

The English and Foreign Languages University
School of Interdisciplinary Studies
Department of Cultural Studies
Hyderabad
MALCS– Course Descriptions
Semester I

Course title	BEGINNER’S GUIDE TO CULTURAL STUDIES (BGCS)
Category (Mention the appropriate category (a/b/c) in the course description.)	Existing course with revision 30%
Course code	MALCSC400
Semester	2025-26 Semester 1
Number of credits	4
Maximum intake	Maximum Course Intake 35
Day/Time	Tuesday and Friday 9-11am
Name of the teacher/s	Dr. Parthasarathi Muthukkaruppan
Course description	<p>This course is an introduction to Cultural Studies, an interdisciplinary approach to reading culture and society. Cultural Studies was initially set up as a domain of study in Britain in the 1950s and 1960s. The beginnings of cultural studies in India was located in the context of historical developments in the 1970s and 1980s: the breakup of the Nehruvian consensus and the rise of regional political formations, the crisis in secularism, the growth of new social movements (feminist and Dalit) and the spread of mass media. Around the same period, discussions around the crisis in the Humanities, Historiography and Social sciences and the emergence of Women’s Studies, Film Studies and more recently Dalit Studies laid the foundations for a new scholarship outside established disciplinary domains. The course will offer a survey of the key concepts and debates in British cultural studies. It will also introduce the early theories of culture in India and the renewed study of popular culture as an object of study in contemporary India.</p> <p style="text-align: center;">Please note that electronic gadgets are not allowed in the classroom. Students are expected to come to the class with hard copy of the reading material.</p> <p>Course Outcomes:</p> <ol style="list-style-type: none"> 1. Students will demonstrate knowledge of the basic concepts and ideas in the field of cultural studies such as theories of discourse, representation, identity and subjectivity 2. Students will demonstrate analytical skills that will enable

	<p>them to interpret both high and popular cultural texts</p> <p>3. Students will gain a critical understanding of the mechanisms in which gender, class, caste and other social differences structure relations between people in society</p> <p>4. Students will gain skills that will help them build careers in teaching, publishing, new media and the NGO sector</p>
Course delivery	Lectures, discussions and presentations based on readings.
Evaluation scheme	<p>1. Active participation in classroom discussions (10%)</p> <p>2. Two Short Assignments/classroom tests (20%)</p> <p>3. One classroom presentation (10%)</p> <p>4. Final paper or Exam (60%)</p>
Reading list	<p>Introduction</p> <p>Raymond Williams, “A Hundred Years of Culture and Anarchy,”</p> <p>“Culture is Ordinary”</p> <p>Stuart Hall, “The Work of Representation”,</p> <p>Madhava Prasad, “Culture” Encyclopaedia Entry.</p> <p>S V Srinivas, After English: What do we Teach when we Teach Literary and Cultural Studies?</p> <p>Postcolonial India</p> <p>Sudipta Kaviraj “Indira Gandhi and Indian Politics”</p> <p>Nivedita Menon and Aditya Nigam, “Introduction: A Genealogy of the 1990s” “Globalization II: new economies of desire”</p> <p>Partha Chatterjee, “The Contradictions of Secularism”</p> <p>Balmurli Natrajan <i>Culturalization of Caste</i> (Extracts)</p> <p>Popular Culture/ Representation/Identity</p> <p>Stuart Hall “Deconstructing the Popular”</p> <p>Ranjani Mazumdar, “The Bombay Film Poster”</p> <p>R. Srivatsan, “The Photograph on a Rowdy Sheet”, “Notes for a Theory of Advertising”</p> <p>Shahid Amin, “On Representing the Musalman”</p> <p>K. Satyanarayana and Susie Tharu, Introductions to Dossier 1 and 2 New Dalit Writings from South India</p> <p>History</p> <p>Ranajit Guha, "On Some Aspects of the Historiography of Colonial India",</p>

Extracts from "The Prose of Counterinsurgency"

Partha Chatterjee, Extracts from "A Brief History of Subaltern Studies"

