880–1980: Cultural Industries, Politics, and the Public</i>. Manchester University Press, Manchester, 1990.</li> <li>16. Gordon, Robert S. C. <i>The Holocaust in Italian Culture, 1944–2010</i>. Stanford University Press, Stanford, 2012.</li> <li>17. Halbwachs, Maurice. <i>On Collective Memory</i>. Edited and translated by Lewis A. Coser. University of Chicago Press, Chicago, 1992.</li> <li>18. Hirsch, Marianne. <i>The Generation of Postmemory: Writing and Visual Culture After the Holocaust</i>. New York: Columbia University Press, 2012.</li> <li>19. Ricoeur, Paul. <i>Memory, History, Forgetting</i>. University of Chicago Press, Chicago, 2004.</li> </ol>	

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		
<b>Introduction to Literary Translation</b>	<b>04</b>	<b>3</b>	<b>1</b>	<b>0</b>	<b>As per the admission criteria</b>	<b>B2 Level in Italian</b>

**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.

<ul style="list-style-type: none"> <li>• will be able to engage with debates on the politics of translation, including gender, postcolonialism, and globalization.</li> </ul>	
<b>Syllabus:</b>	
<b>UNIT I</b>	<b>9 hours</b>
<b>Foundations of Translation Studies</b> - History of translation in Western and non-Western traditions. - Key concepts: equivalence, fidelity, adaptation.	
<b>UNIT II</b>	<b>12 hours</b>
Theories of Literary Translation - Structuralist and poststructuralist approaches. - Domestication vs. foreignization. - The translator's visibility.	
<b>UNIT III</b>	<b>14 hours</b>
<b>Translation of Genres</b> - Poetry: rhythm, sound, and untranslatability. - Prose: style, register, and cultural context. - Drama: performance, orality, and adaptation. <b>Translation, Culture, and Power</b> - Postcolonial translation studies. - Feminist translation practices. - Translation and world literature.	
<b>UNIT IV</b>	<b>10 hours</b>
<b>Contemporary Perspectives and Practice</b> - Digital tools and translation. - Globalization and translation flows. - Practical workshops: annotated translations, preparing glossaries	
<b>Suggested Readings:</b> <ol style="list-style-type: none"> <li>1. Benvenuto Terracini: <i>Il problema della traduzione</i>, Serra e Riva Editori: Milan 1983.</li> <li>2. D. Cerenecca: <i>La traduzione, saggi e studi</i>, Lint: Trieste 1973.</li> <li>3. Enrico Arcaini: <i>Principi de linguistica applicata</i>, Il Mulino: Bologna 1967.</li> <li>4. R. Titone: <i>Analisi psicolinguistica del tradurre</i>, in: <i>Rassegna Italiana di Linguistica Applicata</i>, N.2May-August 1970, Bulzoni: Rome.</li> <li>5. Andre Lefevere: <i>Translation: Rewriting and the manipulation of Literary Fame</i>, Routledge: London 1992.</li> <li>6. Bassnett, Susan, and Harish Trivedi (eds.). <i>Post-Colonial Translation: Theory and Practice</i>. London: Routledge, 1999.</li> <li>7. Benjamin, Walter. "The Task of the Translator." In <i>Illuminations</i>, trans. Harry Zohn. New York: Schocken, 1968.</li> <li>8. Boase-Beier, Jean, Lina Fisher, and Hiroko Furukawa (eds.). <i>The Palgrave Handbook of Literary Translation</i>. London: Palgrave Macmillan, 2018.</li> <li>9. Bowker, Lynne. <i>Computer-Aided Translation Technology: A Practical Introduction</i>. Ottawa: University of Ottawa Press, 2002.</li> <li>10. Byrne, Jody. <i>Scientific and Technical Translation Explained: A Nuts and Bolts Guide for Beginners</i>. Manchester: St. Jerome, 2012.</li> <li>11. Byrne, Jody. <i>Technical Translation: Usability Strategies for Translating Technical Documentation</i>. Dordrecht: Springer, 2006.</li> <li>12. Chesterman, Andrew. <i>Memes of Translation: The Spread of Ideas in Translation Theory</i>. Amsterdam: John Benjamins, 1997.</li> <li>13. Cronin, Michael. <i>Translation and Globalization</i>. London: Routledge, 2003.</li> </ol>	

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		

<b>Production of Audio-Visual Contents for Teaching Italian as a Foreign Language</b>	<b>02</b>	<b>01</b>	<b>0</b>	<b>01</b>	<b>As per the admission criteria</b>	<b>B2 Level in Italian</b>
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**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:**

<b>UNIT I</b>	<b>7 hours</b>
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**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.

