

THE ENGLISH AND FOREIGN LANGUAGES UNIVERSITY, HYDERABAD
COURSE DESCRIPTIONS
M.A. Language, Literature, Media, and Culture (LLMC)

Semester II

Course 1

Course title	Culture and Communication
Category	a. Existing course without changes
Course code	MALLMC C509 (for MA LLMC Sem II students) MAJMC E509 (for all other MA students)
Semester	II
Number of credits	04
Maximum intake	30 (on first-come-first-served-basis for MA courses only)
Day/Time	Tuesday / Thursday 4-6 PM
Name of the teacher/s	Srinivas Lankala
Course description	<p>The course takes a distinctly grounded approach to the study of communication and culture, with readings and texts drawn from the contemporary Indian and broader Global South context. It is structured primarily as a reading seminar that is intended to provide common ground for students from diverse disciplinary backgrounds in the Humanities and Social Sciences.</p> <p>Objectives of the Course:</p> <p>P.O. 2. understand and contribute to the contemporary debates in the fields of literature, media, and cultural studies and their role in society.</p> <p>P.O. 4. use research methods to produce original academic research output using interdisciplinary and transdisciplinary approaches to social issues.</p> <p>Learning Outcomes:</p> <p>a. Domain Specific:</p> <ul style="list-style-type: none"> i) Develop an understanding of the role of media and communication as a cultural force in a democratic system ii) Demonstrate knowledge of the study of popular culture and its relation to communication practices <p>b. Value Addition:</p> <ul style="list-style-type: none"> iii) Apply various Indian and non-Eurocentric approaches to the study of communication as a cultural form iv) Understand the relationship between the field of Communication and the broader humanities in the study of cultural practices, texts, technologies, and industries.
Course delivery	Lecture/Seminar
Evaluation scheme	<i>Internal Evaluation:</i>

	<ul style="list-style-type: none"> • Presentation of an assigned reading, accompanied by a written response paper: 20% • Mid-semester examination (best of 2 exams): 20% <p><i>Final Evaluation:</i></p> <ul style="list-style-type: none"> • End-semester written examination: 60%
Reading list	<p>Carey, James. <i>Communication as Culture</i></p> <p>Bayly, C.A., <i>Empire and Information: Intelligence Gathering and Social Communication in India, 1780-1870</i></p> <p>Williams, Raymond. 'Technology and Society', in <i>Television</i></p> <p>Baudrillard, Jean, "The Masses: The Implosion of the Social in the media"</p> <p>Storey, John, "Culturalism," in <i>Introduction to Popular Culture</i>.</p> <p>Bourdieu, Pierre, "The Aristocracy of Culture" in <i>Media, Culture and Society: A Critical Reader</i></p> <p>Chatterjee, Partha (2008). "Critique of Popular Culture", <i>Public Culture</i></p> <p>Anderson, Benedict. <i>Imagined Communities Reflection on the Origin and Spread of Nationalism</i></p> <p>Ghosh, Anandita. <i>Power in Print: Popular Publishing and the Politics of Language and Culture in a Colonial Society</i></p> <p>Orsini, Francesca. "Song Books in Print" in <i>Print and Pleasure</i></p> <p>Blackburn, Stuart (2003). <i>Print, Folklore and Nationalism in Colonial South India</i></p> <p>Berger, John (1977). <i>Ways of Seeing</i>.</p> <p>Barthes, Roland, "The Photographic Message."</p> <p>Pollock, Sheldon, "Ramayana and Political Imagination in India" in <i>Journal of Asian Studies</i></p> <p>Rajgopal, Arvind. <i>Politics After Television: Hindu Nationalism and the Reshaping of the Public in India</i></p> <p>Srinivas, Deepa. <i>Amarchitrakatha: History, Masculinity and the Consolidation of the Indian Middle Class 1969-1991</i></p> <p>Srinivas, S. V., "Film culture, politics and industry"</p> <p>Niranjana, Tejaswini, "Integrating Whose Nation? Tourists and Terrorists in 'Roja'"</p> <p>Prasad, Madhava. "Fan Bhakthi and Subaltern Sovereignty: Enthusiasm as a political factor, <i>Economic and Political Weekly</i></p>

Course 2

Course title	Modes of Reading Culture
Category	Core Course. Existing course with revision. 40 % percentage revision
Course code	MALLMC C550 (for MA LLMC Sem II students) MALCSC600 (for all other MA students)
Semester	II (January-May 2025)

