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| Course title        | <b>Culture and Communication</b>  |
| Category            | a. Existing course without changes  |
| Course code         | <b>MALLMC C409</b> (for MA LLMC Sem II students)  |
| Semester            | II (MA) / VIII (BA Hons.)   |
| Number of credits   | 04  |
| Maximum intake      | 30 (on first-come-first-served-basis <b>for MA courses only</b> )   |
| Day/Time            |   |
| Name of the teacher | Srinivas Lankala  |
| Course description  | <p><b>Overview:</b><br/>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 <b>reading seminar</b> that is intended to provide common ground for students from diverse disciplinary backgrounds in the Humanities and Social Sciences.</p> <p><b>Objectives of the Course:</b></p> <ul style="list-style-type: none"> <li>• understand and contribute to the contemporary debates in the fields of literature, media, and cultural studies and their role in society (PO2)</li> <li>• use research methods to produce original academic research output using interdisciplinary and transdisciplinary approaches to social issues (PO4)</li> </ul> <p><b>Learning Outcomes:</b></p> <p>a. Domain Specific:</p> <ol style="list-style-type: none"> <li>i) Develop an understanding of the role of media and communication as a cultural force in a democratic system</li> <li>ii) Demonstrate knowledge of the study of popular culture and its relation to communication practices</li> </ol> <p>b. Value Addition:</p> <ol style="list-style-type: none"> <li>iii) Apply various Indian and non-Eurocentric approaches to the study of communication as a cultural form</li> <li>iv) Understand the relationship between the field of Communication and the broader humanities in the study of cultural practices, texts, technologies, and industries.</li> </ol> |
| Course delivery     | <b>Lecture/Seminar</b>  |
| Evaluation scheme   | <p><i>Internal Evaluation:</i></p> <ul style="list-style-type: none"> <li>• Presentation of an assigned reading, accompanied by a written response paper: 20%</li> <li>• Mid-semester examination (best of 2 exams): 20%</li> </ul> <p><i>Final Evaluation:</i></p> <ul style="list-style-type: none"> <li>• End-semester written examination: 60%</li> </ul>   |
| Reading list        | <ul style="list-style-type: none"> <li>• Carey, James W. 2009. <i>Communication as Culture: Essays on Media and Society</i>. Routledge.</li> <li>• Durham, Meenakshi Gigi and Douglas M. Kellner (Eds.). 2006. <i>Media and Cultural Studies: KeyWorks</i>. Blackwell.</li> </ul>   |

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|  | <ul style="list-style-type: none"> <li>• Baviskar, Amita and Raka Ray (Eds.). 2011. <i>Elite and Everyman: The Cultural Politics of the Indian Middle Classes</i>. Routledge.</li> <li>• Breckenridge, Carol A. 1995. <i>Consuming Modernity: Public Culture in a South Asian World</i>. University of Minnesota Press.</li> <li>• Kaarsholm, Preben (Ed.). 2004. <i>City Flicks: Indian Cinema and the Urban Experience</i>. Seagull Books.</li> <li>• Manuel, Peter. 1993. <i>Cassette Culture Popular Music and Technology in North India</i>. University of Chicago Press.</li> <li>• Mazumdar, Ranjani. 2007. <i>Bombay Cinema: An Archive of the City</i>. University of Minnesota Press.</li> <li>• Mazzarella, William. 2003. <i>Shoveling Smoke: Advertising and Globalization in Contemporary India</i>. Duke University Press.</li> <li>• Nair, Janaki. 2005. <i>The Promise of the Metropolis : Bangalore's Twentieth Century</i>. Oxford University Press.</li> <li>• Prasad, M. Madhava. 2014. <i>Cine-Politics: Film Stars and Political Existence in South India</i>. Orient Blackswan.</li> <li>• Roy, Srirupa. 2007. <i>Beyond Belief: India and the Politics of Postcolonial Nationalism</i>. Duke University Press.</li> <li>• Srinivas, S.V. 2013. <i>Politics As Performance: A Social History of the Telugu Cinema</i>. Permanent Black.</li> <li>• Vasudevan, Ravi, S. 2022. <i>Media and the Constitution of the Political: South Asia and Beyond</i>. Sage Publications.</li> <li>• Ginsburg, Faye D., Lila Abu-Lughod, and Brian Larkin (Eds.). 