

**MASTER OF ARTS  
(HISPANIC STUDIES)**

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

**Semester I to IV**

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



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

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

## **Programme Objectives:**

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

### **Advanced Literary and Cultural Competence**

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

### **Theoretical and Critical Engagement**

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

### **Comparative and Interdisciplinary Perspectives**

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

### **Analytical Skills**

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

### **Professional and Applied Skills**

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

### **Critical Reflection on Identity and Society**

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

## **Programme Outcomes**

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

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

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

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

### Programme Eligibility

B.A (Hons.) in Spanish

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

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

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

#### Semester I/ III

**Credit 22**

#### Discipline Specific Course (DSC): Credits 8

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

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

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

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

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

**Semester-IV** **Credit 22**

**Discipline Specific Course (DSC): Credits 8**

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

DSE 23 - Advanced Thematic Studies in Hispanic Literature	4
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**Skill Based Courses (SBC) - Any 01 from pool: Credits 2**

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

**Semester III**

**Credits 22**

**DSC-7: Perspectives in Theory & Criticism**

**Credit Distribution, Eligibility and Pre-requisites of the Course**

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

**Learning Objectives:**

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

**Learning Outcomes:**

At the end of the semester, students:

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

**Syllabus:**

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

17. Waugh, Patricia (ed.). *Literary Theory and Criticism: An Oxford Guide*. Oxford: Oxford University Press, 2006.

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

19. 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 Hispanic Literature - 2

### Credit Distribution, Eligibility and Pre-requisites of the Course

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

**Learning Objectives:**

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

**Learning Outcomes:**

At the end of the semester, students:

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

theme.	
<b>Syllabus:</b>	
<b>UNIT I</b>	<b>12 Hours</b>
<ul style="list-style-type: none"> <li>• Study of the theoretical questions related to the theme</li> </ul>	
<b>UNIT II</b>	<b>12 Hours</b>
<ul style="list-style-type: none"> <li>• Study and analysis of literary texts that are based on the theme</li> </ul>	
<b>UNIT III</b>	<b>12 Hours</b>
<ul style="list-style-type: none"> <li>• Study of the formal devices deployed to depict the theme</li> </ul>	
<b>UNIT IV</b>	<b>9 Hours</b>
Comparative analysis of the studied texts	
<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.	
<b>Suggested Readings:</b>	
1. Bennett, Andrew, and Nicholas Royle. <i>An Introduction to Literature, Criticism and Theory</i> . Harlow: Pearson Education Limited. 2009	
2. Altisent, Marta E. (ed.), <i>A companion to Twentieth Century Spanish Novel</i> , NED-New edition, Boydell & Brewer, 2008.	
3. Domingo, José, <i>La novela española del siglo XX: De la postguerra a nuestros días</i> , Editorial Labor (University of Michigan), 1973 (Digitized 2008)	
4. Toro, Vera, Schlickers, S., Luengo, Ana (eds.), <i>La obsesión del yo : La auto@ficción en la literatura española y latinoamericana</i> , Iberoamericana-Vervuet, 2010	
5. González Echevarría, Roberto, <i>Myth and Archive : A Theory of Latin American Narrative</i> , Duke University Press, Durham & London, 1998	
6. Waugh, Patricia. <i>Literary Theory and Criticism: An Oxford Guide</i> . Oxford: OUP, 2006	
Readings would be suggested by the Department on the basis of the theme chosen. Additional material may be provided by the Department.	
<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> <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>	
<b>Note: Examination scheme and mode shall be as prescribed by the Examination Branch, University of Delhi, from time to time.</b>	

## DSE 14: Literature and Migration

### Credit Distribution, Eligibility and Pre-requisites of the Course

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

**Learning Objectives:**

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

**Learning Outcomes:**

At the end of the semester, students:

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

**Syllabus:**

<b>UNIT I</b>	<b>9 hours</b>
Theoretical Frameworks of Migration and Displacement - Concepts: exile, diaspora, hybridity, transculturalism. - Migration as a literary theme: memory, identity, and belonging.	
<b>UNIT II</b>	<b>10 hours</b>
Colonial and Postcolonial Displacements - Migration in colonial and postcolonial contexts. - Representations of forced displacement, exile, and cultural alienation.	
<b>UNIT III</b>	<b>14 hours</b>
Mexican, Central American, Caribbean Spanish Literature on migration and displacement. - Migration from South America to Spain/ Europe and USA. - Identity, marginalization, and cultural hybridity. - Chicano and Latinx Voices - Migration, exile, and displacement in Latin American and Caribbean contexts. - The role of memory, trauma, and cultural survival. - Enslavement, memories of Indentured labour, Insularity	
<b>UNIT IV</b>	<b>11 Hours</b>
Contemporary Perspectives and Transnational Identities - Migration in the 21st century: globalization, exile, and refugee crises. - Literature of second-generation immigrants and transnational identities.	

**Suggested Readings:**

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

Additional material may be provided by the Department.

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

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

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

## DSE 15: New Literary Genres

### Credit Distribution, Eligibility and Pre-requisites of the Course

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

**Learning Objectives:**

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

**Learning Outcomes:**

At the end of the semester, students:

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

**Syllabus:**

<b>UNIT I</b>	<b>12 hours</b>
Autofiction and Life-Writing - The rise of autofiction in late 20th-century Spanish literature. - Blurring boundaries between autobiography, fiction, and testimony. -Memory, subjectivity, and self-narration. Testimonial and Post-dictatorial Writing - Literature as witness: trauma, memory, and testimony.	
<b>UNIT II</b>	<b>12 hours</b>
Graphic Novels and Visual Narratives - The rise of the comics/ tebeos and graphic memoirs. - Visual storytelling as a new literary form.	
<b>UNIT III</b>	<b>12 hours</b>
Flash Narratives and Microstories -The aesthetics of brevity: micro-narratives, short stories, mini-fiction. -Fragmentation, ellipsis, and the poetics of the instant. -Microfictions as a response to digital culture and globalization.	