<b>UNIT II</b>	<b>8 hours</b>
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Pedagogical scripting and storyboarding.

- Authentic vs. didactic materials.
- Visual literacy and semiotics in FLE.

<b>Practical Component</b>	<b>30 hours</b>
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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 Nelmes (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		

<b>Introduction to the Digital Humanities</b>	<b>02</b>	<b>01</b>	<b>0</b>	<b>01</b>	<b>As per the admission criteria</b>	<b>B2 Level in Italian</b>
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**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:**

<b>UNIT I</b>	<b>8 hours</b>
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- 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.

<b>UNIT II</b>	<b>7 hours</b>
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- Textual Analysis and Digital Corpora
- Case studies: Italian literary corpora and digital editions.

<b>Practical</b>	<b>30 hours</b>
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- 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

<p>- Theatre as a space of critique and reform. - The role of theatre in shaping public opinion.</p>	
<b>UNIT III</b>	<b>12 hours</b>
<p>Modern Italian Theatre - Symbolism, avant-garde, and the Theatre of the Absurd. - Existentialism and postwar theatre.</p>	
<b>UNIT IV</b>	<b>12 hours</b>
<p>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.</p>	
<p><b>Suggested Authors:</b> commedia dell'arte, Goldoni, Metastasio, Alfieri, D'Annunzio, Pirandello, Eduardo de Filippo, A Campanile, Carmelo Bene, Dario Fo, etc. <b>Suggested Readings:</b></p> <ol style="list-style-type: none"> <li>1. A Quondam: <i>Il teatro italiano del rinascimento</i>, Edizioni di Comunita; Milian, 1980.</li> <li>2. Autori Vari: <i>La semiotica e il doppio teatrale</i>, Liguori: Naples 1981.</li> <li>3. B. Angelani: <i>Goldoni</i>, Liguori: Naples 1983.</li> <li>4. C. Segre: <i>Teatro e romanzo</i>, Einaudi: Turin, 1984.</li> <li>5. D'Amico, Silvio. <i>Storia del teatro drammatico</i>. 4 vols., Garzanti, Milano, 1950–1953.</li> <li>6. F. Angelini, C.A. Mabrignani: <i>Cultura narrativa e teatro nell'età del positivismo</i>, Laterza, Baxri, 1978.</li> <li>7. F. Angelini; <i>Il teatro del Novecento da Pirandello a Fo</i>, Laterza: Bari, 1988.</li> <li>8. F. Angelini: <i>Il teatro barocco</i>, Laterza: Bari 1979.</li> <li>9. F. Angelini: <i>Teatro e spettacolo nel primo Novecento</i>, Laterza; Rome Bari, 1988.</li> <li>10. G. Davico Bonio (ed.): <i>Il teatro italiano</i>, Einaudi: Turin.</li> <li>11. R. Alonge: <i>Teatro e spettacolo nel secondo Ottocento</i>, Laterza: Rome, Bari, 1988.</li> <li>12. Taviani, Ferdinando, and Mirella Schino. <i>Il segreto della Commedia dell'Arte</i>. La Casa Usher, Firenze, 1982.</li> <li>13. Brockett, Oscar G., and Franklin J. Hildy. <i>History of the Theatre</i>. 10th ed., Allyn &amp; Bacon, Boston, 2007.</li> <li>14. Richards, Kenneth. <i>The Italian Comedy</i>. Blackwell, Oxford, 1980.</li> </ol> <p>Additional material may be provided by the Department.</p>	
<p><b>Evaluation:</b> 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:</p> <ul style="list-style-type: none"> <li>• Assignments/Presentations.</li> <li>• Literature review</li> <li>• Book review</li> <li>• Project activity (group)</li> <li>• Research cum presentation</li> <li>• Term Paper writing</li> <li>• Group discussion</li> </ul> <p><b>Note: Examination scheme and mode shall be as prescribed by the Examination Branch, University of Delhi, from time to time.</b></p>	