2002. <i>Media Worlds : Anthropology on New Terrain</i>. University of California Press.</li> <li>• Ludden, David E. 2005. <i>Making India Hindu: Religion, Community, and the Politics of Democracy in India</i>. Oxford University Press.</li> <li>• Mehta, Nalin (Ed.). 2008. <i>Television in India: Satellites, Politics and Cultural Change</i>. Routledge.</li> <li>• Morley, David and Kevin Robins. 1995. <i>Spaces of Identity: Global Media, Electronic Landscapes and Cultural Boundaries</i>. Routledge.</li> <li>• Vasudevan, Ravi. 2000. <i>Making Meaning in Indian Cinema</i>. Oxford University Press.</li> <li>• Blackburn, Stuart H. 2006. <i>Print, Folklore, and Nationalism in Colonial South India</i>. Orient Blackswan.</li> <li>• Datla, Kavita Saraswathi. 2013. <i>The Language of Secular Islam: Urdu Nationalism and Colonial India</i>. Orient Blackswan.</li> <li>• Jain, Kajri. 2021. <i>Gods in the Time of Democracy</i>. Duke University Press.</li> <li>• Mukul, Akshaya. 2017. <i>Gita Press and the Making of Hindu India Paperback</i>. HarperCollins.</li> <li>• Orsini, Francesca. 2009. <i>The Hindi Public Sphere 1920-1940: Language and Literature in the Age of Nationalism</i>. Oxford University Press.</li> </ul> |
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|  | <ul style="list-style-type: none"><li>• Pinney, Christopher. 2004. <i>Photos of the Gods: The Printed Image and Political Struggle in India</i>. Reaktion Books.</li><li>• Rajagopal, Arvind. 2001. <i>Politics After Television: Hindu Nationalism and the Reshaping of the Public in India</i>. Cambridge University Press.</li><li>• Sutoris, Peter. 2016. <i>Visions of Development: Films Division of India and the Imagination of Progress, 1948-75</i>. Oxford University Press.</li></ul> |
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| Course title          | <b><i>Modes of Reading Culture</i></b>   |
| Category              | b. Existing course with 40 % revision.   |
| Course code           | <b>MALLMC C500</b>   |
| Semester              | II (Jan-May 2026)  |
| Number of credits     | 4  |
| Maximum intake        | 30   |
| Day/Time              | <b>Wednesday 11-1pm; Friday 2-4pm</b><br>[Consultation: Tues 12-1 pm]  |
| Name of the teacher/s | Dr. Uma Bhrugubanda  |
| Course description    | <p><b>i) Course Description:</b><br/> 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.<br/> The course readings will be organized around the following themes:</p> <ul style="list-style-type: none"> <li>• Art, Culture and Commodities</li> <li>• Authorship, Textuality and the Media</li> <li>• Visuality, Aurality and Contemporary Society</li> <li>• Masses, Publics and People</li> </ul> <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><b>ii) Objectives of the course in terms of Programme Specific Outcomes:</b><br/> PO1-- acquire a sound grasp of the themes, concepts, theories and critical methodologies that constitute the field of Literary and Cultural Studies<br/> PO3-- gain an advanced knowledge and understanding of the research principles and techniques relevant to the discipline of Cultural Studies<br/> PO5-- develop skills of close reading and critical analysis of a wide range of cultural and theoretical texts<br/> PO6-- examine the roles played by the mass media and new media in the production and circulation of cultural texts<br/> PO8-- analyze the ways in which art and culture are deeply imbricated in the social, political and economic aspects of society<br/> PO10-- demonstrate knowledge of the history of contemporary cultural industries and their role in the production and circulation of contemporary public discourses</p> <p><b>iii) Learning outcomes—</b></p> |

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|                   | <p><b>M.A. LLMC:</b></p> <ul style="list-style-type: none"> <li>• demonstrate an advanced interdisciplinary understanding of the humanities and their significance to society. (PO1)</li> <li>• understand and contribute to the contemporary debates in the fields of literature, media, and cultural studies and their role in society (PO2)</li> <li>• use research methods to produce original academic research output using interdisciplinary and transdisciplinary approaches to social issues (PO4)</li> </ul>  |
