

# **MASTER OF ARTS (ITALIAN STUDIES)**

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

**Semester I and II**

**Structure 3 (Level 6.5): Research**



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

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

## Courses for One-Year PG (Italian Studies) Programme

**1<sup>st</sup> Year (Semesters 1& 2) of PG curricular structure for 1-year PG Programme with only Research**

### Structure 3 (Level 6.5): Research

**Semesters I& II      Total: 22 Credits**

#### Programme Eligibility

4 Years B.A (Hons.) in Italian with research  
4 Years B.A (Prog.) with major in Italian

#### Semester-I

**Credit 22**

#### Discipline Specific Course (DSC): Credits 4

Course Title	Credits
DSC-1: Perspectives in Theory and Criticism	4

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

Course Title	Credits
Literature and Migration	4
New Literary Genres	4
Travel Writing	4
Exploring History and Memory through Italian Literature	4
Introduction to Literary Translation	4

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

Course Title	Credits
Advanced Research Tools in Italian Studies	2
Advanced Research Methodology	2

#### Dissertation/ Academic Project: Credits 10

#### Semester-II

**Credit 22**

#### Discipline Specific Course (DSC): Credits 4

Course Title	Credits
DSC-2: Study of Themes in Italian Literature	4

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

Course Title	Credits
Evolution of a Genre: Theatre	4
Evolution of a Genre: Poetry	4

Methodology of Teaching Italian as a Foreign Language: Theory and Practice-2	4
Introduction to Technical and Scientific Translation	4
Engaging with 21 <sup>st</sup> Century Italian Literature	4
Popular genres in Italian Literature	4

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

<b>Course Title</b>	<b>Credits</b>
Techniques of Research Writing	2

### **Dissertation/ Academic Project: Credits 16**

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

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

**Learning Objectives:**

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

**Learning Outcomes:**

At the end of the semester, students:

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

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

Introduction: Definitions of literary and cultural theory

Difference between Theory and Criticism

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

**UNIT II****12 hours**

Emergence of Critical Theory:

- Socio-historical Criticism and commentary
- Freud, Lacan, and psychoanalytic criticism.

- Feminist interventions: gender, language, and representation.	
<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>	
<ol style="list-style-type: none"> <li>1. Adamo Sergia, <i>Culture planetarie: Prospettive e limiti della teoria e della critica culturale</i>, Meltemi Editore, 2007.</li> <li>2. Daniele Monticelli, <i>Testo e metodo. Prospettive teoriche sulla letteratura italiana</i>, Tallinn University Press, Tallinn, 2011.</li> <li>3. Giuseppe Molinari (a cura di), Matteo Settura (a cura di) <i>Teoria critica. Nuove prospettive. A un secolo dalla fondazione dell’istituto per la ricerca sociale di Francoforte</i>, Mimesis, 2025.</li> <li>4. Riccardo Migliari, Marco Fasolo, <i>Prospettiva. Teoria e applicazioni</i>, Hoepli, 2022.</li> <li>5. Romano Luperini, <i>Tramonto e resistenza della critica</i>, Quodlibet Studio, 2013.</li> <li>6. Vando Borghi, <i>Scienza e opinione pubblica: Una relazione da ridefinire: Alienazione, patologie del lavoro e risonanza: prospettive di teoria critica</i>, edited-book, Firenze University Press, 2024.</li> <li>7. Aristotle. <i>Poetics</i>. Trans. Malcolm Heath. London: Penguin Classics, 1996.</li> <li>8. Barthes, Roland. <i>Image-Music-Text</i>. Trans. Stephen Heath. New York: Hill and Wang, 1977.</li> <li>9. Bhabha, Homi K. <i>The Location of Culture</i>. London: Routledge, 1994.</li> <li>10. Coleridge, Samuel Taylor. <i>Biographia Literaria</i>. Ed. James Engell and W. Jackson Bate. Princeton: Princeton University Press, 1983.</li> <li>11. Derrida, Jacques. <i>Of Grammatology</i>. Trans. Gayatri Chakravorty Spivak. Baltimore: Johns Hopkins University Press, 1976.</li> <li>12. Eagleton, Terry. <i>Literary Theory: An Introduction</i>. 2nd ed. Minneapolis: University of Minnesota Press, 1996.</li> <li>13. Freud, Sigmund. <i>The Interpretation of Dreams</i>. Trans. James Strachey. New York: Basic Books, 2010 (original 1900).</li> <li>14. Horace. <i>Ars Poetica</i>. In <i>Classical Literary Criticism</i>. Trans. D.A. Russell and M. Winterbottom. Oxford: Oxford University Press, 1989.</li> <li>15. Lacan, Jacques. <i>Écrits: A Selection</i>. Trans. Alan Sheridan. New York: Norton, 1977.</li> <li>16. Longinus. <i>On the Sublime</i>. Trans. W.H. Fyfe. Cambridge, MA: Harvard University Press (Loeb Classical Library), 1995.</li> <li>17. Said, Edward. <i>Orientalism</i>. New York: Pantheon, 1978.</li> <li>18. Sainte-Beuve, Charles-Augustin. <i>Causeries du lundi</i>. Paris: Garnier, 1851–62 (selections).</li> <li>19. Saussure, Ferdinand de. <i>Course in General Linguistics</i>. Trans. Wade Baskin. New York: McGraw-Hill, 1966.</li> <li>20. Selden, Raman, Peter Widdowson, and Peter Brooker. <i>A Reader’s Guide to Contemporary Literary Theory</i>. 5th ed. London: Routledge, 2005.</li> <li>21. Showalter, Elaine. <i>A Literature of Their Own: British Women Novelists from Brontë to Lessing</i>. Princeton: Princeton University Press, 1977.</li> <li>22. Spivak, Gayatri Chakravorty. <i>In Other Worlds: Essays in Cultural Politics</i>. New York: Routledge, 1987.</li> </ol>	

23. Waugh, Patricia (ed.). *Literary Theory and Criticism: An Oxford Guide*. Oxford: Oxford University Press, 2006.
24. Williams, Raymond. *Marxism and Literature*. Oxford: Oxford University Press, 1977.
25. Wordsworth, William. *Preface to Lyrical Ballads* (1802). In *Wordsworth's Literary Criticism*. Ed. W.J.B. Owen. London: Routledge, 1974.

Additional material will be provided by the Department.

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

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

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

## DSE: Literature and Migration

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

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

#### **Learning Objectives:**

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

#### **Learning Outcomes:**

At the end of the semester, students:

- will be able to identify and critically analyse major Italian texts dealing with migration and displacement.

<ul style="list-style-type: none"> <li>• will be able to apply theoretical perspectives (postcolonial, feminist, diasporic) to literary works.</li> <li>• will be able to understand the historical and socio-political contexts of migration in Italian and Italoophone diasporic regions (US, Canada, Argentina, Brazil, Australia etc.).</li> </ul>	
<b>Syllabus:</b>	
<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>
Identity, marginalization, and cultural hybridity. - Migration, exile, and displacement in the context of US, Canada, Argentina, Brazil, Australia. - The role of memory, trauma, and cultural survival. Writings from the Italoophone regions.	
<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.	
<b>Suggested Readings:</b>	
<ol style="list-style-type: none"> <li>1. Asher Colombo, Giuseppe Sciortino, <i>Gli immigrati in Italia</i>, Il Mulino.</li> <li>2. Asher Colombo, Giuseppe Sciortino, <i>Stranieri in Italia. Un'immigrazione normale</i>, Il Mulino.</li> <li>3. Asor Rosa, Alberto. <i>Storia della letteratura italiana III</i>. Torino: Einaudi, 2009.</li> <li>4. Barbulli, C. (2010). <i>Scrittrici migranti: la lingua, il caos, una stella</i>. ETS, Pisa.</li> <li>5. Enrico Pugliese, <i>L'Italia tra migrazioni internazionali e migrazioni interne</i>, Mulino</li> <li>6. Gnisci, Armando (1998a). <i>La letteratura italiana della migrazione</i>. Torino: Lilith.</li> <li>7. Gnisci, Armando (2003). <i>Creolizzare l'Europa. Letteratura e migrazione</i>. Roma: Meltemi.</li> <li>8. Livi Bacci, Massimo (2019). <i>In cammino: Breve storia delle migrazioni</i>. Bologna: il Mulino.</li> <li>9. Michele Colucci, <i>Storia dell'immigrazione straniera in Italia</i>. Dal 1945 ai giorni nostri, Carocci.</li> <li>10. Bhabha, Homi K. <i>The Location of Culture</i>. London: Routledge, 1994.</li> <li>11. Clifford, James. <i>Routes: Travel and Translation in the Late Twentieth Century</i>. Cambridge, MA: Harvard University Press, 1997.</li> <li>12. Hall, Stuart. <i>Cultural Identity and Diaspora</i>. In <i>Colonial Discourse and Post-Colonial Theory: A Reader</i>, eds. Patrick Williams and Laura Chrisman. London: Harvester Wheatsheaf, 1994, pp. 392–403.</li> <li>13. Lionnet, Françoise. <i>Postcolonial Representations: Women, Literature, Identity</i>. Ithaca: Cornell University Press, 1995.</li> <li>14. Lombardi-Diop, Cristina; Romeo Caterina (eds.) (2012). <i>Postcolonial Italy. Challenging National Homogeneity</i>. New York: Palgrave Macmillan.</li> <li>15. Orton, Marie; Parati, Graziella (eds.) (2007). <i>Multicultural Literature in Contemporary Italy</i>. Madison-Teaneck: Farleigh Dickinson University Press.</li> <li>16. Rutherford, Jonathan (ed.). <i>Identity: Community, Culture, Difference</i>. London: Lawrence &amp; Wishart, 1990.</li> </ol>	
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