Kumkum Sangari and Sudesh Vaid, Extracts from "Introduction," *Recasting Women*

Stree Shakti Sanghatana, "Writing about Women in People's Struggles"

Pandian, *Brahmin and Non-Brahmin* (Extracts)

Matching Course Outcomes with Programme Objectives

	PO 1	PO 2	PO 3	PO 4	PO 5
CO 1	3	3	3	2	2
CO 2	3	3	3	2	3
CO 3	3	2	3	1	3
CO 4	3	3	2	1	3

Course Title	VISUAL CULTURE: AN INTRODUCTION
Category (Mention the appropriate category (a/b/c) in the course description.)	a. Existing course without changes b. Existing course with revision c. New course
Course Code	MALCSC 480
Semester	I
Number of credits	4
Level	400
Maximum intake	30
Day/Time	Wednesday 11 am – 1 pm; Friday 2 pm-4pm
Name of the Teacher	Prof. Satish Poduval
Course Description:	<p>This course is designed to introduce you to key concepts, theories and practices that constitute visual culture—a field that has grown rapidly since the 1990s pursuing questions such as: what is an image? how are images to be ‘read’ correctly, or appropriately? is <i>reality</i> the object of representation, or rather its after-effect? how do different forms of images construct different forms of knowing? how might we assess the significance of visual technologies that extend the human sense of sight, in particular of those that organize our field of vision and our sensorium? do we live today (as has been argued) in a society of spectacle, a simulacrum, a surveillance society—if so, what consequences ensue from this for our personal, social, and public lives?</p> <p>After historicizing the field in our initial sessions, our subsequent discussions will explore why visibility is increasingly gaining interest within the humanities today. We shall also engage with some uniquely “Indian” aspects (and opportunities) that are worth paying attention to in this emerging field. The course will be organized around three thematic Modules:</p> <ol style="list-style-type: none"> 1. What is an Image? 2. Interpreting Images 3. Imagining Contemporary India <p>Most of this course will thus involve focused discussions on a range of visual forms and institutions that have actively shaped the modern world: painting, photography, advertising and public relations, museums, graphic design, cinema, online media, digital archives.</p> <p>Please be aware that this is <i>not</i> a course on media history; it is designed as a theoretical exploration of media forms and their significance in contemporary societies.</p>
Course Outcomes:	<p>At the end of the course, students will be able to:</p> <ol style="list-style-type: none"> a) understand and describe how various forms of visual texts are formed/structured; b) engage with questions related to representation in art history and