UNIT IV	9 hours
Digital and Experimental Genres - Literature in the digital age: blogs, hypertext, and multimedia narratives. - Performance, slam poetry, and spoken word in Hispanic contexts.	
<b>Suggested Readings:</b> <ol style="list-style-type: none"> <li>1. Gugelberger, Georg M., editor. <i>The Real Thing: Testimonial Discourse and Latin America</i>. Duke University Press, 1996</li> <li>2. Casas, Ana (ed.), <i>El autor a escena - Intermedialidad y autoficción</i>, Iberoamericana - Vervuert, Madrid, 2017</li> <li>3. Alberca, Manuel, <i>Máscaras de vida. Biografías y bioficciones</i>, Málaga: Editorial Pálido Fuego, 2021.</li> <li>4. Rojo, Violeta, <i>Breve manual para reconocer minicuentos</i>, México: UAM Azcapotzalco, 1997.</li> <li>5. Zavala, Lauro, “El cuento ultracorto: hacia un nuevo canon literario”, <i>RIB</i>, XLVI, No. 1-4 (1996), 67-78.</li> <li>6. Licata, N., Vande Berghe, et al (eds.), <i>La invasión de alter egos: Estudios sobre autoficción y lo fantástico</i>, Ediciones de Iberoamericana Vervuert, Madrid, 2021.</li> <li>7. Franco, Sergio R. <i>In(ter)ventions of the Self: Writing and the Autobiographical Subject in Hispanic American Literature (1974–2002)</i>. Cambria Press, 2021.</li> <li>8. Molloy, Sylvia. <i>At Face Value: Autobiographical Writing in Spanish America</i>. Cambridge University Press, 1991.</li> <li>9. García, Mario T., <i>Literature as History: Autobiography, Testimonio and the Novel in the Chicano and Latin Experience</i>, University of Arizona Press, 2016</li> <li>10. McCloud, Scott, <i>Understanding Comics: The Invisible Art</i>, Harper Perennial, New York 2005</li> <li>11. López, Félix, <i>TEBEORÍA: Teoría sobre historieta en España, Colección Tebeoteca</i>, ACyT Ediciones, Sevilla, 2022</li> <li>12. Merino, Ana, <i>El cómic hispánico</i>, Editorial Cátedra signo e Imagen, Madrid, 2003</li> <li>13. Hinojosa Lobos, H., Domínguez Jeria, P., &amp; Sánchez Sánchez, J. (2023) “El cómic latinoamericano en escena” <i>Quaderni Culturali IILA</i> 5: 5-13.</li> <li>14. Zavala, Lauro, <i>Poéticas de la brevedad</i>, ed. México: UNAM, 1997</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> <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>	
<b>Note: Examination scheme and mode shall be as prescribed by the Examination Branch, University of Delhi, from time to time.</b>	

## DSE 16: Travel Writing

**Credit Distribution, Eligibility and Pre-requisites of the Course**

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

**Learning Objectives:**

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

**Learning Outcomes:**

At the end of the semester, students:

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

**Syllabus:**

<b>UNIT I</b>	<b>10 hours</b>
Introduction to Travel Writing - Defining travel writing: genre, hybridity, and narrative strategies. - Historical overview: from medieval pilgrimage accounts to Enlightenment exploration. - The role of travel writing in shaping European knowledge of the world. - Key concepts: exoticism, alterity, ethnography, and narrative authority.	
<b>UNIT II</b>	<b>12 hours</b>
<b>Colonial Encounters and Representations</b> -Travel writing as a tool of empire: mapping, cataloguing, and “othering.” -Representations of Americas and the Caribbean in Spanish colonial travelogues. -The tension between discovery and domination.	
<b>UNIT III</b>	<b>11 hours</b>
Hispano-American Rewritings and Postcolonial Perspectives - Hispano-American and Latinx authors reclaiming the travel narrative.	

<p>- Subverting colonial discourse: irony, resistance, and re-appropriation.  - Travel as exile, migration, and return.</p>	
<b>UNIT IV</b>	<b>12 hours</b>
<p>Travel, Identity, and Self-Discovery  - Travel as a metaphor for identity formation.  - Gendered perspectives in travel writing.  - The blurred line between autobiography, memoir, and travelogue.  Travel writing in the age of tourism and mobility.  -Ecocriticism and travel: landscapes, environment, and sustainability.  -Digital travel narratives and blogs in Hispanic contexts.</p>	
<p><b>Suggested Readings:</b></p> <ol style="list-style-type: none"> <li>1. Todorov, Tzvetan, <i>La conquista de América: El problema del otro</i>, Siglo XXI, Mexico, 1984</li> <li>2. Gerbi, Antonello, <i>La disputa del Nuevo Mundo</i>, FCE, Mexico, 1982.</li> <li>3. Mignolo, Walter, <i>The Darker Side of the Renaissance</i>, University Michigan Press, Ann Arbor, 1995</li> <li>4. Carrera, Magali, <i>Imagining Identity in New Spain: Race, Lineage, and the Colonial Body</i>, University of Texas Press, Austin 2003</li> <li>5. Kadir, Djelal, <i>Columbus and the Ends of the Earth</i>, U of Pennsylvania Press, Philadelphia, 1992.</li> <li>6. Pagden, Anthony, <i>European Encounters with the New World</i>, Yale University Press, New Haven, 1993.</li> <li>7. Rabasa, José. <i>Inventing America: Spanish Historiography and the Formation of Eurocentrism</i>, University of Oklahoma Press, Norman, 1993</li> <li>8. Pellón, Gustavo. "Latin American Travel Writing: From Discovery to Global Tourism." <i>Revista Iberoamericana</i>, vol. 67, no. 196–197, 2001, pp. 63–78</li> <li>9. Cristóbal Colón, <i>Diarios de navegación</i>. Ed. Consuelo Varela, Alianza, Madrid, 1982.</li> <li>10. Bernal Díaz del Castillo, <i>Historia verdadera de la conquista de la Nueva España</i>. Ed. Carmelo Sáenz de Santa María, Espasa-Calpe, Madrid, 2005.</li> <li>11. Alvar Núñez Cabeza de Vaca, <i>Nafragios y comentarios</i>. Ed. Enrique Pupo-Walker. Cátedra, Madrid 1984.</li> <li>12. Fray Bartolomé de las Casas, <i>Brevísima relación de la destrucción de las Indias</i>, Alianza, Madrid, 1999.</li> </ol> <p>Additional material will 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>	

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

### Credit Distribution, Eligibility and Pre-requisites of the Course

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

**Learning Objectives:**

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

**Learning Outcomes:**

At the end of the semester, students:

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

**Syllabus:**

**UNIT I**

**12 hours**

**Theoretical Frameworks of History and Memory**

- Concepts: sites of memory, collective memory, trauma, testimonio
- Literature as a site of remembrance.