| Course delivery   | <p><b>Lecture cum Seminar Course which also includes some sessions of Experiential learning.</b> Each set of readings will be introduced through a lecture. The remaining classes will be in seminar mode. Interpretive exercises undertaken in class and a field trip will be part of experiential learning.</p>   |
| Evaluation scheme | <p><b>Internal modes of evaluation:</b>Regular attendance, careful reading of prescribed texts, and participation in class discussions will play a significant role in evaluating your performance in this course. The evaluation for the course will be based on the following criteria: a) Participation in classroom discussions (10%)<br/>b) 2 Short Mid-term assignments (30%)</p> <p><b>End-semester mode of evaluation:</b> Open-book Examination (60%)</p>  |
| Reading list      | <p><b>Essential reading:</b>We shall discuss a diverse range of essays, including those by Raymond Williams, Stuart Hall, Walter Benjamin, Adorno &amp; Horkheimer, Roland Barthes, Michel Foucault, Edward Said, Jacques Ranciere, Madhava Prasad, Gayatri Spivak, Susie Tharu, Tapati Guha-Thakurta, Michael Warner, William Mazzarella, Amanda Weidman, among others.</p> <p><b>Additional reading:</b>There will be interpretive exercises in class based on fictional and non-fictional narratives, visual images, found objects, and social practices. A list of this will be shared in the class as the course proceeds.</p> |

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| Course title          | <b>LITERARY THEORY AND CRITICISM -II</b>   |
| Category              | b. New course  |
| Course code           | <b>MALLMC C522</b>   |
| Semester              | II   |
| Number of credits     | 4  |
| Maximum intake        | 30   |
| Day/Time              | Monday 11-1, Wednesday 2-4   |
| Name of the teacher/s | Ms. Anna Lynn Tom  |
| Course description    | <p>Include the following in the course description</p> <p><b>v) A brief overview of the course</b></p> <p>This course takes a close look at major developments in literary theory from poststructuralism to the present day. It explores how key theoretical approaches have challenged and reshaped ideas about language, subjectivity, power, history, environment and secularism. Through careful study of foundational texts by thinkers like Derrida, de Man, Butler, Spivak, Chakrabarty and Asad, students will engage with debates that continue to influence how we read and interpret literature.</p> <p>Organized around five themes, the course covers poststructuralist ideas about authorship and meaning, psychoanalytic, feminist and queer perspectives on identity and desire, Marxist, new historicist and postcolonial critiques of ideology and history, ecocritical insights into the Anthropocene and environmental crisis, and postsecular reflections on religion and modernity. Students will develop their ability to analyze complex theoretical arguments and apply these insights to literary texts, always considering the wider social and political contexts in which they appear.</p> <p><b>vi) Objectives of the course in terms of Programme Specific Outcomes (PSO of the Programme under which the course is being offered)</b></p> <p><b>M.A. LLMC:</b></p> <ul style="list-style-type: none"> <li>• understand and contribute to the contemporary debates in the fields of literature, media, and cultural studies and their role in society (PO2)</li> <li>• develop skills in the application of language competence, literary and cultural criticism, and media</li> <li>• practice to emerging career paths in the publishing, media, and creative industries. (PO3)</li> <li>• use research methods to produce original academic research output using interdisciplinary and transdisciplinary approaches to social issues (PO4)</li> </ul> |