	<p>institutions of visual culture such as museums, newspapers and magazines, multiplexes, home entertainment, and digital archives;</p> <p>c) assess and respond to the role of visual media in shaping social and cultural discourse;</p> <p>d) write essays for academic journals and make accessible presentations in new media;</p> <p>e) teach courses in cultural studies, media studies, and critical theory.</p>								
Course Delivery	<p>The instructor will introduce and initiate discussions on the main themes and readings during the Lecture sessions.</p> <p>A substantial part of the course will in seminar mode: students will make short classroom presentations on allotted readings (or readings chosen in consultation with the instructor) and actively respond to discussions on the images/videos shown in class.</p> <p>Students will also work on a project based on a visit to a gallery, archive or site in the city to examine the intersection between visual culture and public life. Revised write-ups based on the project-presentation will have to be submitted as a part of the end-term examination.</p>								
Evaluation Scheme	<p>There will be a continuous assessment of student performance based on three Sessional tasks plus an end-term examination.</p> <p>The <i>Sessional evaluation will be worth 40 %</i> of the course grade. Students must complete three tasks to qualify for the final examination, and the sessional grade will be based on the best two scores obtained in the three tasks:</p> <table> <tr> <td>(i) Assignment 1 (early September)</td><td>20 marks</td></tr> <tr> <td>(ii) Assignment 2 (early October)</td><td>20 marks</td></tr> <tr> <td>(iii) Assignment 3 (early November)</td><td>20 marks</td></tr> </table> <p>The <i>End-Term evaluation will be worth 60 %</i> of the course grade, and be based on the score obtained in the Final Examination:</p> <table> <tr> <td>(iv) Final Examination (December)</td><td>60 marks</td></tr> </table>	(i) Assignment 1 (early September)	20 marks	(ii) Assignment 2 (early October)	20 marks	(iii) Assignment 3 (early November)	20 marks	(iv) Final Examination (December)	60 marks
(i) Assignment 1 (early September)	20 marks								
(ii) Assignment 2 (early October)	20 marks								
(iii) Assignment 3 (early November)	20 marks								
(iv) Final Examination (December)	60 marks								
Readings	<p>Essential Readings: Discussions in class will revolve around writings by Roland Barthes, Susan Sontag, John Berger, John Tagg, Mary Louise Pratt, Paul Gilroy, Angela McRobbie, Kobena Mercer, Guy Debord, Jean Baudrillard, WJT Mitchell, Hal Foster, Teju Cole, Ariella Azoulay, Geeta Kapur, Ashish Rajadhyaksha, Ranjani Mazumdar, Lawrence Liang, G. Arunima, Madhava Prasad, Tapati Guha-Thakurtha, Christopher Pinney, Kajri Jain, among others.</p> <p>Additional Readings: Students are urged to familiarize themselves with the following text books: (1) <i>Practices of Looking: An Introduction to Visual Culture</i> Eds. Sturken and Cartwright, (2) <i>The Visual Culture Reader</i> Ed. Mirzoeff, (3) <i>Image Journeys: Audio-Visual Media and Cultural Change in India</i> Eds. Brosius and Butcher, (4) <i>The Public Sphere from Outside the West</i> Eds. Dwivedi and Sanil.</p>								

Matching Course Outcomes with Programme Objectives

	PO 1-4 (Knowledge and Understanding)	PO 5-7 (Skills Required to Perform and Accomplish Tasks)	PO 8-11 (Application of Knowledge and Skills)	PO 12-18 (Generic Learning Outcomes)
CO 1	3	3	3	3
CO 2	3	2	3	2
CO 3	3	2	2	2
CO 4	3	3	2	2
CO5	3	3	2	3

Course title	POLITICS, ECONOMY AND SOCIETY IN INDIA
Category (Mention the appropriate category (a/b/c) in the course description.)	(C) <u>New Course</u> (inter-disciplinary/multi-disciplinary optional course)
Course code	MALCSE 421
Semester	I
Number of credits	4
Maximum intake	30 (on first-come-first-served-basis for MA students)
Day/Time	Monday 2-4 & Thursday 9-11
Name of the teacher/s	Dr. Prashant kumar kain
Course description	<p>There is a certain ways that the question of culture is understood commonsensically. It is often believed as a set of shared unique beliefs, practices and customs, however the power dimension is experienced only when one tries to deviate with those collective norms. Culture directly affects our perceptions, perspectives, nature and functioning of state, socio-economic policies and social visions of any society. Over the years, Indian society has undergone drastic changes due to phenomena like globalisation, liberalisation, information technology, technological automation, economic restructuring and so on. These broad and macro level policy levels changes have drastically changed our cultural aspirations and experiences at ground level.</p> <p>Cultural norms directly affect our perceptions and perspectives related to economy, politics and society at large, leading to diverse interpretations of contemporary India by various segments in different forms and sites. This is particularly significant in a country like India which already had a huge cultural and historical diversity. Democracy</p>