**UNIT II**

**12 hours**

**Spanish Literature and Historical Memory**

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

**Postcolonial Memory in Latin American Literature**

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

<b>UNIT III</b>	<b>12 hours</b>
Memory, Trauma, and Testimonio in Latin America - 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. Assmann, Aleida. <i>Cultural Memory and Western Civilization: Functions, Media, Archives</i>. Cambridge: Cambridge University Press, 2011.</li> <li>2. Nora, Pierre. <i>Les Lieux de mémoire</i>. Paris: Gallimard, 1984–1992 (selections).</li> <li>3. Rothberg, Michael. <i>Multidirectional Memory: Remembering the Holocaust in the Age of Decolonization</i>. Stanford: Stanford University Press, 2009.</li> <li>4. Beverley, John. <i>Testimonio: On the Politics of Truth</i>. University of Minnesota Press, 2004</li> <li>5. Bell, Catherine. <i>Memory, Narrative, and Postmemory in Latin American Literature</i>. Routledge, New York, 2018.</li> <li>6. Jelin, Elizabeth. <i>Los trabajos de la memoria</i>. Siglo XXI, Mexico, 2002</li> <li>7. Llorente, Marina, Marcella Salvi &amp; Aída Díaz de León (eds.), <i>Sitios de la memoria en España y Latinoamérica: trauma, política y resistencia</i>. Lexington Books, Maryland, 2015</li> <li>8. Colmeiro, José F., <i>Memoria histórica e identidad cultural en la España democrática</i>, Vervuert/Iberoamericana, 2005</li> <li>9. Ferrán, Ofelia, <i>Working Through Memory: Writing and Remembrance in Contemporary Spanish Narrative</i>, Bucknell University Press, 2007</li> <li>10. Santos, Juliá(ed.), <i>Memoria de la guerra y del franquismo</i>. Taurus, Barcelona, 2006.</li> <li>11. Jelin, Elizabeth, y Susana Kaufman (eds.), <i>Subjetividad y figuras de la memoria en América Latina</i>. Siglo XXI, Mexico, 2018.</li> <li>12. Allier-Montaño, Eugenia, &amp; Emilio Crenzel(eds.), <i>Las luchas por la memoria en América Latina: historia reciente y violencia política</i>. Siglo XXI, Mexico, 2015.</li> <li>13. Franco, Jean. <i>Cruel Modernity</i>. Duke University Press, 2013.</li> <li>14. Bilbija, Ksenija, &amp; Leigh A. Payne (eds.), <i>Accounting for Violence: Marketing Memory in Latin America</i>. Duke University Press, 2011</li> <li>15. Sánchez-Zapatero, Javier, &amp; María Jesús Fraga (eds.), <i>Memoria y ficción en la literatura hispánica actual</i>. Peter Lang, 2014</li> <li>16. Resina, Joan Ramon(ed.), <i>Disremembering the Dictatorship: The Politics of Memory in the Spanish Transition to Democracy</i>. Rodopi, Amsterdam, 2000</li> </ol>	
Primary Texts and additional readings would be suggested by the Department on the basis of the author chosen.	
<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> <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 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 Spanish</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.
- will be able to engage with debates on the politics of translation, including gender, postcolonialism, and globalization.

#### Syllabus:

<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. Bassnett, Susan, and Harish Trivedi (eds.). <i>Post-Colonial Translation: Theory and Practice</i>. London: Routledge, 1999.</li> <li>2. Bassnett, Susan. <i>Translation Studies</i>. 4th ed. London: Routledge, 2014.</li> <li>3. Benjamin, Walter. "The Task of the Translator." In <i>Illuminations</i>, trans. Harry Zohn. New York: Schocken, 1968.</li> <li>4. Boase-Beier, Jean, Lina Fisher, and Hiroko Furukawa (eds.). <i>The Palgrave Handbook of Literary Translation</i>. London: Palgrave Macmillan, 2018.</li> <li>5. Cronin, Michael. <i>Translation and Globalization</i>. London: Routledge, 2003.</li> <li>6. Eco, Umberto. <i>Experiences in Translation</i>. Toronto: University of Toronto Press, 2001.</li> <li>7. Hermans, Theo (ed.). <i>The Manipulation of Literature: Studies in Literary Translation</i>. London: Croom Helm, 1985.</li> <li>8. Holmes, James S. <i>Translated! Papers on Literary Translation and Translation Studies</i>. Amsterdam: Rodopi, 1988.</li> <li>9. Lefevere, André. <i>Translating Literature: Practice and Theory in a Comparative Literature Context</i>. New York: Modern Language Association, 1992.</li> <li>10. Munday, Jeremy. <i>Introducing Translation Studies: Theories and Applications</i>. 5th ed. London: Routledge, 2022.</li> <li>11. Spivak, Gayatri Chakravorty. "The Politics of Translation." In <i>Outside in the Teaching Machine</i>. New York: Routledge, 1993.</li> <li>12. Venuti, Lawrence (ed.). <i>The Translation Studies Reader</i>. 4th ed. London: Routledge, 2021.</li> <li>13. Venuti, Lawrence. <i>The Translator's Invisibility: A History of Translation</i>. 2nd ed. London: Routledge, 2008.</li> <li>14. Williams, Jenny, and Andrew Chesterman. <i>The Map: A Beginner's Guide to Doing Research in Translation Studies</i>. Manchester: St. Jerome, 2002.</li> </ol> <p>Additional readings would be suggested by the Department.</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: <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>	

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

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

**Credit Distribution, Eligibility and Pre-requisites of the Course**

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

**Learning Objectives:**

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

**Learning Outcomes:**

At the end of the semester, students:

- will be able to design and produce original audio-visual content (short films, podcasts, interactive clips) for FLE classrooms.
- will be able to apply didactic principles to align audio-visual resources with learning objectives.
- will be able to use digital tools (editing software, subtitling, online platforms) to enhance teaching materials.
- will be able to critically assess the pedagogical effectiveness of audio-visual content.
- will be able to integrate intercultural and authentic materials into FLE teaching practice.

**Syllabus:**

**UNIT I**

**7 hours**

**Introduction to Audio-Visual Pedagogy in FLE**

- Role of audio-visual media in language acquisition.
- Historical evolution of audio-visual aids in FLE.
- CEFR and the task-based approach.