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|                   | <p>vii) <b>Learning outcomes—</b>a) domain specific outcomes b) value addition/ c) skill-enhancement/ d) employability quotient</p> <p><b>COURSE LEARNING OUTCOMES</b></p> <p><b>CLO1:</b> Demonstrate a critical understanding of key theoretical developments from poststructuralism to the present, including their implications for concepts like language, subjectivity, and power. <b>(a)</b></p> <p><b>CLO2:</b> Analyze and interpret foundational theoretical texts by thinkers such as Derrida, de Man, Butler, Spivak, Chakrabarty, and Asad, articulating their relevance to literary and cultural analysis. <b>(b)</b></p> <p><b>CLO3:</b> Apply psychoanalytic, feminist, queer, Marxist, postcolonial, ecocritical, and postsecular approaches to the reading of literary texts.<b>(d)</b></p> <p><b>CLO4:</b> Evaluate how theoretical frameworks reshape our understanding of historical, environmental, and religious dimensions in literature. <b>(a)</b></p> <p><b>CLO5:</b> Develop and communicate original arguments that connect theoretical insights to literary interpretation, with attention to wider social and political contexts.<b>(c)</b></p> |
| Course delivery   | Lecture/Seminar  |
| Evaluation scheme | <p>Internal (modes of evaluation): Assignment Submission, written tests, creative modes, presentation</p> <p>End-semester (mode of evaluation): Sit in Examination</p>   |
| Reading list      | <p>Essential reading <b>Module 1: Poststructuralism and Reader-Response</b></p> <ul style="list-style-type: none"> <li>• Jacques Derrida – “Structure, Sign, and Play in the Discourse of the Human Sciences”</li> <li>• <i>Of Grammatology</i> (Introduction &amp; Chapter 2)</li> <li>• Roland Barthes – “The Death of the Author”</li> <li>• Michel Foucault – “What is an Author?”</li> <li>• Paul de Man – “The Resistance to Theory” and “Semiology and Rhetoric” (<i>Allegories of Reading</i>)</li> <li>• Stanley Fish – “Is There a Text in This Class?”</li> <li>• Wolfgang Iser – <i>The Act of Reading</i> (Chapters 1–3)</li> <li>• Hans Robert Jauss – “Literary History as a Challenge to Literary Theory”</li> </ul> <p><b>Module 2: Psychoanalytic, Feminist, and Queer Theories</b></p> <ul style="list-style-type: none"> <li>• Jacques Lacan – “The Mirror Stage”</li> <li>• Julia Kristeva – “ (selections)</li> <li>• Elaine Showalter – “Towards a Feminist Poetics”</li> <li>• Hélène Cixous – “The Laugh of the Medusa”</li> <li>• Judith Butler – <i>Gender Trouble</i> (Preface &amp; Chapter 1)</li> </ul>   |

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|  | <ul style="list-style-type: none"><li>• Eve Kosofsky Sedgwick – <i>Epistemology of the Closet</i> (Introduction)</li></ul> <p><b>Module 3: Marxism, New Historicism, and Postcolonial Theory</b></p> <ul style="list-style-type: none"><li>• Karl Marx – “Preface to A Contribution to the Critique of Political Economy”</li><li>• Raymond Williams – “Base and Superstructure in Marxist Cultural Theory”</li><li>• Fredric Jameson – <i>The Political Unconscious</i> (Introduction)</li><li>• Stephen Greenblatt – <i>Renaissance Self-Fashioning</i> (Introduction)</li><li>• Edward Said – <i>Orientalism</i> (Introduction)</li><li>• Homi Bhabha – “Of Mimicry and Man” (<i>The Location of Culture</i>)</li><li>• Gayatri Chakravorty Spivak – “Can the Subaltern Speak?”</li></ul> <p><b>Module 4: Ecocriticism, Anthropocene, and Environmental Humanities</b></p> <ul style="list-style-type: none"><li>• Lawrence Buell – <i>The Environmental Imagination</i> (Introduction)</li><li>• Rob Nixon – <i>Slow Violence and the Environmentalism of the Poor</i> (Introduction)</li><li>• Dipesh Chakrabarty – “The Climate of History: Four Theses”</li><li>• Anna Tsing – <i>The Mushroom at the End of the World</i> (selected chapters on Anthropocene)</li></ul> <p><b>Module 5: Postsecular Theory and Contemporary Critiques</b></p> <ul style="list-style-type: none"><li>• Talal Asad – “The Construction of Religion as an Anthropological Category” (<i>Genealogies of Religion</i>)</li><li>• Habermas- “Religion in the Public Sphere.”</li><li>• Saba Mahmood – <i>Politics of Piety: The Islamic Revival and the Feminist Subject</i> (Introduction &amp; selected chapters)</li><li>• Is Critique Secular – Talal Asad, Wendy Brown, Judith Butler, and Saba Mahmood</li><li>• Charles Taylor – <i>A Secular Age</i> (selected excerpts)</li></ul> |