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## DSE: New Literary Genres

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

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

#### Learning Objectives:

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

#### Learning Outcomes:

At the end of the semester, students:

- will be able to identify and critically analyse new and hybrid genres in Italian writing, such as autofiction, flash narratives, microstories, testimonial writing, and graphic novels.
- will be able to understand the socio-cultural and historical contexts that gave rise to these genres.
- will be able to apply theoretical frameworks (postmodernism, postcolonialism, media and cultural studies) to contemporary texts.

<ul style="list-style-type: none"> <li>• will be able to produce research essays and presentations that demonstrate advanced critical engagement with new literary forms.</li> </ul>	
<b>Syllabus:</b>	
<b>UNIT I</b>	<b>12 hours</b>
Autofiction and Life-Writing - The rise of autofiction in late 20th-century Italian literature. - Blurring boundaries between autobiography, fiction, and testimony. - Memory, subjectivity, and self-narration. Testimonial and Post-Genocide Writing - Literature as witness: trauma, memory, and testimony.	
<b>UNIT II</b>	<b>12 hours</b>
Fotoromanzi/Graphic Novels and Visual Narratives - The rise of the comics and graphic novels (bande dessinée) and graphic memoirs. - Visual storytelling as a new literary form.	
<b>UNIT III</b>	<b>12 hours</b>
Flash Narratives and Microstories - Fragmentation, ellipsis, and the poetics of the instant. - Microfiction as a response to digital culture and globalization.	
<b>UNIT IV</b>	<b>9 hours</b>
Digital and Experimental Genres - Literature in the digital age: blogs, hypertext, and multimedia narratives. - Performance, slam poetry, and spoken word in Italian/Italophone contexts.	
<b>Suggested Readings:</b>	
<ol style="list-style-type: none"> <li>1. (Formato Kindle), Transeuropa Edizioni, Massa Italy, 2015.</li> <li>2. Bertini, M.; Cavaglia, G.; Chiaroni, A.; Gigli Ferreccio, G.; Giubertoni, A.; Mancinelli, A. (1985). <i>Autocoscienza e autoinganno. Saggi sul romanzo di formazione</i>. Napoli: Liguori Editore.</li> <li>3. Casadei, Alberto (2006). <i>Stile e tradizione nel romanzo italiano contemporaneo</i>. Bologna: Il Mulino.</li> <li>4. Castellana, Riccardo (a cura di) (2025). <i>Biografia e autobiografia. Scritture di vita dall'antichità a oggi</i>. Roma: Carocci Editore.</li> <li>5. Fiorella, Lucia (2020). <i>Oltre il patto autobiografico. Da Barthes a Coetzee</i>. Roma: Artemide.</li> <li>6. Ginzburg, Natalia (1963). <i>Lessico familiare</i>. Torino: Einaudi.</li> <li>7. Jean-Marie Schaeffer, <i>Che cos'è un genere letterario</i>, Parma, Pratiche, 1992.</li> <li>8. Marchese, Lorenzo (2014). <i>L'io possibile. L'autofiction come paradosso del romanzo contemporaneo</i>. Massa: Transeuropa.</li> <li>9. Mari, Michele (2013). <i>Di bestia in bestia</i>. Torino: Einaudi.</li> <li>10. Mari, Michele (2017). <i>Leggenda privata</i>. Torino: Einaudi.</li> <li>11. Mazzoni, Guido (2011). <i>Teoria del romanzo</i>. Bologna: Il Mulino.</li> <li>12. Moretti, Franco (1999). <i>Il romanzo di formazione</i>. Torino: Biblioteca Einaudi.</li> <li>13. Pietro Pelosi, <i>Teoria dei generi letterari e critica contemporanea</i>, Napoli, Federico &amp; Ardia, 1992.</li> <li>14. Valetino Cecchetti, <i>Generi della letteratura popolare</i>. Feuilleton, fascicoli, fotoromanzi in Italia, Tunue, Latina, Italy, 2011.</li> <li>15. Barthes, Roland. <i>Mythologies</i>. Paris: Seuil, 1957.</li> <li>16. Caribbean Miller, Christopher. <i>Nationalists and Nomads: Essays on Italophone African Literature and Culture</i>. Chicago: University of Chicago Press, 1998.</li> <li>17. Hutcheon, Linda. <i>A Poetics of Postmodernism: History, Theory, Fiction</i>. New York: Routledge, 1988.</li> <li>18. Jauffret, Régis. <i>Microfictions</i>. Paris: Gallimard, 2007.</li> </ol>	

19. Jones, Elizabeth H. (2010). *Autofiction: A Brief History of a Neologism*. In Richard Bradford (ed.), *Life Writing: Essays on Autobiography, Biography and Literature*, pp. 174–184. Houndmills: Palgrave Macmillan.
20. Kassabian, Anahid. *Ubiquitous Listening: Affect, Attention, and Distributed Subjectivity*. Berkeley: University of California Press, 2013 (for performance and media theory).
21. Lauro, Sarah. *The Transatlantic Zombie: Slavery, Rebellion, and Living Death*. New Brunswick: Rutgers University Press, 2015
22. Scaggs, John. *Crime Fiction*. London: Routledge, 2005 (theoretical overview).