	<p>and justice are two concepts that should guide the evaluation and interpretation of current and contemporary developments in relation to state and society.</p> <p>This inter-disciplinary/multi-disciplinary course will critically bring and discuss some of these important pertaining issues by engaging with the diverse literature both from social science and humanities. The course will be useful to those who have interest in state and society dynamics, social and politics planning, globalisation, historical evolution of neo-liberalisation and contemporary developments.</p> <p>Objectives of the course</p> <ul style="list-style-type: none"> • To help students develop basic interdisciplinary understanding of the social science and cultural studies discourses and areas. • Introduce basic sociological concepts, thinkers, theories and perspectives related to culture, economy and society. • help student acquire critical and analytical skills in understanding and interpreting the contemporary events, issues, and developments • To make them aware of the complex processes in relation to democracy, social planning, social and cultural diversity in India <p>Course outcome</p> <ul style="list-style-type: none"> • it will lead students to select empirical areas as their potential research topics for M.A. dissertation or Ph.D research later on • Students will be able to write articles/commentary on social and economic themes in magazines and e-platforms • The course may enhance their chances of getting employment as research assistants in institutions, NGOs working in social issues or self help groups etc. • The course will enhance their abilities to publish literature on contemporary issues for policy interventions.
Course delivery	Lectures, multi-media, issue based documentaries and movies, class room activities, class room discussions
Evaluation scheme	<p>Internal 40%. Best two would be considered for evaluation</p> <p>Assignment I (early September)</p> <p>Assignment II (early October)</p> <p>Assignment III (early November)</p> <p>End-semester 60%</p> <p>Final sit-in class room written examination</p>
Tentative Reading list	<p>Davis, K. & Moore, W. E. (1944). Some Principles of Stratification. <i>American Sociological Review</i>, Vol. 10, No. 2, Pp. 242-249.</p> <p>Forbes, G. (2004). <i>Women in Modern India</i>. New York: Cambridge University Press.</p> <p>Gandhi, M.K. (2010). <i>Hind Swaraj</i>. New Delhi: Rajpal and Sons.</p> <p>Geertz, C. (1973). <i>The Interpretation of Cultures: Selected Essays by</i></p>

Clifford Geertz. New York: Basic Books, Inc. Publishers

Gupta, D. (2000). *Mistaken Modernity: India between Worlds*. New Delhi: Harpercollins. Pp. 107-134.

Harris-White, B. (2007). *India's Socially Regulated Economy*. New Delhi: Critical Quest.

McCarthy, E.D. (1996). *Knowledge as Culture: The New Sociology of Knowledge*. London: Rutledge.

Appadurai, A. (1996). *Modernity at Large: Cultural Dimensions of Globalization*. Chicago: University of Chicago Press

Z. O' Leary. (2007). *The Social Science Jargon Buster: The Terms You Need To Know*. London: Sage Publications.

Parsons Talcott, p. & Neil, J. S. (2003). *Economy and Society: A Study in the Integration of Economic and Social Theory*. London: Psychology Press.

Despande, S. (2016). *Contemporary India: a sociological view*. Delhi: new text.

Bhattacharya, Shrayana. (2021). *Desperately seeking shah rukh: india's lonely young women and the search for intimacy and independence*. Noida: Harper Collins.

Kunhaman, M. (2023). *Dissent*. DCBooks

Thorat, S. & Newman, K.S. (Eds.) (2012). *Blocked By Caste: Economic Discrimination In Modern India*. New Delhi: Oxford University Press

Horkheimer Max and Adorno Theodor (2002) Culture Industry: Enlightenment as mass deception. In: Horkheimer M and Adorno T (eds.) *Dialectic of Enlightenment: Philosophical Fragments*. Stanford: Stanford University Press, pages 94-136.

Pierre Bourdieu. (1994). *The Field of Cultural Production*. Columbia: Columbia university press.

Pierre Bourdieu. (2023). *An Invitation to Reflexive Sociology*. Chicago: University of Chicago press.

Aloysius, G. (1998). *Nationalism without a Nation in India*. New Delhi: Oxford University Press.

Althusser, L. (2012). *Ideology & Ideological State Apparatuses*. New Delhi: Critical Quest.

Ambedkar, B.R. (1997). *Buddha or Karl Marx*. New Delhi: Critical Quest.

Apple, M.W. (2003). The State and the Politics of Knowledge. In Apple, M.W. (ed.), *the state and the politics of knowledge* (Pp. 1-24). New York: Routledge falmer.

Bayly, S. (1999). *Caste, Society And Politics In India From The Eighteenth Century To The Modern Age*. Cambridge, UK: Cambridge University Press.

Chandra, B. (2004). *The Rise and Growth of Economic Nationalism in India*. New Delhi. Anamika Publishers & Distributors (P) Ltd.