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| Course title          | <b>SOUTH ASIAN LITERATURE AND CULTURES</b>  |
| Category              | c. New course   |
| Course code           | <b>MALLMC C592</b>  |
| Semester              | 2   |
| Number of credits     | 4   |
| Maximum intake        | 30  |
| Day/Time              | Tuesday 11-1. Thursday 2-4  |
| Name of the teacher/s | Dr. Ajay Mathew Jose  |
| Course description    | <p>Include the following in the course description</p> <p>viii) A brief overview of the course</p> <p>This course attempts to explore literature, cinema, and other cultural forms in South Asia. Students will critically engage with the historical and contemporary formations of South Asian cultural production, examining its aesthetic forms, linguistic diversity, and political imaginaries. The course situates South Asian cultural production within broader conversations in global literary and cultural studies. It invites comparative engagement with other Asian traditions and world literatures that have historically intersected with South Asia. The course aims to foreground questions of representation, power, caste, gender, language, media, and region, while also examining how South Asia has been imagined as a literary and political space.</p> <p>ix) Objectives of the course in terms of Programme Specific Outcomes (PSO of the Programme under which the course is being offered)</p> <ul style="list-style-type: none"> <li>• understand and contribute to the contemporary debates in the fields of literature, media, and cultural studies and their role in society (PO2)</li> <li>• develop skills in the application of language competence, literary and cultural criticism, and media</li> <li>• practice to emerging career paths in the publishing, media, and creative industries. (PO3)</li> <li>• use research methods to produce original academic research output using interdisciplinary and transdisciplinary approaches to social issues (PO4)</li> <li>• address social issues through a holistic and grounded approach using skills in language, literature, and media. (PO5)</li> </ul> <p>x) Learning outcomes—</p> <p>CLO1: Develop an interdisciplinary understanding of South Asian cultural texts across media and genres. <b>(a)</b></p> <p>CLO2: Engage with theoretical and methodological frameworks in the study of literature, cinema, and cultural history. <b>(b)</b></p> |

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|                   | <p>CLO3: Analyze regional cultural formations and their transnational resonances. <b>(d)</b></p> <p>CLO4: Critically evaluate the role of language, caste, gender, and religion in South Asian aesthetics. <b>(a)</b></p> <p>CLO5: Produce original comparative research that situates South Asian texts within broader global contexts. <b>(c)</b></p>  |
| Course delivery   | <ul style="list-style-type: none"> <li>• <b>Lecture/Seminar/ Screenings and Discussion of Cultural Objects):</b></li> </ul> <p>Regional songs, performance clips, media installations</p>  |
| Evaluation scheme | <p>Internal (modes of evaluation): Assignment Submission, written tests, creative modes, presentation</p> <p>End-semester (mode of evaluation): Sit in Examination</p>   |
| Reading list      | <p>Essential reading</p> <p><b>Course Modules and Reading List:</b></p> <p><b>Module 1: Conceptualizing South Asia</b></p> <p><b>Module 2: Theoretical Frameworks and Methodologies</b></p> <ul style="list-style-type: none"> <li>• Gauri Viswanathan – <i>Masks of Conquest: Literary Study and British Rule in India</i> (Selections)</li> <li>• Aamir Mufti – <i>Forget English! Orientalisms and World Literatures</i> (Selections)</li> <li>• Etienne Balibar – "The Nation Form"</li> <li>• R. Radhakrishnan – "Why Compare?"</li> <li>• Meenakshi Mukherjee – <i>The Perishable Empire</i> ("Nation, Novel, Language")</li> </ul> <p><b>Module 3: South Asia as Literary Culture</b></p> <ul style="list-style-type: none"> <li>• Sheldon Pollock – <i>The Language of the Gods in the World of Men</i> (Intro &amp; Ch.1-2)</li> <li>• Francesca Orsini – "India in the Mirror of World Literature"</li> <li>• Shamsur Rahman Faruqi – "A Long History of Urdu Literary Culture" (Parts 1 &amp; 2)</li> <li>• Velcheru Narayana Rao et al. – <i>Textures of Time: Writing History in South India</i></li> <li>• Rajeswari Sunder Rajan (ed.) – <i>The Lie of the Land</i> (Selections)</li> <li>• Simona Sawhney – <i>The Modernity of Sanskrit</i> (Selections)</li> <li>• Sukrita Paul Kumar and K. Satchidanandan (eds.) – <i>In Their Own Voice</i></li> <li>• A.K. Ramanujan – "Where Mirrors Are Windows"</li> <li>• Kaiser Haq – "Pakistani and Bangladeshi Writing in English"</li> </ul> |