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

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

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

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## DSE: Travel Writing

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

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

#### Learning Objectives:

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

<b>Learning Outcomes:</b>	
At the end of the semester, students:	
<ul style="list-style-type: none"> <li>• will be able to identify key authors, texts, and traditions in Italian and Italoophone travel writing.</li> <li>• will be able to critically interpret travel narratives using literary and cultural theory.</li> <li>• will be able to evaluate the role of travel writing in shaping perceptions of geography, culture, and identity.</li> <li>• will be able to produce analytical essays and presentations that demonstrate nuanced understanding of travel literature.</li> <li>• will be able to reflect on the ethical and political dimensions of travel writing, especially in colonial and postcolonial contexts.</li> </ul>	
<b>Syllabus:</b>	
<b>UNIT I</b>	<b>10 hours</b>
Introduction to Travel Writing	
<ul style="list-style-type: none"> <li>- Defining travel writing: genre, hybridity, and narrative strategies.</li> <li>- Historical overview: from medieval pilgrimage accounts to Enlightenment exploration.</li> <li>- The role of travel writing in shaping European knowledge of the world.</li> <li>- Key concepts: exoticism, alterity, ethnography, and narrative authority.</li> </ul>	
<b>UNIT II</b>	<b>12 hours</b>
<b>Colonial Encounters and Representations</b>	
<ul style="list-style-type: none"> <li>- Travel writing as a tool of empire: mapping, cataloguing, and “othering.”</li> <li>- Representations of Africa, Asia, and the Caribbean in Italian colonial travelogues.</li> <li>- The tension between discovery and domination.</li> </ul>	
<b>UNIT III</b>	<b>11 hours</b>
Italoophone Rewritings and Postcolonial Perspectives	
<ul style="list-style-type: none"> <li>- Italoophone authors reclaiming the travel narrative.</li> <li>- Subverting colonial discourse: irony, resistance, and re-appropriation.</li> <li>- Travel as exile, migration, and return.</li> </ul>	
<b>UNIT IV</b>	<b>12 hours</b>
Travel, Identity, and Self-Discovery	
<ul style="list-style-type: none"> <li>- Travel as a metaphor for identity formation.</li> <li>- Gendered perspectives in travel writing.</li> <li>- The blurred line between autobiography, memoir, and travelogue.</li> </ul>	
Travel writing in the age of tourism and mobility.	
<ul style="list-style-type: none"> <li>- Ecocriticism and travel: landscapes, environment, and sustainability.</li> <li>- Digital travel narratives and blogs in Italian contexts.</li> </ul>	
<b>Suggested Readings:</b>	
<ol style="list-style-type: none"> <li>1. Alberto Moravia, <i>Un'idea dell'India</i>, Bompiani, 1962.</li> <li>2. Angelo de Gubernatis, <i>Storia dei viaggiatori Italiani nelle Indie Orientali</i>, 1883.</li> <li>3. Arnaldo Cipolla, <i>Asia centrale sovietica contro India: viaggio in Turchestan ed Afganistan</i>, Est, 1930.</li> <li>4. Carlo Formichi, <i>India e Indiani</i>, Alpes, 1927.</li> <li>5. Carlo Levi, <i>Buongiorno, Oriente. Reportages dall'India e dalla Cina</i>, Donzelli, 2008.</li> <li>6. Giorgio Manganelli, <i>Esperimento con l'India</i>, Adelphi, 1975.</li> <li>7. Guido Gozzano, <i>Verso la cuna del mondo. Lettere dall'India</i>, 1917.</li> <li>8. Guido Piovene, <i>Viaggio in Italia</i>, Bompiani, 1957.</li> <li>9. Luciano Marrocu, <i>L'atlante della memoria</i>, Laterza, 2001.</li> <li>10. Maria Enrica D'Agostini, <i>Letteratura di viaggio. Storie e prospettive di un genere letterario</i>, Guerini, e Associati, 2005.</li> </ol>	

11. Mario Appelius, *L'India*, Alpes, 1925.
12. Pier Paolo Pasolini, *L'odore dell'India*, Longanesi, 1962.
13. Sandra Pettrignani, *L'ultima India*, Dalai, 1996.
14. Carl Thompson, *Travel Writing: The New Critical Idiom*, Routledge, 2011.
15. Carlo Pizzati, *An Italian Son-in-Law in India*, HarperCollins India, 2018.
16. Lionnet, Françoise. *Postcolonial Representations: Women, Literature, Identity*. Ithaca: Cornell University Press, 1995.
17. Loredana Polezzi, *Translating Travel. Contemporary Italian Travel Writing in English Translation*, Ashgate, 2001.
18. Pratt, Mary Louise. *Imperial Eyes: Travel Writing and Transculturation*. London: Routledge, 1992 (2nd ed. 2008).
19. Tim Youngs (ed.), *The Cambridge Companion to Travel Writing*, Cambridge University Press, 2013.

Additional material will be provided by the Department.

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

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

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

## DSE: Exploring History and Memory through Italian Literature

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

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

#### **Learning Objectives:**

- To examine how Italian writers engage with history, memory, and trauma.
- To analyze literary strategies of remembrance, testimony, and rewriting of the past.
- To explore the intersections of personal memory, collective memory, and national history.

<ul style="list-style-type: none"> <li>To situate literary texts within broader debates on historiography, postcolonialism, New-historicism and cultural memory.</li> </ul>	
<p><b>Learning Outcomes:</b></p> <p>At the end of the semester, students:</p> <ul style="list-style-type: none"> <li>will be able to identify and critically analyse major Italian texts that address history and memory.</li> <li>will be able to apply theoretical frameworks (memory studies, postcolonial theory, trauma studies) to literary works.</li> <li>will be able to understand the role of literature in shaping cultural and collective memory.</li> <li>will be able to produce advanced research essays linking literary analysis with historical and theoretical perspectives.</li> </ul>	
<b>Syllabus:</b>	
<b>UNIT I</b>	<b>12 hours</b>
<p><b>Theoretical Frameworks of History and Memory</b></p> <ul style="list-style-type: none"> <li>Concepts: site of memory (lieux de mémoire), collective memory, trauma, testimony.</li> <li>Literature as a site of remembrance.</li> </ul>	
<b>UNIT II</b>	<b>12 hours</b>
<p>Italian Literature and Historical Memory</p> <ul style="list-style-type: none"> <li>Representations of war, revolution, and national trauma.</li> <li>Literature as witness to historical upheavals.</li> </ul> <p>Postcolonial Memory in Italian Literature</p> <ul style="list-style-type: none"> <li>Colonialism, decolonization, and rewriting history.</li> <li>Memory of slavery, empire, and cultural displacement.</li> </ul>	
<b>UNIT III</b>	<b>12 hours</b>
<p>Memory, Trauma, and Testimony in Italy</p> <ul style="list-style-type: none"> <li>Literature of genocide, exile, and survival.</li> <li>Testimonial writing and the ethics of memory.</li> </ul>	
<b>UNIT IV</b>	<b>9 hours</b>
<p>Contemporary Perspectives on History and Memory</p> <ul style="list-style-type: none"> <li>Memory in the age of globalization and migration.</li> <li>Transgenerational trauma and the politics of remembrance.</li> </ul>	
<p><b>Suggested Readings:</b></p> <ol style="list-style-type: none"> <li>Asor Rosa, Alberto (ed.): 'Le questioni', in <i>Letteratura italiana</i>, Turin: Einaudi, 1986</li> <li>Asor Rosa, Alberto. <i>Storia della letteratura italiana III</i>. Torino: Einaudi, 2009.</li> <li>Giuseppe Galasso, <i>Nient'altro che storia: Saggi di teoria e metodologia della storia</i>, 2000, Mulino, Bologna.</li> <li>Gnisci, Armando (1998a). <i>La letteratura italiana della migrazione</i>. Torino: Lilith.</li> <li>Romano Luperini, Pietro Cataldi, Lidia Marchiani, Franco Marchese: <i>Il Nuovo: la scrittura e l'interpretazione</i>, 6 volumes (dalle origini alla modernità e contemporaneità), Palumbo Editore, Palermo, 2011.</li> <li>Romano Luperini, Pietro Cataldi, Lidia Marchiani: Franco Marchese, <i>Liberi da interpretare, storia e antologia della letteratura italiana nel quadrato della civiltà europea</i>, Volumes 1B, 3A, 2, 3B, 1°, Palumbo Editore, Palermo, 2019</li> <li>Romano Luperini: <i>Novecento</i>, Loescher: Vol, 2. Turin.</li> <li>W. Binni, R. Scrivano, <i>Storia e antologia della letteratura italiana</i>, Principato: Milan.</li> <li>Assmann, Aleida. <i>Cultural Memory and Western Civilization: Functions, Media, Archives</i>. Cambridge: Cambridge University Press, 2011.</li> <li>Assmann, Jan. <i>Cultural Memory and Early Civilization: Writing, Remembrance, and Political Imagination</i>. Cambridge University Press, Cambridge, 2011.</li> </ol>	

11. Boym, Svetlana. *The Future of Nostalgia*. Basic Books, New York, 2001.
  12. Connerton, Paul. *How Societies Remember*. Cambridge University Press, Cambridge, 1989.
  13. Fogu, Claudio. *The Historic Imaginary: Politics of History and Memory in Postwar Italy*. University of Toronto Press, Toronto, 2003.
  14. Foot, John. *Italy's Divided Memory*. Palgrave Macmillan, New York, 2009.
  15. Forgacs, David. *Italian Culture in the Industrial Era, 1880–1980: Cultural Industries, Politics, and the Public*. Manchester University Press, Manchester, 1990.
  16. Gordon, Robert S. C. *The Holocaust in Italian Culture, 1944–2010*. Stanford University Press, Stanford, 2012.
  17. Halbwachs, Maurice. *On Collective Memory*. Edited and translated by Lewis A. Coser. University of Chicago Press, Chicago, 1992.
  18. Hirsch, Marianne. *The Generation of Postmemory: Writing and Visual Culture After the Holocaust*. New York: Columbia University Press, 2012.
  19. Ricoeur, Paul. *Memory, History, Forgetting*. University of Chicago Press, Chicago, 2004.
  20. Rothberg, Michael. *Multidirectional Memory: Remembering the Holocaust in the Age of Decolonization*. Stanford: Stanford University Press, 2009.
- Additional readings would be suggested by the Department on the basis of the author chosen.