## 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: *La poesia e letture di poeti*, Laterza: Bari.
2. G. Contini (ed), *Poeti del Duecento*, Ricciardi: Milan-Naples, 1960.
3. G. Debenedetti: *La poesia italiana del novecento*, 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 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		

<b>Methodology of Teaching Italian as a Foreign Language: Theory and Practice-2</b>	<b>04</b>	<b>3</b>	<b>1</b>	<b>0</b>	<b>As per the admission criteria</b>	<b>B2 Level in Italian</b>
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**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		
<b>Introduction to Technical and Scientific Translation</b>	<b>04</b>	<b>3</b>	<b>1</b>	<b>0</b>	<b>As per the admission criteria</b>	<b>B2 Level in Italian</b>

#### **Learning Objectives:**

- To introduce students to the principles and practices of technical and scientific translation

(Italian ↔ other languages).	
<ul style="list-style-type: none"> <li>• To familiarize students with specialized terminology, style, and discourse conventions in scientific and technical texts.</li> <li>• To develop skills in using translation tools (terminology databases, CAT tools, corpora).</li> <li>• To raise awareness of ethical, cultural, and communicative issues in technical and scientific translation.</li> <li>• To prepare students for professional practice in specialized translation domains.</li> </ul>	
<b>Learning Outcomes:</b>	
At the end of the semester, students:	
<ul style="list-style-type: none"> <li>• will be able to demonstrate knowledge of the main features of technical and scientific discourse.</li> <li>• will be able to translate specialized texts with accuracy, clarity, and terminological consistency.</li> <li>• will be able to use translation technologies and resources effectively.</li> <li>• will be able to critically evaluate translations in terms of readability, precision, and audience adaptation.</li> <li>• will be able to apply professional standards and ethical considerations in technical and scientific translation.</li> </ul>	
<b>Syllabus:</b>	
<b>UNIT I</b>	<b>9 hours</b>
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.	
<b>UNIT II</b>	<b>12 hours</b>
Scientific Discourse and Terminology - Structure of scientific articles, reports, and patents. - Terminology extraction and management. - Standardization and international scientific communication.	
<b>UNIT III</b>	<b>12 hours</b>
Technical Texts and Genres - Manuals, technical specifications, product documentation. - Translation of instructions, safety notices, and standards. - Style and register in technical writing.	
<b>UNIT IV</b>	<b>12 hours</b>
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.	
<b>Suggested Readings:</b>	
<ol style="list-style-type: none"> <li>1. Benvenuto Terracini: <i>Il problema della traduzione</i>, Serra e Riva Editori: Milan 1983.</li> <li>2. D. Cerenecca: <i>La traduzione, saggi e studi</i>, Lint: Trieste 1973.</li> <li>3. Enrico Arcaini: <i>Principi de linguistica applicata</i>, Il Mulino: Bologna 1967.</li> <li>4. R. Titone: <i>Analisi psicolinguistica del tradurre</i>, in: <i>Rassegna Italiana di Linguistica Applicata</i>, N.2May-August 1970, Bulzoni: Rome.</li> </ol>	

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 21<sup>st</sup> 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 <sup>st</sup> 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 21<sup>st</sup> 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:

<b>UNIT I</b>	<b>9 hours</b>
Autofiction and Life-Writing - The rise of autofiction and hybrid forms of self-narration. - Memory, subjectivity, and collective history.	
<b>UNIT II</b>	<b>12 hours</b>
Migration, Exile, and Transnational Identities - Literature of displacement, diaspora, and transcultural encounters. - Italoophone voices from the US, Canada, Argentina, Brazil, Australia etc.	
<b>UNIT III</b>	<b>12 hours</b>
Memory, Trauma, and Postcolonial Rewriting - Literature as testimony and rewriting of history. - Postcolonial memory and intergenerational trauma.	
<b>UNIT IV</b>	<b>12 hours</b>
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 19<sup>th</sup> 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<sup>th</sup> 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.; Cavaglia, 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		