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|  | <ul style="list-style-type: none"> <li>• Syed Manzoorul Islam – "Postmodernism and South Asian Fiction: A Bangladeshi Perspective"</li> <li>• Nihal Perera – <i>People's Spaces: Coping, Familiarizing, Creating</i> (Sri Lankan cultural spatial practices)</li> </ul> <p><b>Module 4: Cinema, Media, and Popular Culture in South Asia</b></p> <ul style="list-style-type: none"> <li>• Ravi Vasudevan – <i>The Melodramatic Public</i></li> <li>• Lalitha Gopalan – <i>Cinema of Interruptions</i></li> <li>• Shohini Ghosh – "Hum Aapke Hain Koun...! Rethinking the Family Film"</li> <li>• Asif Akhtar – <i>The Colonial Sublime</i> (Selections)</li> <li>• Lotte Hoek – <i>Cut-Pieces</i></li> <li>• Mohan Dutta &amp; Aarti Ratna – "Caste, Cinema and the Cultural Politics of Representation"</li> <li>• Malathi de Alwis – <i>Articulating Silence</i></li> <li>• Wimal Dissanayake – <i>Envisioning South Asian Cinema</i> (Selections)</li> <li>• Bishnupriya Dutt &amp; Urmimala Sarkar Munsri (eds.) – <i>Engendering Performance</i></li> <li>• Iftikhar Dadi – "Picturing South Asian Islamic Modernities"</li> </ul> <p><b>Module 5: Contemporary Issues and Transnational South Asia</b></p> <ul style="list-style-type: none"> <li>• Arjun Appadurai – <i>Modernity at Large</i> (Chapter on Mediascapes)</li> <li>• Shahid Amin &amp; Dipesh Chakrabarty – "Subaltern Studies and the Postcolonial"</li> <li>• Anjali Arondekar – <i>For the Record: On Sexuality and the Colonial Archive</i></li> <li>• Priya Jaikumar – <i>Cinema at the End of Empire</i> (Selections)</li> <li>• Aniket Jaaware – <i>Practicing Caste</i> (Selections)</li> <li>• Nira Wickramasinghe – <i>Sri Lanka in the Modern Age: A History</i> (Selections)</li> <li>• Niaz Zaman – "The 1971 War and Bangladeshi Literature"</li> <li>• Kamila Shamsie – <i>Offence: The Muslim Case</i></li> <li>• <b>Screenings and Discussion of Cultural Objects (Recommended):</b></li> </ul> <p>Regional songs, performance clips, media installations</p> <p>Additional reading</p> |
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MA LLMC Discipline-Specific Core Course Descriptions *Semester II: January – April 2026*

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| Course title          | <b>Film Theory</b>   |
| Category              | c. New course  |
| Course code           | <b>MALLMC C502</b>   |
| Semester              | III  |
| Number of credits     | 04   |
| Maximum intake        | 25   |
| Day/Time              | Monday 2-4, Thursday 11-1  |
| Name of the teacher/s | Prof. Hariprasad Athanickal  |
| Course description    | <p>Include the following in the course description</p> <p>i) A brief overview of the course</p> <p>This course offers a critical and systematic introduction to major traditions, debates, and conceptual frameworks in film theory. It traces the development of film theory from early formalist and realist writings to structuralist interventions. The course emphasizes cinema as an aesthetic and cultural practice, foregrounding questions of form, authorship, and historicity. Students will engage closely with key theoretical texts and learn to apply theoretical perspectives to the analysis of film texts, with attention to both Western and non-Western cinematic contexts, including Indian cinema.</p> <p><b>Modules</b></p> <p>I Foundations of Classical Film Theory<br/>Introduces foundational debates on cinema as an art form and examines attempts to define the specificity of the cinematic medium.