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

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

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

## DSE: Introduction to Literary Translation

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

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

**Learning Objectives:**

<ul style="list-style-type: none"> <li>• To introduce students to the history, theory, and practice of literary translation.</li> <li>• To explore key debates in translation studies: fidelity vs. creativity, domestication vs. foreignization, visibility of the translator.</li> <li>• To analyse case studies of translated works across genres (poetry, prose, drama).</li> <li>• To develop practical translation skills alongside critical reflection.</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 major theories and approaches in literary translation.</li> <li>• will be able to critically evaluate translations in relation to cultural, historical, and linguistic contexts.</li> <li>• will be able to apply theoretical frameworks to practical translation exercises.</li> <li>• will be able to produce annotated translations that reflect awareness of stylistic, cultural, and ethical issues.</li> <li>• will be able to engage with debates on the politics of translation, including gender, postcolonialism, and globalization.</li> </ul>	
<b>Syllabus:</b>	
<b>UNIT I</b>	<b>9 hours</b>
<p><b>Foundations of Translation Studies</b> - History of translation in Western and non-Western traditions. - Key concepts: equivalence, fidelity, adaptation.</p>	
<b>UNIT II</b>	<b>12 hours</b>
<p>Theories of Literary Translation - Structuralist and poststructuralist approaches. - Domestication vs. foreignization. - The translator's visibility.</p>	
<b>UNIT III</b>	<b>14 hours</b>
<p><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.</p>	
<b>UNIT IV</b>	<b>10 hours</b>
<p><b>Contemporary Perspectives and Practice</b> - Digital tools and translation. - Globalization and translation flows. - Practical workshops: annotated translations, preparing glossaries</p>	
<p><b>Suggested Readings:</b></p> <ol style="list-style-type: none"> <li>1. Benvenuto Terracini: <i>Il problema della traduzione</i>, Serra e Riva Editori: Milan 1983.</li> <li>2. D. Cerenecca: <i>La traduzione, saggi e studi</i>, Lint: Trieste 1973.</li> <li>3. Enrico Arcaini: <i>Principi de linguistica applicata</i>, Il Mulino: Bologna 1967.</li> <li>4. R. Titone: <i>Analisi psicolinguistica del tradurre</i>, in: <i>Rassegna Italiana di Linguistica Applicata</i>, N.2May-August 1970, Bulzoni: Rome.</li> <li>5. Andre Lefevere: <i>Translation: Rewriting and the manipulation of Literary Fame</i>, Routledge: London 1992.</li> </ol>	

6. Bassnett, Susan, and Harish Trivedi (eds.). *Post-Colonial Translation: Theory and Practice*. London: Routledge, 1999.
7. Benjamin, Walter. "The Task of the Translator." In *Illuminations*, trans. Harry Zohn. New York: Schocken, 1968.
8. Boase-Beier, Jean, Lina Fisher, and Hiroko Furukawa (eds.). *The Palgrave Handbook of Literary Translation*. London: Palgrave Macmillan, 2018.
9. Bowker, Lynne. *Computer-Aided Translation Technology: A Practical Introduction*. Ottawa: University of Ottawa Press, 2002.
10. Byrne, Jody. *Scientific and Technical Translation Explained: A Nuts and Bolts Guide for Beginners*. Manchester: St. Jerome, 2012.
11. Byrne, Jody. *Technical Translation: Usability Strategies for Translating Technical Documentation*. Dordrecht: Springer, 2006.
12. Chesterman, Andrew. *Memes of Translation: The Spread of Ideas in Translation Theory*. Amsterdam: John Benjamins, 1997.
13. Cronin, Michael. *Translation and Globalization*. London: Routledge, 2003.
14. Eco, Umberto. *Experiences in Translation*. Toronto: University of Toronto Press, 2001.
15. Hermans, Theo (ed.). *The Manipulation of Literature: Studies in Literary Translation*. London: Croom Helm, 1985.
16. Holmes, James S. *Translated! Papers on Literary Translation and Translation Studies*. Amsterdam: Rodopi, 1988.
17. Lefevere, André. *Translating Literature: Practice and Theory in a Comparative Literature Context*. New York: Modern Language Association, 1992.
18. Jeremy Munday: *Introducing Translation Studies, Theories and Applications*, 5th ed. London: Routledge, 2022.
19. Malmkaer Kirsten, Windle, Kevin: *The Oxford Handbook of Translation Studies*, Oxford: OUP, 2011.
20. Mona Baker, Gabriela Saldanha, eds: *Routledge Encyclopedia of Translation Studies*, Abingdon/New York: Routledge, 2011.
21. Spivak, Gayatri Chakravorty. "The Politics of Translation." In *Outside in the Teaching Machine*. New York: Routledge, 1993.
22. Susan Bassnett-Meguire: *Translation Studies*, London: Routledge, 2014.
23. Venuti, Lawrence (ed.). *The Translation Studies Reader*. 4th ed. London: Routledge, 2021.
24. Venuti, Lawrence. *The Translator's Invisibility: A History of Translation*. 2nd ed. London: Routledge, 2008.
25. Williams, Jenny, and Andrew Chesterman. *The Map: A Beginner's Guide to Doing Research in Translation Studies*. Manchester: St. Jerome, 2002.

Additional readings would be suggested by the Department.

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

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

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

## SBC: Advanced Research Tools in Italian Studies

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

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

#### Learning Objectives:

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

#### Learning Outcomes:

At the end of the semester, students:

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

#### Syllabus:

##### UNIT I

**7 hours**

##### Bibliographical and Archival Research Tools

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

##### UNIT II

**8 hours**

Digital Humanities and Analytical Tools (Theoretical)	
<ul style="list-style-type: none"> <li>• Introduction to Digital Humanities in Italian contexts.</li> <li>• Text encoding (TEI), corpus linguistics, and distant reading.</li> <li>• Tools for text analysis (Voyant Tools, AntConc), mapping (Palladio, ArcGIS), and visualization (Gephi).</li> <li>• Case studies: digital editions of Italian texts, Italoophone cultural heritage projects.</li> </ul>	
<b>Practical Component</b>	<b>30 hours</b>
<ul style="list-style-type: none"> <li>• Hands-on training in bibliographic databases (MLA, Cairn, Persée, Gallica).</li> <li>• Building and managing a digital corpus of Italian/Italoophone texts.</li> <li>• Using Zotero/EndNote for annotated bibliographies.</li> <li>• Applying text analysis and visualization tools to a selected corpus.</li> <li>• Final project: mini digital research portfolio (annotated bibliography + corpus analysis + visualization).</li> </ul>	
<b>Suggested Readings:</b>	
<ol style="list-style-type: none"> <li>1. Dario Antiseri, <i>Introduzione alla metodologia della ricerca</i>, Rubbettino Editore 2005.</li> <li>2. Domenichelli, Mario, <i>Lo scriba e l'oblio: Letteratura e storia: teoria e critica delle rappresentazioni nell'epoca borghese</i>, Edizione ETS, Pisa, 2011.</li> <li>3. Eco, Umberto. <i>Come si fa una tesi di laurea (How to Write a Thesis)</i>. Cambridge, MA: MIT Press, 2015 (orig. 1977).</li> <li>4. Segre, Cesare: <i>Avviamento all'analisi del testo letterario</i>, Einaudi, Torino, 1985.</li> <li>5. Topolski J., <i>Narrare la storia. Nuovi principi di metodologia storica</i>, Milano, 1997 Bruno Mondadori.</li> <li>6. Booth, Wayne C., Gregory G. Colomb, and Joseph M. Williams. <i>The Craft of Research</i>. 4th ed. Chicago: University of Chicago Press, 2016.</li> <li>7. Brian Paltridge and Sue Starfield, <i>Thesis and Dissertation Writing in a Second Language</i>, Routledge, 2007.</li> <li>8. Creswell J., <i>Research Design: Qualitative, Quantitative, and Mixed Methods Approaches</i>, Thousand Oaks, California, (2003), Sage Publications</li> <li>9. Gibaldi, Joseph. <i>MLA Handbook for Writers of Research Papers</i>. 9th ed. New York: MLA, 2021.</li> <li>10. Moretti, Franco. <i>Distant Reading</i>. London: Verso, 2013.</li> <li>11. Patton M.Q., <i>Qualitative research &amp; evaluation methods</i> (3rd edition), Thousand Oaks, California: (2002), Sage Publications.</li> <li>12. Pierazzo, Elena. <i>Digital Scholarly Editing: Theories and Practices</i>. Farnham: Ashgate, 2015.</li> <li>13. Raman Selden, Peter Widdowson Peter Brooker, <i>A Reader's Guide to Contemporary Literary Theory</i>, Pearson Education Limited, 2005 (fifth edition).</li> <li>14. Rockwell, Geoffrey, and Stéfan Sinclair. <i>Hermeneutica: Computer-Assisted Interpretation in the Humanities</i>. Cambridge, MA: MIT Press, 2016.</li> <li>15. Schreibman, Susan, Ray Siemens, and John Unsworth (eds.). <i>A New Companion to Digital Humanities</i>. 2nd ed. Oxford: Wiley-Blackwell, 2016.</li> <li>16. Svensson, Patrik. <i>Big Digital Humanities: Imagining a Meeting Place for the Humanities and the Digital</i>. Ann Arbor: University of Michigan Press, 2016.</li> <li>17. Terras, Melissa. <i>Digitisation and Digital Resources in the Humanities</i>. London: Routledge, 2011.</li> <li>18. 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>	
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>	

## SBC: Advanced Research Methodology

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

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

#### Learning Objectives

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

#### Learning Outcomes

At the end of the semester, students will:

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

#### Syllabus:

##### UNIT I

**8 hours**

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

##### UNIT II: Machine Translation and its limits

**7 hours**

- Research Tools, Methods, and Documentation
- Bibliographical research: catalogues, databases, archives.
- Citation styles (MLA, Chicago, APA) and bibliographic management tools (Zotero, EndNote).
- Corpus building and textual analysis (close reading, discourse analysis, digital tools).

<ul style="list-style-type: none"> <li>• Comparative and interdisciplinary approaches (linking literature with history, sociology, linguistics).</li> </ul>	
<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> <li>• Peer workshops: presenting and critiquing research proposals.</li> <li>• Final project: submission of mini-research dossier (8-10 pages) including proposal, annotated bibliography, and sample analysis.</li> </ul>	
<p><b>Suggested Readings:</b></p> <ol style="list-style-type: none"> <li>1. Dario Antiseri, <i>Introduzione alla metodologia della ricerca</i>, Rubbettino Editore 2005.</li> <li>2. Domenichelli, Mario, <i>Lo scriba e l'oblio: Letteratura e storia: teoria e critica delle rappresentazioni nell'epoca borghese</i>, Edizione ETS, Pisa, 2011.</li> <li>3. Eco, Umberto. <i>Come si fa una tesi di laurea (How to Write a Thesis)</i>. Cambridge, MA: MIT Press, 2015 (orig. 1977).</li> <li>4. Segre, Cesare: <i>Avviamento all'analisi del testo letterario</i>, Einaudi, Torino, 1985.</li> <li>5. Topolski J., <i>Narrare la storia. Nuovi principi di metodologia storica</i>, Milano, 1997 Bruno Mondadori.</li> <li>6. Assmann, Aleida. <i>Cultural Memory and Western Civilization: Functions, Media, Archives</i>. Cambridge: Cambridge University Press, 2011.</li> <li>7. Bhabha, Homi K. <i>The Location of Culture</i>. London: Routledge, 1994.</li> <li>8. 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>9. Brian Paltridge and Sue Starfield, <i>Thesis and Dissertation Writing in a Second Language</i>, Routledge, 2007.</li> <li>10. Creswell J., <i>Research Design: Qualitative, Quantitative, and Mixed Methods Approaches</i>, Thousand Oaks, California, (2003), Sage Publications</li> <li>11. Eagleton, Terry. <i>Literary Theory: An Introduction</i>. 2nd ed. Oxford: Blackwell, 1996.</li> <li>12. Eco, Umberto. <i>How to Write a Thesis</i>. Cambridge, MA: MIT Press, 2015 (orig. 1977).</li> <li>13. Gibaldi, Joseph. <i>MLA Handbook for Writers of Research Papers</i>. 9th ed. New York: MLA, 2021.</li> <li>14. Hutcheon, Linda. <i>A Poetics of Postmodernism: History, Theory, Fiction</i>. New York: Routledge, 1988.</li> <li>15. Machi, Lawrence A., and Brenda T. McEvoy. <i>The Literature Review: Six Steps to Success</i>. 3rd ed. Thousand Oaks: Corwin, 2016.</li> <li>16. Moretti, Franco. <i>Distant Reading</i>. London: Verso, 2013.</li> <li>17. Patton M.Q., <i>Qualitative research &amp; evaluation methods</i> (3rd edition), Thousand Oaks, California: (2002), Sage Publications.</li> <li>18. Pierazzo, Elena. <i>Digital Scholarly Editing: Theories and Practices</i>. Farnham: Ashgate, 2015.</li> <li>19. Raman Selden, Peter Widdowson Peter Brooker, <i>A Reader's Guide to Contemporary Literary Theory</i>, Pearson Education Limited, 2005 (fifth edition).</li> <li>20. Rockwell, Geoffrey, and Stéfan Sinclair. <i>Hermeneutica: Computer-Assisted Interpretation in the Humanities</i>. Cambridge, MA: MIT Press, 2016.</li> <li>21. Said, Edward. <i>Orientalism</i>. New York: Vintage, 1979.</li> <li>22. Schreibman, Susan, Ray Siemens, and John Unsworth (eds.). <i>A New Companion to Digital Humanities</i>. 2nd ed. Oxford: Wiley-Blackwell, 2016.</li> <li>23. Svensson, Patrik. <i>Big Digital Humanities: Imagining a Meeting Place for the Humanities and</i></li> </ol>	

<p><i>the Digital</i>. Ann Arbor: University of Michigan Press, 2016.</p> <p>24. Terras, Melissa. <i>Digitisation and Digital Resources in the Humanities</i>. London: Routledge, 2011.</p> <p>25. Turabian, Kate L. <i>A Manual for Writers of Research Papers, Theses, and Dissertations</i>. 9th ed. Chicago: University of Chicago Press, 2018.</p> <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>
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## Dissertation/ Academic Project: 10 Credits

## Semester II

### DSE: Evolution of a Genre: Theatre

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

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

#### Learning Objectives:

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

#### Learning Outcomes:

At the end of the semester, students:

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

#### Syllabus:

##### UNIT I

12 hours

Theatrical genres of the medieval period  
Classical Italian Theatre

<p>- The rise of Italian classical drama in the 17th century. - Rules of tragedy and comedy: unity, decorum, and catharsis.</p>	
<b>UNIT II</b>	<b>9 hours</b>
<p>Enlightenment and Romantic Theatre - Theatre as a space of critique and reform. - The role of theatre in shaping public opinion.</p>	
<b>UNIT III</b>	<b>12 hours</b>
<p>Modern Italian Theatre - Symbolism, avant-garde, and the Theatre of the Absurd. - Existentialism and postwar theatre.</p>	
<b>UNIT IV</b>	<b>12 hours</b>
<p>Contemporary Italian Theatre and Performance - Theatre as a tool of resistance, memory, and cultural affirmation. - Oral traditions and performance in Italian and Italophone regions. - Migration, exile, and identity on stage. - Hybrid forms: slam, performance poetry, and experimental theatre.</p>	
<p><b>Suggested Authors:</b> commedia dell'arte, Goldoni, Metastasio, Alfieri, D'Annunzio, Pirandello, Eduardo de Filippo, A Campanile, Carmelo Bene, Dario Fo, etc.</p>	
<p><b>Suggested Readings:</b></p> <ol style="list-style-type: none"> <li>1. A Quondam: <i>Il teatro italiano del rinascimento</i>, Edizioni di Comunita; Milian, 1980.</li> <li>2. Autori Vari: <i>La semiotica e il doppio teatrale</i>, Liguori: Naples 1981.</li> <li>3. B. Angelani: <i>Goldoni</i>, Liguori; Naples 1983.</li> <li>4. C. Segre: <i>Teatro e romanzo</i>, Einaudi; Turin, 1984.</li> <li>5. D'Amico, Silvio. <i>Storia del teatro drammatico</i>. 4 vols., Garzanti, Milano, 1950–1953.</li> <li>6. F. Angelini, C.A. Mabrigani: <i>Cultura narrativa e teatro nell'età del positivismo</i>, Laterza, Baxri, 1978.</li> <li>7. F. Angelini; <i>Il teatro del Novecento da Pirandello a Fo</i>, Laterza: Bari, 1988.</li> <li>8. F. Angelini: <i>Il teatro barocco</i>, Laterza: Bari 1979.</li> <li>9. F. Angelini: <i>Teatro e spettacolo nel primo Novecento</i>, Laterza; Rome Bari, 1988.</li> <li>10. G. Davico Bonio (ed.): <i>Il teatro italiano</i>, Einaudi: Turin.</li> <li>11. R. Alonge: <i>Teatro e spettacolo nel secondo Ottocento</i>, Laterza: Rome, Bari, 1988.</li> <li>12. Taviani, Ferdinando, and Mirella Schino. <i>Il segreto della Commedia dell'Arte</i>. La Casa Usher, Firenze, 1982.</li> <li>13. Brockett, Oscar G., and Franklin J. Hildy. <i>History of the Theatre</i>. 10th ed., Allyn &amp; Bacon, Boston, 2007.</li> <li>14. Richards, Kenneth. <i>The Italian Comedy</i>. Blackwell, Oxford, 1980.</li> </ol> <p>Additional material may be provided by the Department.</p>	
<p><b>Evaluation:</b> The Internal assessment consists of marks secured in class tests, assignments/presentations and attendance. The Continuous assessment will comprise of tutorials and attendance. Some of the activities that may be done as component of tutorials are as follows:</p> <ul style="list-style-type: none"> <li>• Assignments/Presentations.</li> <li>• Literature review</li> <li>• Book review</li> <li>• Project activity (group)</li> <li>• Research cum presentation</li> <li>• Term Paper writing</li> <li>• Group discussion</li> </ul>	
<p><b>Note: Examination scheme and mode shall be as prescribed by the Examination Branch, University of Delhi, from time to time.</b></p>	

## DSE: Evolution of a Genre – Poetry

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

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

#### Learning Objectives:

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

#### Learning Outcomes:

At the end of the semester, students:

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

#### Syllabus:

##### UNIT I

**9 hours**

Introduction to Poetics

Characteristics of poetic forms of the Medieval period. Poesia religiosa, Scuola siciliana, Il Dolce Stil Novo.

**Suggested authors:** Francesco d'Assisi, Dante, Petrarca, Giacomo da Lentini, Guido Guinizzelli etc.

##### UNIT II

**12 hours**

Study and analysis of poetic texts from the Renaissance period, Il poema cavalleresco, Il poema romanzesco, Il poema eroico

**Suggested authors:** Lorenzo de' Medici, Ludovico Ariosto, Luigi Pulci, Matteo Maria Boiardo, Torquato Tasso, etc.

Study and analysis of poetic texts from the XVII Century (Il Seicento): Il Barocco

**Suggested authors:** Giovan Battista Marino, Ciro di Persa, etc.

##### UNIT III

**12 hours**

Study and analysis of poetic texts from the XVIII Century (Il Settecento):

**Suggested authors:** Giuseppe Parini, Vittorio Alfieri, etc.

Study and analysis of poetic texts from the XIX Century (L'Ottocento): <b>Suggested authors:</b> Ugo Foscolo, Giacomo Leopardi, Alessandro Manzoni, Giosuè Carducci, Guido Gozzano, Giovanni Pascoli etc.	
<b>UNIT IV</b>	<b>12 hours</b>
Study and analysis of poetic texts from the XX and XXI Centuries <b>Suggested authors:</b> Gabriele D'Annunzio, Salvatore Quasimodo, Giuseppe Ungaretti, Filippo Tommaso Marinetti, Aldo Palazzeschi, Eugenio Montale etc.	
<b>Suggested Readings:</b> Scuola siciliana, Il Dolce Stile Novo, Dante, Petrarca, Poliziano, Pulci, Ariosto, Tasso, Alfieri, Leopardi, Foscolo, Carducci D' Annunzio, Pascoli, Gozzano, Palazzeschi Montale, Quasimodo, Campana, Saba, Ungaretti, Pasolini, Zanzotto, etc. 1. B. Croce: <i>La poesia e letture di poeti</i> , Laterza: Bari. 2. G. Contini (ed), <i>Poeti del Duecento</i> , Ricciardi: Milan-Naples, 1960. 3. G. Debenedetti: <i>La poesia italiana del novecento</i> , Garzanti: Milan 1974. 4. J. Lotman: <i>La struttura del testo poetico</i> , Mursia: Milano 1985. 5. P.V. Mengaldo (ed.): <i>Poeti italiani del Novecento</i> , Mondadori: Milan. 6. R. Luperini: <i>Novecento</i> , Loescher: Vol, 2. Turin. 7. R. Luperini: <i>Novecento</i> , Loescher: Vol, 2. Turin. 8. S. Bertocchi, E. Lugarini: <i>Guida alla poesia</i> , Editori Riuniti: Rome 1986. 9. S. Bertocchi, E. Lugarini: <i>Guida alla poesia</i> , Editori Riuniti: Rome 1986. 10. W. Binni, R. Scrivano, <i>Storia e antologia della letteratura italiana</i> , Principato: Milan. 11. W. Binni, R. Scrivano, <i>Storia e antologia della letteratura italiana</i> , Principato: Milan. 12. W. TH. Elwert: <i>Versificazione italiana del novecento</i> , Garzanti: Milan 1974. Additional material may be provided by the Department.	
<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: Methodology of Teaching Italian as a Foreign Language: Theory and Practice-2

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

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

**Learning Objectives:**

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

**Learning Outcomes:**

At the end of the semester, students:

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

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

Foundations of FLE Didactics

- History of FLE teaching methodologies.
- Key concepts : langue étrangère vs. Langue seconde, acquisition vs. learning.
- The role of CEFR (Common European Framework of Reference for Languages).

**UNIT II****12 hours**

Methodological Approaches

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

**UNIT III****12 hours**

Classroom Practice and Pedagogical Tools

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

**UNIT IV****12 hours**

Intercultural and Plurilingual Perspectives

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

**Suggested Readings:**

1. Barni, Monica, Troncarelli, Donatella, Bagna, Carla, *Lessico e apprendimenti. Il ruolo del lessico nella linguistica educativa*, Franco Angeli, Milano, 2008.
2. Borneto, Carlo Serra, *C'era una volta il metodo*, Carocci Editore, Roma, 1998.
3. Chini, Marina, *Che cos'è la linguistica acquisizionale*, Carocci Editore, Roma, 2005.
4. Ramat, Anna Giacalone (ed), *Verso l'italiano. Percorsi e strategie di acquisizione*, Carocci Editore, Roma, 2003.
5. Alderson, J. Charles, and Lyle F. Bachman (eds.). *Assessing Foreign Language Proficiency: Theories and Practice*. Reading: Addison-Wesley, 2000.
6. Chapelle, Carol A., and Sauro, Shannon (eds.). *The Handbook of Technology and Second Language Teaching and Learning*. Hoboken: Wiley-Blackwell, 2017.
7. Littlewood, William. *Communicative Language Teaching: An Introduction*. Cambridge: Cambridge University Press, 1981.
8. Nunan, David. *Task-Based Language Teaching*. Cambridge: Cambridge University Press, 2004.
9. Richards, Jack C., and Rodgers, Theodore S. *Approaches and Methods in Language Teaching*. 3rd ed. Cambridge: Cambridge University Press, 2014.
10. Sinclair, John McH, *How to Use Corpora in Language Teaching*, John Benjamins Publishing Company, Amsterdam/Philadelphia, 2004.