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

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### SBC 7: Introduction to the Digital Humanities

#### Credit Distribution, Eligibility and Pre-requisites of the Course

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

#### Learning Objectives:

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

<ul style="list-style-type: none"> <li>• To develop technical and analytical skills for working with digital archives, corpora, and cultural heritage projects.</li> <li>• To explore how digital tools transform the study of literature, history, and culture of Spain and Latin America.</li> <li>• To train students in project-based digital scholarship (text encoding, data visualization, digital storytelling).</li> <li>• To foster critical reflection on the epistemological and ethical implications of DH in the humanities.</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 demonstrate knowledge of DH concepts, methods, and debates in the context of Hispanic Studies.</li> <li>• will be able to use digital tools (e.g., text analysis, mapping, visualization) to analyse literary and cultural materials.</li> <li>• will be able to create and curate digital projects (archives, exhibits, annotated texts).</li> <li>• will be able to critically evaluate DH projects in Hispanic contexts.</li> <li>• will be able to apply interdisciplinary approaches combining literary analysis, cultural studies, and digital methods.</li> </ul>	
<b>Syllabus:</b>	
<b>UNIT I</b>	<b>8 hours</b>
<ul style="list-style-type: none"> <li>• Introduction to Digital Humanities and Hispanic Studies</li> <li>• History and scope of DH.</li> <li>• DH projects in Hispanic contexts.</li> <li>• The role of digitization in preserving and disseminating Hispanic cultural heritage.</li> </ul>	
<b>UNIT II</b>	<b>7 hours</b>
<ul style="list-style-type: none"> <li>• Textual Analysis and Digital Corpora</li> <li>• Case studies: literary corpora and digital editions.</li> </ul>	
<b>Practical</b>	<b>30 hours</b>
<p>Text encoding (TEI) and annotation.</p> <ul style="list-style-type: none"> <li>• Stylometry, concordances, and distant reading.</li> </ul> <p>Digital Archives and Cultural Heritage</p> <ul style="list-style-type: none"> <li>• Digitization of manuscripts, rare books, and Hispanic archives.</li> <li>• Metadata, cataloguing, and open access.</li> <li>• Ethics of digital preservation and representation.</li> </ul> <p>Visualisation, Mapping, and Networks</p> <ul style="list-style-type: none"> <li>• Data visualization for literary and cultural studies.</li> <li>• Mapping Hispanic literatures and cultural flows.</li> <li>• Network analysis of authors, texts, and movements.</li> </ul> <p>Project-Based Workshop</p> <ul style="list-style-type: none"> <li>• Students design a mini digital project (e.g., annotated digital edition, interactive map of Hispanic authors, or a small corpus analysis).</li> <li>• Training in open-source tools (Voyant Tools, Gephi, Omeka, Scalar).</li> <li>• Peer review and reflective commentary.</li> </ul>	
<p><b>Suggested Readings:</b></p> <ol style="list-style-type: none"> <li>1. Berry, David M. (ed.). <i>Understanding Digital Humanities</i>. London: Palgrave Macmillan, 2012.</li> <li>2. Drucker, Johanna. <i>Graphesis: Visual Forms of Knowledge Production</i>. Cambridge, MA: Harvard University Press, 2014.</li> <li>3. Drucker, Johanna. <i>Visualization and Interpretation: Humanistic Approaches to Display</i>. Cambridge, MA: MIT Press, 2020.</li> </ol>	

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

Additional material may be provided by the Department.

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### SBC 8: Advanced Research Methodology

#### Credit Distribution, Eligibility and Pre-requisites of the Course

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

#### Learning Objectives

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

#### Learning Outcomes

At the end of the semester, students will:

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

<ul style="list-style-type: none"> <li>• be able to critically engage with theoretical frameworks (postcolonialism, memory studies, cultural studies, critical discourse analysis, gender theory, narratology, translation theory, digital humanities, didactic studies).</li> <li>• be able to design and execute a research project with appropriate methodology and documentation.</li> <li>• Be able to produce a research proposal with clear objectives, methodology, and theoretical framework.</li> <li>• be able to produce scholarly writing that meets academic standards of rigor, citation, and originality.</li> <li>• be able to present research findings effectively in both oral and written formats.</li> </ul>	
<b>Syllabus:</b>	
<b>UNIT I</b>	<b>8 hours</b>
<ul style="list-style-type: none"> <li>• Theoretical Foundations of Research in Hispanic Studies</li> <li>• Research paradigms: qualitative, comparative, interdisciplinary.</li> <li>• Theoretical frameworks: postcolonial theory, memory studies, narratology, gender studies, translation studies, media studies and didactic studies.</li> <li>• Ethics of research in literary and cultural studies.</li> </ul>	
<b>UNIT II</b>	<b>7 hours</b>
<p>Research Tools, Methods, and Documentation</p> <ul style="list-style-type: none"> <li>• Bibliographical research: catalogues, databases, archives.</li> <li>• Citation styles (MLA, Chicago, APA) and bibliographic management tools (Zotero, EndNote).</li> <li>• Corpus building and textual analysis (close reading, discourse analysis, digital tools).</li> </ul> <p>Comparative and interdisciplinary approaches (linking literature with history, sociology, linguistics).</p>	
<b>Practical Component</b>	<b>30 hours</b>
<p>Practical Research Workshop</p> <ul style="list-style-type: none"> <li>• Formulating research questions and hypotheses.</li> <li>• Tools for Literature survey</li> <li>• Identifying research gap</li> <li>• Designing a research proposal (objectives, methodology, bibliography).</li> <li>• Annotated bibliography and literature review writing.</li> </ul>	
<b>Suggested Readings:</b>	
<ol style="list-style-type: none"> <li>1. Assmann, Aleida. <i>Cultural Memory and Western Civilization: Functions, Media, Archives</i>. Cambridge: Cambridge University Press, 2011.</li> <li>2. Bhabha, Homi K. <i>The Location of Culture</i>. London: Routledge, 1994.</li> <li>3. Martínez, Alfredo. <i>La investigación literaria: teoría y práctica</i>. Editorial Trotta, Madrid 2010.</li> <li>4. González Echevarría, Roberto. <i>The Voice of the Masters: Writing and Authority in Modern Latin American Literature</i>. University of Texas Press, Austin, 1985.</li> <li>5. Booth, Wayne C., Gregory G. Colomb, and Joseph M. Williams. <i>The Craft of Research</i>. 4th ed. Chicago: University of Chicago Press, 2016.</li> <li>6. Eagleton, Terry. <i>Literary Theory: An Introduction</i>. 2nd ed. Oxford: Blackwell, 1996.</li> <li>7. Eco, Umberto. <i>How to Write a Thesis</i>. Cambridge, MA: MIT Press, 2015 (orig. 1977).</li> <li>8. Gibaldi, Joseph. <i>MLA Handbook for Writers of Research Papers</i>. 9th ed. New York: MLA, 2021.</li> <li>9. Hutcheon, Linda. <i>A Poetics of Postmodernism: History, Theory, Fiction</i>. New York: Routledge, 1988.</li> <li>10. Machi, Lawrence A., and Brenda T. McEvoy. <i>The Literature Review: Six Steps to Success</i>. 3rd ed. Thousand Oaks: Corwin, 2016.</li> </ol>	

