

### M.A LCS Courses for Jan-Apr 2019

<b>Course Title</b>	<b>Contemporary Dalit Writing</b>
<b>Course Code</b>	LCS Core 173
<b>Semester</b>	January-April 2019 Semester (II/IV)
<b>No. of Credits</b>	5
<b>Name of the Faculty Member</b>	<b>Prof. K. Satyanarayana</b>
<b>Course Description:150/200words</b>	The aim of the course is to analyse the theoretical innovation and the historical and current significance of contemporary Dalit writing. This course will situate Dalit writing in the context of Indian literary history and a growing Pan-Indian Dalit movement. Through a reading of some of the Dalit literary, cultural and critical texts in English translation, it introduces a broad overview of the key issues and debates: literary canon, human dignity, caste identity, experience, self-representation, aesthetics, modernity, and social equality.
<b>Evaluation Scheme</b>	<ol style="list-style-type: none"> <li>1. Completion of the assigned readings for class and active participation in class room discussions. (10%)</li> <li>2. Initiate discussion on one of the assigned readings by highlighting key questions and issues. (10%)</li> <li>3. Short papers/Assignments (2- 5 pages). (40%)</li> <li>4. Final Examination/ Final paper. (40%)</li> </ol>

<b>Course Title</b>	<b>Visual Culture: Theories and Practices</b>
<b>Course Code</b>	LCS 154 (Elective)
<b>Semester</b>	Jan-April 2019 Semester (II/IV)
<b>No. of Credits</b>	5
<b>Name of the Faculty Member(s)</b>	<b>Dr.ParthasarathiMuthukkaruppan</b>
<b>Course Description: words (100 words)</b>	Our everyday lives are increasingly saturated by images. Images greet us in books, films, television, posters and hoardings and increasingly through various electronic devices. In certain ways we navigate through images, negotiate with them, make sense of them in the process of making sense of ourselves and the world. The course aims to introduce basic concepts, frameworks and debates within the broad field of visual culture. It introduces an interesting set of theoretical writings on the politics and rhetoric of the image, on vision and visibility, on practices of looking and other significant issues in the visual field. Calendar art, painting, museum practices, popular cinema, advertisements, photography and other visual practices, particularly from the Indian sub-continent will be discussed.
<b>Evaluation Scheme</b>	Internal – Attendance, Classroom Participation, a response paper and an assignment- 40% External- Final exam/ assignment 60%

<b>Course Title</b>	<b>Feminist Theory and Criticism</b>
<b>Course Code</b>	LCS Core 161
<b>Semester</b>	January-April 2019 Semester (II/IV)
<b>No. of Credits</b>	5
<b>Name of the Faculty Member</b>	<b>Dr. Uma Bhrugubanda</b>
<b>Course Description: 150/200 words</b>	<p>Over the last century, feminist theory has been one of the most significant and influential theories that has altered our understanding of different disciplines and the frameworks through which knowledge is produced. In the fields of literary, cultural, film and media studies, it has offered radically new perspectives to analyse texts and modes of reception. Over the years, feminism has grappled with questions of class, race, colonialism, caste and sexuality and has renewed and reinvented itself. The primary aim of this course is to introduce students to key texts of theory and criticism in liberal and Marxist feminism, post-colonial and Dalit feminism as well as black, queer and trans-feminism.</p>
<b>Evaluation Scheme</b>	<ol style="list-style-type: none"> <li>1. Completion of the assigned readings for class and active participation in class room discussions. (10%)</li> <li>2. Two short assignments—one response paper to course readings and two, a film or book review using the framework drawn from course readings. (2x15%=30%)</li> <li>3. Final Class Presentation and Term Paper. (60%)</li> </ol>

<b>Course Title</b>	<b>Cinema and Society in India</b>
<b>Course Code</b>	LCS Core 145
<b>Semester</b>	January-April 2019 Semester (II/IV)
<b>No. of Credits</b>	5
<b>Name of the Faculty Member</b>	<b>Prof. Satish Poduval</b>
<b>Course Description: 150/200 words</b>	<p>This course will explore the parallels/intersections between Indian cinema and a set of discourses that have animated public life in India since the 1990s. The aim of the course is to acquaint you with significant initiatives and transformations set in motion alongside neoliberalism (on the one hand), and the narrative modalities, generic innovations, spectatorial practices, and infrastructural transformations specific to the film-industry (on the other). Through readings on film form, spectatorship, cultural criticism, and neoliberal policy, we shall engage with films that have been shaping “our” structures of feeling for the past couple of decades.</p> <p>The course will consist of three Modules:</p> <p>Module 1: New Indian Cinemas  Module 2: Cinematic Regions  Module 3: Cinematic Cities/Cinematic Interiors</p> <p>Discussions on the first two modules will primarily be initiated by the instructor. The third module will be an extended seminar in which each student makes a 20-minute presentation (as part of a theme-based panel) based on a project s/he undertakes in consultation with the instructor. The feedback received in class for the presentation will have to be incorporated into the final project report submitted by the student.</p>
<b>Evaluation Scheme</b>	<p>Assessment on this course will be based on the following criteria:</p> <ol style="list-style-type: none"> <li>1. Two short written responses: 20%</li> <li>2. Mid-term assignment: 20%</li> <li>3. Presentation, project report &amp; final assignment: 60%</li> </ol>

<b>Course Title</b>	<b>Body, law &amp; social norms: an inquiry in interdisciplinary humanities</b>
<b>Course Code</b>	LCS 117 (Elective)
<b>Semester</b>	Jan-April 2019 Semester (II/IV)
<b>No. of Credits</b>	5
<b>Name of the Faculty Member(s)</b>	<b>Prof. Dilip K. Das</b>
<b>Course Description: words (100 words)</b>	<p>This course is about the use of the humanities as a resource for interdisciplinary critique. Drawing on philosophy and literature, it examines the way modern law understands the human body, and consequently the ‘human’ that it is law’s duty to serve. Is this understanding coherent, or are there areas of indeterminacy and contradiction? Under what conditions can law intervene in the bodily life of its subjects, even when they have not violated its order? What is the relation between law and justice, and law and social norms? Such questions provoke an inquiry into the meaning of the human body that falls outside the purview of positivist legal theories, which privilege the rationality of law. The course examines a number of instances that point to the limits of law’s reason, when it is undermined by the contingencies of embodiment. What knowledge can the humanities offer in understanding the enigma of the body in law, in imagining a corporeal justice that escapes the rule of law? Law and medicine as forms of knowledge are instrumental in reproducing and maintaining the social order, while the humanities explore the subjective consequences of this order. This course draws on insights from the humanities to critique the presumed objectivity of medico-legal reason. <b><u>Reading list is available in Department office, Room.No.29, 2<sup>nd</sup> Floor, Distance Education Building</u></b></p>
<b>Evaluation Scheme</b>	Midterm evaluation (40%) will include short response papers on themes related to the project that the student chooses to work on. Endterm evaluation (60%) will be based on the final research project.