Chandrasekhar, C.P., & Ghosh, J. (2002). *The Market That Failed: Neoliberal Economic Reforms in India*. New Delhi: Leftword Books.

Clough- Rauschenbusch. (1899). *While Sewing Sandals or Tales of A Telugu Pariah Tribe*. London: Hodder and Stoughton.

Dangle, A. (Ed.) (1992). *A Corpse in the Well: Translations from Modern Marathi Dalit Autobiographies*. Bombay: Orient Longman

	<p>Ltd. Reprinted In 1994 By Disha Books.</p> <p>Dant, T. (2003). <i>Critical Social Theory: Culture, Society and Critique</i>. London: Sage Publications.</p> <p>Marx, K. & Engels, F. (1977) <i>Karl Marx And Frederick Engels: Selected Works Vol. I,II, III</i>, Moscow: Progress Publishers.</p> <p>Sainath P (1996) <i>Everybody Loves a Good Drought: Stories from India's Poorest Districts</i>. New Delhi: Penguin</p> <p>Weber Max (1978). <i>Economy and Society: An Outline of Interpretive Sociology</i>. California: University of California Press.</p>
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Course title	INTRODUCTION TO STUART HALL
Category (Mention the appropriate category (a/b/c) in the course description.)	a. Existing course with revision with 20%.
Course code	MALCSE561
Semester	I
Number of credits	4 credits
Maximum intake	30 (on first-come-first-served-basis for MA courses only) As this is an advanced course, students who have done introductory courses on cultural studies are eligible to join.
Day/Time	Monday & Friday 11 am-1pm
Name of the teacher/s	Prof. K. Satyanarayana
Course description	<p>Stuart Hall (1932-2014) is a British Cultural theorist and political activist. He is one of the founding figures of the Birmingham School of Cultural Studies along with Richard Hoggart and Raymond Williams. He contributed to the theoretical debates on culture and power and conceptualized the field of cultural studies as an interdisciplinary field. He explored a broad set of areas such as popular culture, subcultures, counter-cultures, minority cultures, communication, visual arts, media, race, diaspora and postcolonialism. This course is an attempt to offer a brief overview of the life, activism and thinking of Stuart Hall.</p> <p>Course Outcomes:</p> <ol style="list-style-type: none"> 1. Students will demonstrate knowledge of the basic concepts and ideas in Stuart Hall's works. 2. Students will demonstrate analytical skills that will enable them to use Hall's critical theory. 3. Students will gain a critical understanding of the complex relationship of culture and race/class/ gender.

	Course Outcomes:					
		PO 1	PO 5	PO 7	PO 12	PO 17
	CO 1	3	3	3	2	2
	CO 2	3	3	3	2	3
	CO 3	3	2	3	1	3
Course delivery	Lectures and discussions based on readings.					
Evaluation scheme	1. Internal Assignments (40%) 2. Final Examination/Paper (60%)					
Reading list	<p>Excerpts from The Popular Arts (1964) “Notes on Deconstructing the Popular” (1981) “What is ‘Black’ in Black Popular Culture?” (1992)</p> <p>II</p> <p>“The Emergence of Cultural Studies and the Crisis of the Humanities” (1990) “Life and Times of the First New Left” (1989) “Cultural Studies: Two Paradigms” (1981) “Encoding/Decoding” (1973) “Culture and Power: Interview with Stuart Hall” (1997) John Akomfrah’s film The Stuart Hall Project (2013)</p> <p>III</p> <p>Excerpts from Policing the Crisis: Mugging, the State and Law and Order (1978) “Racism and Reaction” (1978) Excerpts from Resistance through Rituals: Youth Subcultures in Post-War Britain (1976)</p> <p>IV</p> <p>“Minimal selves” (1987) “New Ethnicities” (1988) “Cultural Identity and Diaspora” (1990)</p> <p>V</p> <p>“Gramsci and us” (1988) “The Meaning of New Times” (1989) Selections from The Hard Road to Renewal: Thatcherism and the Crisis of the Left (1988)</p>					