11. Rockwell, Geoffrey, and Stéfan Sinclair. *Hermeneutica: Computer-Assisted Interpretation in the Humanities*. Cambridge, MA: MIT Press, 2016.
12. Said, Edward. *Orientalism*. New York: Vintage, 1979.
13. Turabian, Kate L. *A Manual for Writers of Research Papers, Theses, and Dissertations*. 9th ed. Chicago: University of Chicago Press, 2018.

Additional material may be provided by the Department.

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## Semester II/ IV

### DSC 9: Evolution of a Genre: Theatre

#### Credit Distribution, Eligibility and Pre-requisites of the Course

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

#### Learning Objectives:

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

#### Learning Outcomes:

At the end of the semester, students:

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

#### Syllabus:

##### UNIT I

12 hours

Theatrical genres of the medieval period

Classical Spanish Theatre

- The rise of Spanish classical drama in the Golden Age.

- Rules of tragedy and comedy: unity, decorum, and catharsis.

<b>UNIT II</b>	<b>9 hours</b>
Enlightenment and Romantic Theatre - Theatre as a space of critique and reform. - The role of theatre in shaping public opinion.	
<b>UNIT III</b>	<b>12 hours</b>
Modern Spanish Theatre - Symbolism, avant-garde, and the Theatre of the Absurd. - Existentialism and postwar theatre.	
<b>UNIT IV</b>	<b>12 hours</b>
Latin American Theatre - Theatre as a tool of resistance, memory, and cultural affirmation. - Oral traditions and performance in Latin American contexts. Contemporary Latin American Theatre and Performance - Migration, exile, memory and identity on stage. - Hybrid forms: slam, performance poetry, and experimental theatre.	
<p><b>Suggested Authors:</b> Lope de Vega, Miguel de Cervantes, Calderón de la Barca, Tirso de Molina, Sor Juana Inés de la Cruz, José Zorrilla, Manuel Tamayo y Baus, Leandro Fernández de Moratín, Jacinto Benavente, Ramón María del Valle-Inclán, Federico García Lorca, Antonio Buero Vallejo, Alfonso Sastre, Fernando Arrabal, Max Aub, José Luis Alonso de Santos, Laura Ripoll, Isidora Aguirre, Mario Benedetti, Ariel Dorfman, Luis Cano, etc.</p> <p><b>Suggested Readings:</b></p> <ol style="list-style-type: none"> <li>Allison, John. <i>A Spanish Theatre Reader: A Comprehensive Anthology of Dramatic Literature</i>. Bucknell University Press, 2017.</li> <li>Bravo, Francisco, and María Francisca Vilches de Frutos. <i>Teatro en España: Siglos XX y XXI</i>. Cátedra, Madrid, 2018.</li> <li>Delgado, María M., and David T. Gies (ed.), <i>A Companion to Spanish Theatre</i>. Tamesis, Sufflok, 2007.</li> <li>Profeti, Maria Grazia. <i>El teatro español del Siglo de Oro</i>. Castalia, 2002.</li> <li>Baggaley, David. <i>Theatre and Dictatorship in Francoist Spain</i>. Palgrave, London, 2020.</li> <li>Bixler, Jacqueline E., <i>Hispanic Theater: Southern Cone Dramatists</i>. Maxwell Macmillan, London, 1994.</li> <li>Bixler, Jacqueline E. <i>Remaking the Plays of Treason: Latin American Theater and the Politics of Memory</i>. Bucknell University Press, 2012.</li> <li>Delgado, María M., and Catherine Boyle (eds.), <i>Theatre in Latin America: Performance, Politics and Affect</i>. Cambridge University Press, 2017.</li> <li>Taylor, Diana. <i>The Archive and the Repertoire: Performing Cultural Memory in the Americas</i>. Duke University Press, 2003.</li> <li>Villegas, Juan, editor. <i>El teatro en América Latina</i>. Casa de las Américas, Habana, 1984.</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> </ul>	

- Group discussion

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

## DSC 10: Evolution of a Genre – Poetry

### Credit Distribution, Eligibility and Pre-requisites of the Course

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

#### Learning Objectives:

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

#### Learning Outcomes:

At the end of the semester, students:

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

#### Syllabus:

##### UNIT I

**6 hours**

Introduction to Poetics

Characteristics of poetic forms of the Medieval period.

Suggested authors/works: El cantar de Mio Cid (fragmentos), Juan Ruiz- Arcipreste de Hita, Mester de Clericía

##### UNIT II

**12 hours**

Study and analysis of poetic texts from the Renaissance period

Suggested authors: Garcilaso de la Vega, Fray Luis de León, San Juan de la Cruz, Santa Teresa de Ávila, Fernando de Herrera, etc.