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

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

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

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

## DSE: Introduction to Technical and Scientific Translation

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

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

<b>Learning Objectives:</b>	
<ul style="list-style-type: none"> <li>• To introduce students to the principles and practices of technical and scientific translation (Italian ↔ other languages).</li> <li>• To familiarize students with specialized terminology, style, and discourse conventions in scientific and technical texts.</li> <li>• To develop skills in using translation tools (terminology databases, CAT tools, corpora).</li> <li>• To raise awareness of ethical, cultural, and communicative issues in technical and scientific translation.</li> <li>• To prepare students for professional practice in specialized translation domains.</li> </ul>	
<b>Learning Outcomes:</b>	
At the end of the semester, students:	
<ul style="list-style-type: none"> <li>• will be able to demonstrate knowledge of the main features of technical and scientific discourse.</li> <li>• will be able to translate specialized texts with accuracy, clarity, and terminological consistency.</li> <li>• will be able to use translation technologies and resources effectively.</li> <li>• will be able to critically evaluate translations in terms of readability, precision, and audience adaptation.</li> <li>• will be able to apply professional standards and ethical considerations in technical and scientific translation.</li> </ul>	
<b>Syllabus:</b>	
<b>UNIT I</b>	<b>9 hours</b>
Foundations of Technical and Scientific Translation - Definition, scope, and challenges of specialized translation. - Characteristics of scientific and technical discourse (clarity, conciseness, objectivity). - Introduction to terminology management.	
<b>UNIT II</b>	<b>12 hours</b>
Scientific Discourse and Terminology - Structure of scientific articles, reports, and patents. - Terminology extraction and management. - Standardization and international scientific communication.	
<b>UNIT III</b>	<b>12 hours</b>
Technical Texts and Genres - Manuals, technical specifications, product documentation. - Translation of instructions, safety notices, and standards. - Style and register in technical writing.	
<b>UNIT IV</b>	<b>12 hours</b>
Tools and Technologies - Computer-Assisted Translation (CAT) tools. - Corpora, terminology databases, and machine translation. - Quality assurance and revision strategies. Professional Practice and Ethics - The translator's role in scientific communication. - Ethical issues: confidentiality, accuracy, responsibility. - Case studies in medical, legal-technical, and environmental translation.	
<b>Suggested Readings:</b>	
<ol style="list-style-type: none"> <li>1. Benvenuto Terracini: <i>Il problema della traduzione</i>, Serra e Riva Editori: Milan 1983.</li> <li>2. D. Cerenecca: <i>La traduzione, saggi e studi</i>, Lint: Trieste 1973.</li> <li>3. Enrico Arcaini: <i>Principi de linguistica applicata</i>, Il Mulino: Bologna 1967.</li> </ol>	

4. R. Titone: *Analisi psicolinguistica del tradurre*, in: *Rassegna Italiana di Linguistica Applicata*, N.2May-August 1970, Bulzoni: Rome.
5. Andre Lefevere: *Translation: Rewriting and the manipulation of Literary Fame*, Routledge: London 1992.
6. Bowker, Lynne. *Computer-Aided Translation Technology: A Practical Introduction*. Ottawa: University of Ottawa Press, 2002.
7. Byrne, Jody. *Scientific and Technical Translation Explained: A Nuts and Bolts Guide for Beginners*. Manchester: St. Jerome, 2012.
8. Byrne, Jody. *Technical Translation: Usability Strategies for Translating Technical Documentation*. Dordrecht: Springer, 2006.
9. Cabré, Maria Teresa. *Terminology: Theory, Methods and Applications*. Amsterdam: John Benjamins, 1999.
10. Chesterman, Andrew. *Memes of Translation: The Spread of Ideas in Translation Theory*. Amsterdam: John Benjamins, 1997.
11. Jeremy Munday: *Introducing Translation Studies, Theories and Applications*, New York: Routledge, 2012.
12. Kenny, Dorothy. *Lexis and Creativity in Translation: A Corpus-Based Study*. Manchester: St. Jerome, 2001.
13. Malmkaer Kirsten, Windle, Kevin: *The Oxford Handbook of Translation Studies*, Oxford: OUP, 2011.
14. Mona Baker, Gabriela Saldanha, eds: *Routledge Encyclopedia of Translation Studies*, Abingdon/New York: Routledge, 2011
15. Montalt, Vicent, and Maria González Davies. *Medical Translation Step by Step: Learning by Drafting*. Manchester: St. Jerome, 2007.
16. Sager, Juan C. *Language Engineering and Translation: Consequences of Automation*. Amsterdam: John Benjamins, 1994.
17. Susan Bassnett-Meguire: *Translation Studies*, London: Routledge, 2014.
18. Temmerman, Rita. *Towards New Ways of Terminology Description: The Sociocognitive Approach*. Amsterdam: John Benjamins, 2000.
19. Wright, Sue Ellen, and Gerhard Budin (eds.). *Handbook of Terminology Management*. Vol. 1. Amsterdam: John Benjamins, 1997.

Additional material may be provided by the Department

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

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

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

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

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

#### Learning Objectives

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

#### Learning Outcomes

At the end of the semester, students:

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

#### Syllabus:

##### UNIT I

**9 hours**

Autofiction and Life-Writing

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

##### UNIT II

**12 hours**

Migration, Exile, and Transnational Identities

- Literature of displacement, diaspora, and transcultural encounters.
- Italoophone voices from the US, Canada, Argentina, Brazil, Australia etc.

##### UNIT III

**12 hours**

Memory, Trauma, and Postcolonial Rewriting

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

##### UNIT IV

**12 hours**

New Genres and Media

- Graphic novels, microfiction, and digital literature.

- Literature in dialogue with visual and digital culture. Globalization, Ecology, and the Future of Literature
- Literature and ecological crisis.
- Global Italian literature and the concept of *littérature-monde* (letteratura mondiale).

#### **Suggested Readings:**

1. Asor Rosa, Alberto (2008). *Storia europea della letteratura italiana. Novecento*. Milano: Mondadori Education.
2. Asor Rosa, Alberto (ed.): 'Le questioni', in *Letteratura italiana*, Turin: Einaudi, 1986.
3. Bertini, M.; Cavaglià, G.; Chiaroni, A.; Gigli Ferreccio, G.; Giubertoni, A.; Mancinelli, A. (1985). *Autocoscienza e autoinganno. Saggi sul romanzo di formazione*. Napoli: Liguori Editore.
4. Casadei, Alberto (2006). *Stile e tradizione nel romanzo italiano contemporaneo*. Bologna: Il Mulino.
5. Castellana, Riccardo (a cura di) (2025). *Biografia e autobiografia. Scritture di vita dall'antichità a oggi*. Roma: Carocci Editore.
6. Eco, Umberto: *Sulla letteratura*, Milano: Bompiani, 2002.
7. Fiorella, Lucia (2020). *Oltre il patto autobiografico. Da Barthes a Coetzee*. Roma: Artemide.
8. Marchese, Lorenzo (2014). *L'io possibile. L'autofiction come paradosso del romanzo contemporaneo*. Massa: Transeuropa.
9. Segre, Cesare (2005). *Tempo di bilanci. La fine del Novecento*. Torino: Giulio Einaudi Editore.
- Trevi, Emanuele (2006).
10. *Spazzatura e violenza: sull'estetica cannibale*. In Daniele Brolli (a cura di), *Gioventù cannibale*. Torino: Einaudi.
11. Bennett, Tony; Grossberg, Lawrence; Morris, Meaghan: *New Keywords: A Revised Vocabulary of Culture and Society*, Malden, MA: Blackwell Publishing, 2005.
12. Bourdieu, Pierre: *The Field of Cultural Production*, New York: Columbia University Press, 1993.
13. Garrard, Greg. *Ecocriticism*. 2nd ed. London: Routledge, 2012 (theoretical framework).
14. Jauffret, Régis. *Microfictions*. Paris: Gallimard, 2007.
15. Williams, Raymond: *Keywords: A Vocabulary of Culture and Society*. New York: Oxford University Press, 1983.