<b>Advanced Thematic Studies in Italian Literature</b>	<b>04</b>	<b>3</b>	<b>1</b>	<b>0</b>	<b>As per the admission criteria</b>	<b>B2 Level in Italian</b>
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**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:**

<b>UNIT I</b>	<b>12 hours</b>
Study of the theoretical questions related to the theme	
<b>UNIT II</b>	<b>12 hours</b>
Study and analysis of literary texts that are based on the theme	
<b>UNIT III</b>	<b>12 hours</b>
Study of the formal devices deployed to depict the theme	
<b>UNIT IV</b>	<b>9 Hours</b>
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<sup>a</sup> 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

<ul style="list-style-type: none"> <li>Familiarising students with basic software and IT Tools for data collection analysis and interpretation</li> </ul>	
<p><b>Learning Outcomes:</b> At the end of the semester, students:</p> <ul style="list-style-type: none"> <li>will be able to define goals, target audience and survey methods.</li> <li>Will be able to make ethical decisions related to anonymity and consent of the participants.</li> <li>will be able to design questionnaires to conduct effective surveys.</li> <li>will be able to use various software and online platforms designed for data collection</li> <li>will learn how to analyse and interpret data</li> <li>will learn to present the survey findings in the form of a detailed report.</li> </ul>	
<b>Syllabus:</b>	
<b>UNIT I:</b>	<b>7 hours</b>
<p><b>Understanding Survey Research Fundamentals</b></p> <ul style="list-style-type: none"> <li><b>Defining Research Goals:</b> Clearly articulating what one wants to achieve with the survey.</li> <li><b>Identifying Target Audience:</b> Determining who one needs to survey and why.</li> <li><b>Choosing the Right Survey Method:</b> Understanding different types of surveys (online, paper, etc.) and their suitability.</li> <li><b>Sampling Techniques:</b> Learning about probability and non-probability sampling methods.</li> <li><b>Ethical Considerations:</b> Understanding issues related to privacy, anonymity, and informed consent.</li> </ul>	
<b>UNIT II:</b>	<b>8 hours</b>
<p><b>Designing Effective Survey Questions</b></p> <ul style="list-style-type: none"> <li><b>Question Types:</b> Learning about open-ended, closed-ended, and multiple-choice questions and when to use them.</li> <li><b>Question Wording:</b> Learning how to avoid bias, ambiguity, and leading questions.</li> <li><b>Question Sequencing:</b> Understanding how to organize questions logically and effectively.</li> <li><b>Visual Aids:</b> Learning how to use visuals to improve clarity and engagement.</li> </ul>	
<b>Practical Component</b>	<b>30 hours</b>
<p><b>Distributing and Collecting Data</b></p> <ul style="list-style-type: none"> <li><b>Choosing the Right Platform:</b> Exploring different survey software and online platforms like Qualtrics, SurveyMonkey, and Google Forms.</li> <li><b>Pilot Testing:</b> Learning how to test your survey before deploying it to a larger audience.</li> <li><b>Data Collection Methods:</b> Understanding how to distribute surveys via email, social media, or other channels.</li> <li><b>Response Rate Optimization:</b> Learning how to increase participation and reduce bias.</li> <li><b>Data Cleaning:</b> Learning how to identify and correct errors in your data.</li> </ul> <p><b>Analyzing and Interpreting Survey Results</b></p> <ul style="list-style-type: none"> <li><b>Statistical Analysis:</b> Understanding basic statistical concepts and how to analyze survey data.</li> <li><b>Data Visualization:</b> Learning how to present the findings in a clear and concise manner.</li> <li><b>Drawing Conclusions:</b> Understanding how to interpret the findings and draw meaningful conclusions.</li> </ul> <p><b>Writing a Survey Report</b></p> <ul style="list-style-type: none"> <li><b>Structuring the Report:</b> Learning how to organize your findings in a logical and coherent manner.</li> <li><b>Presenting Data:</b> Understanding how to present your findings in tables, charts, and graphs.</li> <li><b>Interpreting Results:</b> Learning how to explain your findings in a clear and concise manner.</li> <li><b>Making Recommendations:</b> Learning how to use your findings to make informed decisions.</li> </ul>	