Study and analysis of poetic texts from the Baroque Period

Suggested authors:Luis de Góngora, Francisco de Quevedo, Baltasar Gracián, Sor Juana Inés de la Cruz, Lope de Vega, etc.	
<b>UNIT III</b>	<b>12 hours</b>
Study and analysis of poetic texts from the XVIII Century Suggested authors: Ignacio de Luzán, Juan Meléndez Valdés, Gaspar Melchor de Jovellanos, Andrés Bello, José Joaquín Olmedo etc. Study and analysis of poetic texts from the XIX Century Suggested authors: Gustavo Adolfo Bécquer, José de Espronceda, Rosalía de Castro, Carolina Coronado, Ramón de Campoamor, Emilia Pardo Bazán, Esteban Echeverría, José Martí, José Asunción Silva Julián del Casal, etc.	
<b>UNIT IV</b>	<b>15 hours</b>
Study and analysis of poetic texts from the XX and XXI Centuries Suggested authors: SPAIN - Antonio Machado, Miguel de Unamuno (Generación del 98), Juan Ramón Jiménez (Novecentismo), Federico García Lorca, Rafael Alberti, Jorge Guillén, Vicente Aleixandre (Generación del 27), Blas de Otero, Gabriel Celaya, Juan Agustín Goytisolo (Generación del 50), Ana Rossetti, Leopoldo María Panero, (Contemporary), etc. LATIN AMERICA - Rubén Darío, Delmira Agustini, Octavio Paz, Jorge Luis Borges, Juan Gelman, Vicente Huidobro, Gabriela Mistral, Pablo Neruda, César Vallejo, Nicanor Parra, Juana de Ibarbourou, Nicolás Guillén, Ernesto Cardenal, Gioconda Belli, etc.	
<b>Suggested Readings:</b>	
<ol style="list-style-type: none"> <li>1. Alvar, Carlos. <i>La poesía medieval castellana</i>. Ediciones Akal, 1995</li> <li>2. López Estrada, Fernando. <i>La lírica medieval castellana: del mester de clerecía al renacimiento</i>. Castalia, 2002.</li> <li>3. Menéndez Pidal, Ramón. <i>Orígenes de la poesía castellana</i>. Espasa Calpe, 1960</li> <li>4. Kallendorf, Craig. <i>A Companion to Spanish Golden Age Literature</i>. Tamesis, 2012</li> <li>5. Alonso, Jesús. <i>La poesía renacentista española: Teoría y práctica</i>. Castalia, 1995</li> <li>6. Domínguez, Joaquín. <i>El Siglo de Oro: Teoría y crítica de la poesía española</i>. Gredos, 1988.</li> <li>7. Borrás, Vicente. <i>Teoría de la literatura española del siglo XIX</i>. Ariel, 1995</li> <li>8. Sánchez Blasco, Antonio. <i>Romanticismo español: Teoría y práctica poética</i>. Gredos, 1981.</li> <li>9. Dávalos, Antonio. <i>Historia de la poesía latinoamericana: Siglo XX</i>. Fondo de Cultura Económica, 1992</li> <li>10. Franco, Jean. <i>The Modern Culture of Latin America: The Poetic Tradition</i>. University of Texas Press, 1992.</li> <li>11. Williams, Raymond Leslie. <i>Twentieth-Century Latin American Poetry: A Critical Anthology</i>. University of Texas Press, 1982.</li> <li>12. Williams, Raymond Leslie. <i>Vanguardismo y poesía latinoamericana: teoría y práctica</i>. University of Texas Press, 1995.</li> <li>13. Astorga, Rodrigo. <i>Pablo Neruda: Poética y política</i>. Editorial Universitaria, 2001.</li> <li>14. Baker, Geoffrey. <i>Nicolás Guillén and the Dialectics of Cuban Poetry</i>. University of Florida Press, 1997.</li> <li>15. Acevedo, Miguel. <i>Nicanor Parra: Poesía, antipoesía y crítica social</i>. Editorial Universitaria, 2005.</li> </ol>	
Additional material may be provided by the Department.	
<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> <li>• Literature review</li> <li>• Book review</li> </ul>	

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

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

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

### Credit Distribution, Eligibility and Pre-requisites of the Course

Course Title & Code	Credits	Credit Distribution of the Course			Eligibility Criteria	Prerequisite of the Course
		Lecture	Tutorial	Practical/ Practice		
<b>Methodology of Teaching Spanish 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 Spanish</b>

#### **Learning Objectives:**

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

#### **Learning Outcomes:**

At the end of the semester, students:

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

#### **Syllabus:**

##### **UNIT I**

**9 hours**

Foundations of FLE Didactics

- History of FLE teaching methodologies.

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

#### Learning Objectives:

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

#### Learning Outcomes:

At the end of the semester, students:

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

#### Syllabus:

UNIT I

9 hours

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

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

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

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

## DSE 21: Engaging with 21<sup>st</sup> Century Hispanic Literature

### Credit Distribution, Eligibility and Pre-requisites of the Course

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

#### Learning Objectives

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

#### Learning Outcomes

At the end of the semester, students:

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

<ul style="list-style-type: none"> <li>will be able to produce research essays and presentations demonstrating advanced critical engagement with contemporary literature.</li> </ul>	
<b>Syllabus:</b>	
<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. - Voices from Latin America, Chicano and Latinx Literature.	
<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 literature and the concept of World Literature.	
<b>Suggested Readings:</b>	
<ol style="list-style-type: none"> <li>Fitz, Karina. <i>Narrativas de la diáspora en América Latina: Memoria, migración e identidad</i>. Madrid: Iberoamericana, 2022.</li> <li>Rivera, Raquel. <i>Voces transculturales: Migración y literatura latinoamericana</i>. Mexico City: Fondo de Cultura Económica, 2018.</li> <li>Alvear, Stalin. <i>Trashumantes en busca de otra vida</i>, Quito: Libresa, 2012.</li> <li>Abad Faciolince, Héctor. <i>El olvido que seremos</i>. Bogotá: Planeta, 2005.</li> <li>Meruane, Lina. <i>Fruta podrida</i>. Santiago de Chile: Fondo de Cultura Económica, 2007.</li> <li>Fontaine, Arturo. <i>La vida doble</i>. Barcelona / Buenos Aires: Tusquets Editores, 2010</li> <li>Bush, Matthew, and Tania Gentic, editors. <i>Technology, Literature, and Digital Culture in Latin America: Mediatized Sensibilities in a Globalized Era</i>. New York: Routledge, 2016.</li> <li>Gómez, Verónica Paula; Fernández Bados, Ezequiel; Meza, Nohelia, eds. "La literatura digital latinoamericana en la encrucijada de la crítica literaria en el siglo XXI." <i>Estudios de Teoría Literaria – Revista digital: artes, letras y humanidades</i>, dossier n.º 30 (2020).<a href="https://fh.mdp.edu.ar/revistas/index.php/etl/article/view/7567">https://fh.mdp.edu.ar/revistas/index.php/etl/article/view/7567</a></li> <li>Garrard, Greg. <i>Ecocriticism</i>. 2nd ed. London: Routledge, 2012</li> </ol>	
Additional readings would be suggested by the Department on the basis of the issue chosen.	
<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> <li>Literature review</li> <li>Book review</li> <li>Project activity (group)</li> <li>Research cum presentation</li> <li>Term Paper writing</li> </ul>	