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

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

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

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

## DSE: Popular genres in Italian Literature

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

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

#### Learning Objectives:

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

#### Learning Outcomes:

At the end of the semester, students:

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

#### Syllabus:

##### UNIT I

9 hours

##### Introduction to Popular Literature

-Defining “popular” vs. “canonical” literature.

-The rise of mass publishing in 19<sup>th</sup> century Italy.

##### UNIT II

12 hours

Detective Fiction and Serial Narratives

##### UNIT III

12 hours

Speculative Function and Fantasy

##### UNIT IV

12 hours

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

#### Suggested Readings:

1. (Formato Kindle), Transeuropa Edizioni, Massa Italy, 2015.
2. Bertini, M.; Cavaglià, G.; Chiaroni, A.; Gigli Ferreccio, G.; Giubertoni, A.; Mancinelli, A. (1985). *Autocoscienza e autoinganno. Saggi sul romanzo di formazione*. Napoli: Liguori Editore.
3. Casadei, Alberto (2006). *Stile e tradizione nel romanzo italiano contemporaneo*. Bologna: Il Mulino.
4. Castellana, Riccardo (a cura di) (2025). *Biografia e autobiografia. Scritture di vita dall'antichità a oggi*. Roma: Carocci Editore.
5. Eco, Umberto. *Apocalittici e integrati*. Milan: Bompiani, 1964.

6. Fiorella, Lucia (2020). *Oltre il patto autobiografico. Da Barthes a Coetzee*. Roma: Artemide.
  7. Ginzburg, Natalia (1963). *Lessico familiare*. Torino: Einaudi.
  8. Jean-Marie Schaeffer, *Che cos'è un genere letterario*, Parma, Pratiche, 1992.
  9. Marchese, Lorenzo (2014). *L'io possibile. L'autofiction come paradosso del romanzo contemporaneo*. Massa: Transeuropa.
  10. Mari, Michele (2013). *Di bestia in bestia*. Torino: Einaudi.
  11. Mari, Michele (2017). *Leggenda privata*. Torino: Einaudi.
  12. Mazzoni, Guido (2011). *Teoria del romanzo*. Bologna: Il Mulino.
  13. Moretti, Franco (1999). *Il romanzo di formazione*. Torino: Biblioteca Einaudi.
  14. Pietro Pelosi, *Teoria dei generi letterari e critica contemporanea*, Napoli, Federico & Ardia, 1992.
  15. Valetino Cecchetti, *Generi della letteratura popolare. Feuilleton, fascicoli, fotoromanzi in Italia*, Tunue, Latina, Italy, 2011.
  16. Barthes, Roland. *Mythologies*. Paris: Seuil, 1957.
  17. Caribbean Miller, Christopher. *Nationalists and Nomads: Essays on Italoophone African Literature and Culture*. Chicago: University of Chicago Press, 1998.
  18. Hutcheon, Linda. *A Poetics of Postmodernism: History, Theory, Fiction*. New York: Routledge, 1988.
  19. Jauffret, Régis. *Microfictions*. Paris: Gallimard, 2007.
  20. Jones, Elizabeth H. (2010). *Autofiction: A Brief History of a Neologism*. In Richard Bradford (ed.), *Life Writing: Essays on Autobiography, Biography and Literature*, pp. 174–184. Houndmills: Palgrave Macmillan.
  21. Kassabian, Anahid. *Ubiquitous Listening: Affect, Attention, and Distributed Subjectivity*. Berkeley: University of California Press, 2013 (for performance and media theory).
  22. Lauro, Sarah. *The Transatlantic Zombie: Slavery, Rebellion, and Living Death*. New Brunswick: Rutgers University Press, 2015
  23. Scaggs, John. *Crime Fiction*. London: Routledge, 2005 (theoretical overview).
- Additional material will be provided by the Department.

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

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

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

## SBC: Techniques of Research Writing

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

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

**Learning Objectives:**

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

**Learning Outcomes:**

At the end of the semester, students:

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

**Syllabus:****UNIT I****8 hours****Theoretical Foundations of Research Writing**

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

**UNIT II****7 hours****Genre and Form in Humanities Writing**

- Research proposals: structure, rationale, and theoretical framing
- Annotated bibliographies: purpose, format, and evaluative commentary
- Literature reviews: synthesis, critique, and thematic organization
- Critical essays: close reading, comparative analysis, and theoretical application

**Practical****30 hours**

- Drafting, Revising, and Peer Review
- Writing exercises: thesis statements, topic sentences, transitions
- Peer review sessions: constructive feedback and revision strategies
- Editing for clarity, coherence, and style
- Final project: submission of a research proposal and critical essay

**Suggested Readings:**

1. Dario Antiseri, *Introduzione alla metodologia della ricerca*, Rubbettino Editore 2005.
2. Domenichelli, Mario, *Lo scriba e l'oblio: Letteratura e storia: teoria e critica delle rappresentazioni nell'epoca borghese*, Edizione ETS, Pisa, 2011.
3. Eco, Umberto. *Come si fa una tesi di laurea (How to Write a Thesis)*. Cambridge, MA: MIT Press, 2015 (orig. 1977).
4. Segre, Cesare: *Avviamento all'analisi del testo letterario*, Einaudi, Torino, 1985.

5. Topolski J., *Narrare la storia. Nuovi principi di metodologia storica*, Milano, 1997 Bruno Mondadori.
6. Belsey, Catherine. *Critical Practice*. 2nd ed., Routledge, 2002.
7. Booth, Wayne C., Gregory G. Colomb, and Joseph M. Williams. *The Craft of Research*. 4th ed. Chicago: University of Chicago Press, 2016.
8. Brian Paltridge and Sue Starfield, *Thesis and Dissertation Writing in a Second Language*, Routledge, 2007.
9. Creswell J., *Research Design: Qualitative, Quantitative, and Mixed Methods Approaches*, Thousand Oaks, California, (2003), Sage Publications
10. Gibaldi, Joseph. *MLA Handbook for Writers of Research Papers*. 9th ed. New York: MLA, 2021.
11. Graff, Gerald, and Cathy Birkenstein. *They Say / I Say: The Moves That Matter in Academic Writing*. 5th ed., W.W. Norton & Company, 2021.
12. Hayles, N. Katherine. *How We Think: Digital Media and Contemporary Technogenesis*. University of Chicago Press, 2012.
13. Moretti, Franco. *Distant Reading*. London: Verso, 2013.
14. Patton M.Q., *Qualitative research & evaluation methods* (3rd edition), Thousand Oaks, California: (2002), Sage Publications.
15. Pierazzo, Elena. *Digital Scholarly Editing: Theories and Practices*. Farnham: Ashgate, 2015.
16. Raman Selden, Peter Widdowson Peter Brooker, *A Reader's Guide to Contemporary Literary Theory*, Pearson Education Limited, 2005 (fifth edition).
17. Rockwell, Geoffrey, and Stéfan Sinclair. *Hermeneutica: Computer-Assisted Interpretation in the Humanities*. Cambridge, MA: MIT Press, 2016.
18. Schreibman, Susan, Ray Siemens, and John Unsworth (eds.). *A New Companion to Digital Humanities*. 2nd ed. Oxford: Wiley-Blackwell, 2016.
19. Svensson, Patrik. *Big Digital Humanities: Imagining a Meeting Place for the Humanities and the Digital*. Ann Arbor: University of Michigan Press, 2016.
20. Terras, Melissa. *Digitisation and Digital Resources in the Humanities*. London: Routledge, 2011.
21. Turabian, Kate L. *A Manual for Writers of Research Papers, Theses, and Dissertations*. 9th ed. Chicago: University of Chicago Press, 2018.
22. Williams, Joseph M., and Joseph Bizup. *Style: Lessons in Clarity and Grace*. 12th ed., Pearson, 2016.

Additional material may be provided by the Department.

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

## Dissertation/ Academic Project: 16 Credits