**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.

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## 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		
<b>Advanced Research Tools in Italian Studies</b>	<b>02</b>	01	0	01	<b>As per the admission criteria</b>	<b>B2 Level in Italian</b>

**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.

<ul style="list-style-type: none"> <li>• will be able to apply digital humanities tools (text mining, mapping, visualization) to literary and cultural materials.</li> <li>• will be able to manage bibliographies and citations with reference management software (Zotero, EndNote, Mendeley).</li> <li>• will be able to design and present a mini digital research project integrating advanced tools.</li> <li>• will be able to critically evaluate the epistemological and ethical implications of digital research in the humanities.</li> </ul>	
<b>Syllabus:</b>	
<b>UNIT I</b>	<b>7 hours</b>
Bibliographical and Archival Research Tools <ul style="list-style-type: none"> <li>• Advanced bibliographic databases: MLA International Bibliography, Cairn.info, Persée, Gallica (BnF).</li> <li>• Archives and digital repositories for Italian studies.</li> <li>• Reference management systems (Zotero, EndNote, Mendeley).</li> <li>• Research ethics and citation practices.</li> </ul>	
<b>UNIT II</b>	<b>8 hours</b>
Digital Humanities and Analytical Tools (Theoretical) <ul style="list-style-type: none"> <li>• Introduction to Digital Humanities in Italian contexts.</li> <li>• Text encoding (TEI), corpus linguistics, and distant reading.</li> <li>• Tools for text analysis (Voyant Tools, AntConc), mapping (Palladio, ArcGIS), and visualization (Gephi).</li> <li>• Case studies: digital editions of Italian texts, Italophone cultural heritage projects.</li> </ul>	
<b>Practical Component</b>	<b>30 hours</b>
<ul style="list-style-type: none"> <li>• Hands-on training in bibliographic databases (MLA, Cairn, Persée, Gallica).</li> <li>• Building and managing a digital corpus of Italian/Italophone texts.</li> <li>• Using Zotero/EndNote for annotated bibliographies.</li> <li>• Applying text analysis and visualization tools to a selected corpus.</li> <li>• Final project: mini digital research portfolio (annotated bibliography + corpus analysis + visualization).</li> </ul>	
<b>Suggested Readings:</b>	
<ol style="list-style-type: none"> <li>1. Dario Antiseri, <i>Introduzione alla metodologia della ricerca</i>, Rubbettino Editore 2005.</li> <li>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.</li> <li>3. Eco, Umberto. <i>Come si fa una tesi di laurea (How to Write a Thesis)</i>. Cambridge, MA: MIT Press, 2015 (orig. 1977).</li> <li>4. Segre, Cesare: <i>Avviamento all'analisi del testo letterario</i>, Einaudi, Torino, 1985.</li> <li>5. Topolski J., <i>Narrare la storia. Nuovi principi di metodologia storica</i>, Milano, 1997 Bruno Mondadori.</li> <li>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.</li> <li>7. Brian Paltridge and Sue Starfield, <i>Thesis and Dissertation Writing in a Second Language</i>, Routledge, 2007.</li> <li>8. Creswell J., <i>Research Design: Qualitative, Quantitative, and Mixed Methods Approaches</i>, Thousand Oaks, California, (2003), Sage Publications</li> <li>9. Gibaldi, Joseph. <i>MLA Handbook for Writers of Research Papers</i>. 9th ed. New York: MLA, 2021.</li> <li>10. Moretti, Franco. <i>Distant Reading</i>. London: Verso, 2013.</li> <li>11. Patton M.Q., <i>Qualitative research &amp; evaluation methods</i> (3rd edition), Thousand Oaks, California: (2002), Sage Publications.</li> <li>12. Pierazzo, Elena. <i>Digital Scholarly Editing: Theories and Practices</i>. Farnham: Ashgate, 2015.</li> </ol>	

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.