- Group discussion

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

## DSE 22: Popular genres in Spanish and Latin American Literature

### Credit Distribution, Eligibility and Pre-requisites of the Course

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

#### Learning Objectives:

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

#### Learning Outcomes:

At the end of the semester, students:

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

#### Syllabus:

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

2. Aullón de Haro, Pedro. *Idea de la literatura y teoría de los géneros literarios*. Salamanca: Universidad de Salamanca, 2016.
3. García Canclini, Néstor. *Culturas híbridas: Estrategias para entrar y salir de la modernidad*. Buenos Aires: Paidós, 2000
4. García, Marta. *La novela popular hispánica: Géneros, circulación y recepción*. Barcelona: Anthropos, 2012.
5. Jiménez, Rosa María. *Narrativa popular y literatura urbana: España y América Latina contemporánea*. Madrid: Ediciones Cátedra, 2020.
6. López, José María. *Literatura popular y sociedad en España contemporánea*. Madrid: Editorial Síntesis, 2005.
7. López, José María. *Literatura popular y sociedad en España contemporánea*. Madrid: Editorial Síntesis, 2005.
8. Vázquez Montalbán, Manuel. *Asesinato en el Comité Central*. Barcelona: Planeta, 1981.
9. Pérez-Reverte, Arturo. *La reina del sur*. Madrid: Alfaguara, 2002.
10. Martínez, Guillermo. *Crimenes imperceptibles*. Barcelona: Seix Barral, 2003.
11. Ampuero, Roberto. *El caso Neruda*. Santiago de Chile: Ediciones Norma, 2008.
12. Montemayor, Carlos. *Los informes secretos*. Debolsillo, 2010.
13. Sánchez, Domingo Santos. *Gabriel, el último*. Barcelona: Ediciones Martínez Roca, 1973.
14. Ballesteros, Angélica. *Cita con la eternidad*. Buenos Aires: Editorial Sudamericana, 1985.
15. Gutiérrez, Javier. *Ecos de otro mundo*. Ciudad de México: Fondo de Cultura Económica, 2017.
16. Piñero, Claudia. *Fronteras de la realidad*. Buenos Aires: Editorial Emecé, 2020.

Additional material will be provided by the Department.

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

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

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

## DSE 23: Advanced Thematic Studies in Spanish & Latin American Literature

### Credit Distribution, Eligibility and Pre-requisites of the Course

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

<b>Advanced Thematic Studies in Spanish and Latin American 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 Spanish</b>
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<b>Learning Objectives:</b>	
<ul style="list-style-type: none"> <li>To study of a particular theme along with the narrative and cultural and literary strategies involved. A new theme is chosen every year.</li> <li>To develop analytical skills to study a literary theme.</li> <li>To develop the capacity to distinguish between theme and motif in Literature.</li> <li>To develop an understanding of critical issues related to the chosen theme.</li> </ul>	
<b>Learning Outcomes:</b>	
At the end of the semester, students:	
<ul style="list-style-type: none"> <li>will be able to understand the theme along with the narrative, cultural and literary strategies involved.</li> <li>will be able to critically engage with various aspects involved to analyse the theme.</li> <li>will be able to analyse a variety of narrative and generic techniques to represent the same theme.</li> </ul>	
<b>Syllabus:</b>	
<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	
<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.	
<b>Suggested Readings:</b>	
1. Bennett, Andrew, and Nicholas Royle. <i>An Introduction to Literature, Criticism and Theory</i> . Harlow: Pearson Education Limited. 2009	
2. Barthes, R., Kayser, W., Booth, W., Hamon, P. <i>Poétique du récit</i> , Editions du Seuil, Paris, 1977.	
3. Waugh, Patricia. <i>Literary Theory and Criticism: An Oxford Guide</i> . Oxford: OUP, 2006	
Readings would be suggested by the Department on the basis of the theme chosen. Additional material may be provided by the Department.	
<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.**

**SBC 9: Designing and Conducting Surveys**

**Credit Distribution, Eligibility and Pre-requisites of the Course**

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

**Learning Objectives:**

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

**Learning Outcomes:**

At the end of the semester, students:

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

**Syllabus:**

**UNIT I:**

**7 hours**

Understanding Survey Research Fundamentals

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

<ul style="list-style-type: none"> <li>• Choosing the Right Survey Method: Understanding different types of surveys (online, paper, etc.) and their suitability.</li> <li>• Sampling Techniques: Learning about probability and non-probability sampling methods.</li> <li>• Ethical Considerations: Understanding issues related to privacy, anonymity, and informed consent.</li> </ul>	
<b>UNIT II:</b>	<b>8 hours</b>
<p>Designing Effective Survey Questions</p> <ul style="list-style-type: none"> <li>• Question Types: Learning about open-ended, closed-ended, and multiple-choice questions and when to use them.</li> <li>• Question Wording: Learning how to avoid bias, ambiguity, and leading questions.</li> <li>• Question Sequencing: Understanding how to organize questions logically and effectively.</li> <li>• Visual Aids: Learning how to use visuals to improve clarity and engagement.</li> </ul>	
<b>Practical Component</b>	<b>30 hours</b>
<p>Distributing and Collecting Data</p> <ul style="list-style-type: none"> <li>• Choosing the Right Platform: Exploring different survey software and online platforms like Qualtrics, SurveyMonkey, and Google Forms.</li> <li>• Pilot Testing: Learning how to test your survey before deploying it to a larger audience.</li> <li>• Data Collection Methods: Understanding how to distribute surveys via email, social media, or other channels.</li> <li>• Response Rate Optimization: Learning how to increase participation and reduce bias.</li> <li>• Data Cleaning: Learning how to identify and correct errors in your data.</li> </ul> <p>Analyzing and Interpreting Survey Results</p> <ul style="list-style-type: none"> <li>• Statistical Analysis: Understanding basic statistical concepts and how to analyze survey data.</li> <li>• Data Visualization: Learning how to present the findings in a clear and concise manner.</li> </ul> <p>Drawing Conclusions: Understanding how to interpret the findings and draw meaningful conclusions.</p> <p>Writing a Survey Report</p> <ul style="list-style-type: none"> <li>• Structuring the Report: Learning how to organize your findings in a logical and coherent manner.</li> <li>• Presenting Data: Understanding how to present your findings in tables, charts, and graphs.</li> <li>• Interpreting Results: Learning how to explain your findings in a clear and concise manner.</li> <li>• Making Recommendations: Learning how to use your findings to make informed decisions.</li> </ul>	
<p><b>Suggested Readings:</b>  <u>Louis M. Rea, Richard A. Parker, <i>Designing and Conducting Survey Research: A Comprehensive Guide, 4th Edition</i>, Jossey-Bass, 2014.</u></p>	
<p><b>Note: Examination scheme and mode shall be as prescribed by the Examination Branch, University of Delhi, from time to time.</b></p>	