</p> <p>i. Cinema as a new aesthetic form<br/>ii. Technology, modernity, and early theoretical reflections<br/>iii. Film, realism, and representation</p> <p>II Formalist Traditions and Montage<br/>Traces formalist approaches to film aesthetics and explores montage as a principle of film construction.</p> <p>i. Russian formalism and film poetics<br/>ii. Montage theory and visual composition<br/>iii. Key thinkers: Sergei Eisenstein, Lev Kuleshov, Vsevolod Pudovkin</p> <p>III Realism, Image and Cinematic Experience<br/>Discusses realist film theory and its implications for spectatorship, ethics, and cinematic perception.</p> <p>i. Bazinian realism and ontology of the image<br/>ii. Long take, deep focus, and cinematic space<br/>iii. André Bazin and debates on photographic realism</p> <p>IV Auteur Theory and Film Authorship<br/>Explores the emergence of auteur theory and debates surrounding authorship, style, and creative agency in cinema.</p> <p>i. Cahiers du Cinéma and politique des auteurs<br/>ii. The director as author: style, signature, and authorship<br/>iii. Debates on authorship in global and Indian contexts</p> <p>V Early Indian Cinema: Nation, Modernity, and Public Culture<br/>Examines the emergence and development of early Indian cinema in relation to colonial modernity, technological transitions, and evolving public cultures. The</p> |

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|  | <p>module foregrounds regional variations, exhibition practices, and the formation of cinematic institutions in the early decades of the twentieth century.</p> <ol style="list-style-type: none"> <li>i. Silent era and the emergence of Indian film industries</li> <li>ii. D. G. Phalke, mythological narratives, and nationalist imaginaries</li> <li>iii. Early studios, distribution networks, and exhibition cultures</li> <li>iv. Regional trajectories and multilingual film publics</li> <li>v. Archival challenges, historiography, and revisionist readings of early film history</li> </ol> <p style="margin-left: 40px;">ii) Objectives of the course in terms of Programme Specific Outcomes (PSO of the Programme under which the course is being offered)</p> <p>The following Course Objectives are based on the Program Specific Outcomes, mapped according to the National Higher Education Qualification Framework (NHEQF), 2023.</p> <p>After Completing this Course students will be able to</p> <ol style="list-style-type: none"> <li>A. To develop an advanced understanding of cinema as an art form and an institution, grounded in theoretical, historical, and cultural debates in Film Studies.<sup>[[SEP]]</sup></li> <li>B. To acquire and apply analytical approaches that enable the development of rigorous interpretive paradigms for studying films and related art forms.</li> <li>C. To develop a critical understanding of stylistic, formal, institutional, and evaluative frameworks used to categorize films in terms of fiction/non-fiction, genre, form, and historical period.</li> <li>D. To engage with key theoretical positions in Film Studies and situate them within broader scholarly debates, enabling independent and research-oriented engagement with film texts.<sup>[[SEP]]</sup></li> <li>E. To formulate informed critical explanations of aesthetic, stylistic, thematic, and formal features of films through academic writing and principles of film criticism.<sup>[[SEP]]</sup></li> <li>F. To apply key concepts from Film Studies to interdisciplinary contexts, enabling the interpretation of film texts across cultural, social, and regional formations and diverse public forums.<sup>[[SEP]]</sup></li> <li>G. To produce reflective and research-informed outputs such as reports, reviews, essays, digital essays, or video blogs that critically engage with cinema as a social and cultural practice.<sup>[[SEP]]</sup></li> </ol> <p>iii) Learning outcomes mapped to PSO</p> <ul style="list-style-type: none"> <li>• understand and contribute to the contemporary debates in the fields of literature, media, and cultural studies and their role in society (PO2)</li> <li>• practice to emerging career paths in the publishing, media, and creative industries. (PO3)</li> <li>• use research methods to produce original academic research output using interdisciplinary and transdisciplinary approaches to social issues (PO4)</li> <li>• address social issues through a holistic and grounded approach using skills in language, literature, and media. (PO5)</li> </ul> |