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## 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.

<ul style="list-style-type: none"> <li>• will be able to critically evaluate professional dubbing and subtitling practices in Italophone contexts.</li> </ul>	
<b>Syllabus:</b>	
<b>UNIT I</b>	<b>8 hours</b>
Theoretical Foundations of Audiovisual Translation <ul style="list-style-type: none"> <li>• History and development of dubbing and subtitling in Italy and Italophone countries.</li> <li>• Key concepts: synchronization, equivalence, domestication vs. foreignization.</li> <li>• Cultural transfer and censorship in AVT.</li> </ul>	
<b>UNIT II</b>	<b>7 hours</b>
Linguistic and Technical Aspects <ul style="list-style-type: none"> <li>• Constraints of subtitling: space, time, segmentation, readability.</li> <li>• Constraints of dubbing: lip-sync, isochrony, kinaesthetic synchrony.</li> <li>• Register, tone, and cultural adaptation in Italian.</li> <li>• Professional standards and ethics in AVT.</li> </ul>	
<b>Practical</b>	<b>30 hours</b>
<ul style="list-style-type: none"> <li>- Hands-on training with subtitling software (Aegisub, Subtitle Workshop).</li> <li>- Creating subtitles for short Italian films or TV excerpts.</li> <li>- Dubbing workshop: adapting scripts, recording voices, and synchronizing with visuals.</li> <li>- peer review and critique of student projects.</li> <li>- Final project: produce a subtitled and dubbed version of a short audiovisual extract in Italian.</li> </ul>	
<b>Suggested Readings:</b>	
<ol style="list-style-type: none"> <li>1. Baccolini R., R. M. Bollettieri Bosinelli, L. Gavioli (a cura di), <i>Il doppiaggio. Trasposizioni linguistiche e culturali</i>, Bologna, Clueb, 1994.</li> <li>2. Bollettieri Bosinelli R. M. et al., <i>La traduzione multimediale: quale traduzione per quale testo?</i>, Bologna, CLUEB, 2000.</li> <li>3. Bollettieri Bossinelli 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.</li> <li>4. Bruti S., <i>La Cortesia. Aspetti culturali e problemi traduttivi</i>, Pisa, Pisa University Press, 2013.</li> <li>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.</li> <li>6. Elisa Perego, <i>La traduzione audiovisiva</i>, Carocci, Roma, 2005.</li> <li>7. Anderman G., Rogers M., <i>Translation Today: Trends and perspectives</i>, Clevedon, Multilingual Matters, 2003.</li> <li>8. Armstrong, Nigel, and Federico M. Federici. <i>Translating Voices, Translating Regions</i>. Rome: Aracne, 2006.</li> <li>9. Baker, Mona. <i>Translation and Conflict: A Narrative Account</i>. London: Routledge, 2006 (for cultural/ethical dimensions).</li> <li>10. Baldry, Anthony and Paul J. Thibault. <i>Multimodal Transcription and Text Analysis</i>, London &amp; Oakville: Equinox, 2006.</li> <li>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.</li> <li>12. Bogucki, Łukasz, and Mikołaj Deckert (eds.). <i>The Palgrave Handbook of Audiovisual Translation and Media Accessibility</i>. London: Palgrave Macmillan, 2020.</li> <li>13. Chaume, Frederic. <i>Audiovisual Translation: Dubbing</i>. London: Routledge, 2020.</li> <li>14. Chaume, Frederic. <i>Audiovisual Translation: Research and Practice</i>. London: Routledge, 2012.</li> <li>15. Diaz Cintas, Jorge. <i>New Trends in Audiovisual Translation</i>. Bristol/Buffalo/Toronto: Multilingual Matters. 2009.</li> <li>16. Díaz-Cintas, Jorge, and Aline Remael. <i>Audiovisual Translation: Subtitling</i>. 2nd ed. London: Routledge, 2021.</li> </ol>	

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.

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