Number of credits	5
Maximum intake	25
Day/Time	Wednesday 11-1; Friday 2- 4 Consultation: Mon 2-3 pm
Name of the teacher/s	Dr. Uma Bhrugubanda
Course description	<p>This course will serve as an advanced introduction to key concepts and theories in the field of Cultural Studies: culture/civilization, authorship and acts of reading, textuality and discursive formations, visual and aural culture, and affective politics. We will examine the forms in which culture—"popular," "national," "ethnic," "capitalist," or simply "everyday"—circulates in our world.</p> <p>The course readings will be organized around the following themes:</p> <ul style="list-style-type: none"> • Art, Culture and Commodities • Authorship, Textuality and the Media • Visuality, Aurality and Contemporary Society • Masses, Publics and People <p>Each of these themes will be explored through a discussion of important theoretical statements as well as analytical essays that point to the interpretive possibilities of specific modes of reading cultural texts, their contexts and their publics.</p> <p>Objectives of the course</p> <p>P.O. 2. understand and contribute to the contemporary debates in the fields of literature, media, and cultural studies and their role in society.</p> <p>P.O. 3. develop skills in the application of language competence, literary and cultural criticism, and media practice to emerging career paths in the publishing, media, and creative industries.</p> <p>Learning Outcomes</p> <p><i>Domain Specific</i></p> <ol style="list-style-type: none"> 1. understand key concepts and theories in the field of Cultural Studies 2. examine the forms in which culture circulates in our world <p><i>Value Addition</i></p> <ol style="list-style-type: none"> 3. integrate theoretical texts with practical analytical applications in examining contemporary cultural phenomena
Course delivery	Seminar Mode with a few introductory lectures
Evaluation scheme	<p>Regular attendance, careful reading of prescribed texts, and participation in class discussions will play a significant role in evaluating your performance in this course.</p> <p>Your evaluation for the course will be based on the following criteria:</p> <ul style="list-style-type: none"> • Participation in classroom discussions 10% • 2 Short Mid-term assignments 30%

	<ul style="list-style-type: none"> End-term assignment/examination 60%
Reading list	<p>We shall discuss a diverse range of essays, including those by Raymond Williams, Stuart Hall, Walter Benjamin, Adorno & Horkheimer, Roland Barthes, Michel Foucault, Edward Said, Jacques Ranciere, Kajri Jain, Tapati Guha-Thakurtha, Shrayana Bhattacharya, Michael Warner, William Mazzarella, Amanda Weidman, among others. Additionally, there will be interpretive discussions based on fictional and non-fictional narratives, visual images, found objects, and social practices.</p>

Course 3

Course title	LITERARY MODES
Category (Mention the appropriate category (a/b/c) in the course description.)	Existing course with reading list updates
Course code	MALLMC C515 (for MA LLMC Sem 2) MACOMLC515 (For MA Comp Lit Sem 2) MACOMLE515 (For students of MA programs other than Comp Lit)
Semester	II
Number of credits	4
Maximum intake	30 (on first-come-first-served-basis for MA courses only)
Day/Time	Tues and Thurs 9am
Name of the teacher/s	I.Chanda
Course description	<p>A brief overview of the course.</p> <p>The literary works to be read in this course will help us understand that mode does not imply prescriptions for content and/or form. “Literary” mode indicates particular and concrete ways of being made present in and through speech utterance, rather than linguistic structures created by isolated manipulation of symbols. This course outlines the located poetics of textualisation and addresses questions arising from the discursive construction of literature as a linguistic structure, like the form content dualism, the nature of the literary work and assumptions underlying our categorical ideas of literary genre. In this course we attempt to understand the literary modes as concrete phenomena that emerge and are experienced through the event of literature. The phenomenon of literature binds together</p>

	<p>in an experiential whole the modes of givenness and performativity of the literary work and the appropriative stance of the reader. So we attempt to understand literature as characterized by a dialogic intentionality: it does not operate as logically or formally structured, but can be concretely conceived only through the relation between reader and text, ie., experientially</p> <p>Objectives of the course in terms of Programme Specific Outcomes:</p> <p>PO1. demonstrate an advanced interdisciplinary understanding of the humanities and their significance to society.</p> <p>PO2: develop skills in the application of language competence, literary and cultural criticism, and media practice to emerging career paths in the publishing, media, and creative industries.</p> <p>PO4: use research methods to produce original academic research output using interdisciplinary and transdisciplinary approaches to social issues.</p> <p>PO5 : address social issues through a holistic and grounded approach using skills in language, literature, and media..</p> <p>Learning outcomes –</p> <p>a) Domain specific outcomes : This course would encourage the student to understand literary mode as poesis, an act of creating affect through an intersubjective medium, ie language, through modal and generic across time and space.</p> <p>c) Skill enhancement – Ability to construct and understand modal differences across media, building upon Literature & Other Arts core course taught in Semester 1</p>
Course delivery	Lecture and Seminar
Evaluation scheme	<p>Internal assessment: Presentation and submission (epic of choice) 40%</p> <p>End-semester examination: Project submission (genre of choice; diachronic and synchronic formation) 60%</p>
Reading list	<p>Aristotle, Poetics (selection) Rhetoric (Selection)</p> <p>Borges “Averroes’ Doubt”</p> <p>Jackson & Prins ed <i>Lyric Theory Reader</i></p> <p>John Fowler ed <i>Cambridge Companion to Homer</i></p> <p>David Herman ed <i>Cambridge Companion to Narrative Theory</i></p> <p>Ralph Cohen “Genre and History”</p> <p>Todorov “The Origin of Genres”</p> <p>Jonathan Culler, “Lyric History and Genre”</p> <p>Lloyd Bitzer “The Rhetorical Situation”</p> <p>Borges <i>This Craft of Verse</i></p> <p>Kamil Bulcke <i>Ram Katha ki Utpatti Aur Vikas</i></p> <p>Chanda <i>Tracing the Charit as a Genre</i></p> <p>Cervantes Introduction to Don Quixote; Borges : “The Don Quixote of Pierre Menard”</p>