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| Course delivery | <b>Lecture/Seminar/Screenings</b>  |
| Reading list    | <p><b>Readings</b></p> <p>Adorno, Theodor, and Horkheimer, Max. “The Culture Industry: Enlightenment as Mass Deception.” In <i>Dialectic of Enlightenment</i>. Stanford University Press, 2002.</p> <p>Andrew, Dudley. <i>Concepts in Film Theory</i>. Oxford University Press, 1984.</p> <p>Arnheim, Rudolf. <i>Film as Art</i>. University of California Press, 1957.</p> <p>Astruc, Alexandre. “The Birth of a New Avant-Garde: La Caméra-Stylo.”</p> <p>Barnouw, Erik &amp; Krishnaswamy, S. <i>Indian Film</i>. Oxford University Press, 1980.</p> <p>Bazin, André. “La Politique des Auteurs.”</p> <p>Bazin, André. <i>What Is Cinema? Vols. 1 &amp; 2</i>. University of California Press.</p> <p>Benjamin, Walter. “The Work of Art in the Age of Mechanical Reproduction.” Schocken/Random House, 1936.</p> <p>Bhaumik, Kaushik. “Cinematograph to Cinema: Bombay, 1896-1928,” <i>BioScope</i>, vol.2, no.1, 2011.</p> <p>Bordwell, David. <i>The Cinema of Eisenstein</i>. Harvard University Press, 1993.</p> <p>Cavell, Stanley. <i>The World Viewed: Reflections on the Ontology of Film</i>. Harvard University Press, 1979.</p> <p>Caughie, John (ed.). <i>Theories of Authorship</i>. Routledge, 1981.</p> <p>Deleuze, Gilles. <i>Cinema 1: The Movement-Image; Cinema 2: The Time-Image</i>. University of Minnesota Press.</p> <p>Dwyer, Rachel &amp; Pinney, Christopher (eds.). <i>Pleasure and the Nation: The History, Politics and Consumption of Public Culture in India</i>. Oxford University Press, 2002.</p> <p>Eisenstein, Sergei. <i>Film Form and The Film Sense</i>. Harcourt Brace, 1942.</p> <p>Elsaesser, Thomas &amp; Barker, Adam. . <i>Early cinema: Space, frame, narrative</i>. BFI Publishing, 1990.</p> <p>Elsaesser, Thomas &amp; Hagener, Malte. <i>Film Theory: An Introduction Through the Senses</i>. Routledge, 2010.</p> <p>Gunning, Tom. “The Cinema of Attractions.” <i>Wide Angle</i>, 1990.</p> <p>Hughes, Stephen. “When Film Came to Madras.” <i>BioScope</i>, vol.1, no.2, 2010.</p> <p>Kracauer, Siegfried. <i>Theory of Film: The Redemption of Physical Reality</i>. Oxford University Press.</p> <p>Kracauer, Siegfried. <i>The Mass Ornament: Weimar Essays</i>. Harvard University Press, 1995.</p> <p>Kuleshov, Lev. <i>Kuleshov on Film: Writings of Lev Kuleshov</i>. University of California Press, 1974.</p> <p>Münsterberg, Hugo. <i>The Photoplay: A Psychological Study</i>. D. Appleton and Company, 1916.</p> <p>Nandy, Ashis. <i>The Secret Politics of Our Desires</i>. Zed Books, 1999.</p> <p>Pudovkin, Vsevolod. <i>Film Technique and Film Acting</i>. Vision Press, 1929.</p> <p>Rajadhyaksha, Ashish. “The Phalke Era: Conflict of Traditional Form and Modern Technology.”, <i>Journal of Arts and Ideas</i>, 1987</p> <p>Sarris, Andrew. <i>The American Cinema: Directors and Directions</i>. Da Capo Press, 1996.</p> <p>Sobchack, Vivian. <i>The Address of the Eye: A Phenomenology of Film Experience</i>. Princeton University Press, 1992.</p> |

MA LLMC Discipline-Specific Core Course Descriptions *Semester II: January – April 2026*

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|                       | Wollen, Peter. <i>Signs and Meaning in the Cinema</i> . BFI, 1969.<br>Zavattini, Cesare. “‘Some Ideas on the Cinema’.” <i>Cesare Zavattini: Selected Writings</i> , Vol 2., 1952, 89 - 118.   |
| Evaluation scheme     | Internal (modes of evaluation) : 40<br>(Best 2 Internal out of 3)<br>Sem-End Exam/Assignment : 60 points<br>Total : 100 points<br><br>*Please note that open-book examination is permissible only for courses offered as part of MA programmes and subject to approval by the Head of the Department/Dean of the School concerned |
| Plagiarism and AI Use | Strict plagiarism as well as AI check will be performed on every submission   |