### SBC 10: Research Tools in Hispanic Studies

#### Credit Distribution, Eligibility and Pre-requisites of the Course

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

**Learning Objectives:**

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

**Learning Outcomes:**

At the end of the semester, students:

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

**Syllabus:**

<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.</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 Hispanic.</li> <li>• Text encoding (TEI), corpus linguistics, and distant reading.</li> <li>• Tools for text analysis</li> <li>• Case studies: digital editions, cultural heritage projects.</li> </ul>	
<b>Practical Component</b>	<b>▪ hours</b>
<ul style="list-style-type: none"> <li>• Hands-on training in bibliographic databases.</li> <li>• Building and managing a digital corpus of texts.</li> <li>• Using Zotero/EndNote for annotated bibliographies.</li> </ul>	

<ul style="list-style-type: none"> <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>
<p><b>Suggested Readings:</b></p> <ol style="list-style-type: none"> <li>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>Gibaldi, Joseph. <i>MLA Handbook</i>. 9th ed. New York: Modern Language Association, 2021.</li> <li>Moretti, Franco. <i>Distant Reading</i>. London: Verso, 2013.</li> <li>Pierazzo, Elena. <i>Digital Scholarly Editing: Theories and Practices</i>. Farnham: Ashgate, 2015.</li> <li>Rockwell, Geoffrey, and Stéfan Sinclair. <i>Hermeneutica: Computer-Assisted Interpretation in the Humanities</i>. Cambridge, MA: MIT Press, 2016.</li> <li>Schreibman, Susan, Ray Siemens, and John Unsworth (eds.). <i>A New Companion to Digital Humanities</i>. 2nd ed. Oxford: Wiley-Blackwell, 2016.</li> <li>Svensson, Patrik. <i>Big Digital Humanities: Imagining a Meeting Place for the Humanities and the Digital</i>. Ann Arbor: University of Michigan Press, 2016.</li> <li>Terras, Melissa. <i>Digitisation and Digital Resources in the Humanities</i>. London: Routledge, 2011.</li> <li>Turabian, Kate L. <i>A Manual for Writers of Research Papers, Theses, and Dissertations</i>. 9th ed. Chicago: University of Chicago Press, 2018.</li> </ol> <p>Additional material may be provided by the Department.</p>
<p><b>Note: Examination scheme and mode shall be as prescribed by the Examination Branch, University of Delhi, from time to time.</b></p>

### SBC 11: Introduction to audio-visual translation

#### Credit Distribution, Eligibility and Pre-requisites of the Course

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

#### Learning Objectives:

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

#### Learning Outcomes:

At the end of the semester, students:	
<ul style="list-style-type: none"> <li>• will be able to demonstrate knowledge of theoretical frameworks in audiovisual translation.</li> <li>• will be able to identify and analyse the linguistic, cultural, and technical challenges of dubbing and subtitling in Spanish.</li> <li>• will be able to use specialized tools (e.g., Subtitle Workshop, Aegisub) to produce subtitles and dubbed scripts.</li> <li>• will be able to adapt dialogues for dubbing while respecting lip-sync, rhythm, and register.</li> <li>• will be able to critically evaluate professional dubbing and subtitling practices in Hispanic 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 Hispanic 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.</li> <li>• Professional standards and ethics in AVT.</li> </ul>	
<b>Practical</b>	<b>30 hours</b>
<p>-Hands-on training with subtitling software (Aegisub, Subtitle Workshop).</p> <p>-Creating subtitles for short films or TV excerpts.</p> <p>-Dubbing workshop: adapting scripts, recording voices, and synchronizing with visuals.</p> <p>-peer review and critique of student projects.</p> <p>-Final project: produce a subtitled and dubbed version of a short audiovisual extract in Spanish.</p>	
<b>Suggested Readings:</b>	
<ol style="list-style-type: none"> <li>1. Drucker, Johanna. <i>Graphesis: Visual Forms of Knowledge Production</i>. Cambridge, MA: Harvard University Press, 2014.</li> <li>2. Armstrong, Nigel, and Federico M. Federici. <i>Translating Voices, Translating Regions</i>. Rome: Aracne, 2006.</li> <li>3. Baker, Mona. <i>Translation and Conflict: A Narrative Account</i>. London: Routledge, 2006 (for cultural/ethical dimensions).</li> <li>4. Bogucki, Łukasz, and Miłkołaj Deckert (eds.). <i>The Palgrave Handbook of Audiovisual Translation and Media Accessibility</i>. London: Palgrave Macmillan, 2020.</li> <li>5. Chaume, Frederic, and Jean-Noël Pappens. <i>Doubleage et sous-titrage: Guide d'une profession en plein essor</i>. Paris: L'Harmattan, 2021.</li> <li>6. Chaume, Frederic. <i>Audiovisual Translation: Dubbing</i>. London: Routledge, 2020.</li> <li>7. Chaume, Frederic. <i>Audiovisual Translation: Research and Practice</i>. London: Routledge, 2012.</li> <li>8. Díaz-Cintas, Jorge, and Aline Remael. <i>Audiovisual Translation: Subtitling</i>. 2nd ed. London: Routledge, 2021.</li> <li>9. Díaz-Cintas, Jorge, and Gunilla Anderman (eds.). <i>Audiovisual Translation: Language Transfer on Screen</i>. London: Palgrave Macmillan, 2009.</li> <li>10. Pérez-González, Luis. <i>Audiovisual Translation: Theories, Methods and Issues</i>. London: Routledge, 2014.</li> <li>11. Remael, Aline, and Josélia Neves (eds.). <i>Audiovisual Translation: Taking Stock</i>. Amsterdam: John Benjamins, 2022.</li> <li>12. Sokoli, Stavroula. "Subtitling Norms in France: A Case Study." <i>Meta</i> 54, no. 1 (2009): 37–50.</li> </ol>	

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.**