

Course title	Semiotics: Theory and Method
Category	a. Existing course without changes
Course code	MALLMC C504
Semester	III
Number of credits	04
Maximum intake	30 (on first-come-first-served-basis for MA courses only)
Day/Time	Tuesday 11 AM – 1 PM, Thursday 2 – 4 PM
Name of the teacher/s	Dr. Srinivas Lankala
Course description	A brief overview of the course: Semiotics refers to the systematic study of signs and signification. This course is designed to introduce the basic concepts of semiotics as a field, theory and method. We will discuss the historical and philosophical origins of semiotics, its relationship to structuralism and post-structuralist thought and its applications in the fields of media studies and visual culture. While the origins of semiotics lie in the thought of ancient Greek philosophers such as Aristotle and the Stoics, the course will focus on the theories of the sign inaugurated by the work of the linguist and founder of modern Semiotics, Ferdinand de Saussure. We will discuss the interrelated emergence of structuralism, and its influence on Marxism and post-Marxist thought, psychoanalysis, hermeneutics, visual culture and contemporary social theory. Readings for the course will engage with the application of semiotic analyses in the field of ideology, politics, history, and literary and cultural discourses. A substantial part of the course will investigate the field of media semiotics and the application of semiotic methods to the analysis of mass media. Objectives of the course in terms of Programme Outcomes: • demonstrate an advanced interdisciplinary understanding of the humanities and their significance to society (PO1) • understand and contribute to the contemporary debates in the fields of literature, media, and cultural studies and their role in society (PO2) • develop skills in the application of language competence, literary and cultural criticism, and media (PO3) • use research methods to produce original academic research output using interdisciplinary and transdisciplinary approaches to social issues (PO5) • address social issues through a holistic and grounded approach using skills in language, literature, and media (PO6) • undertake higher academic research in the emerging transdisciplinary fields in the Humanities and Social Sciences (PO9) Learning outcomes—a) domain specific outcomes: • Develop a critical understanding of semiotics as a field of knowledge as well as a method of media analysis

	• Understand the interdisciplinary origins of semiotics in linguistics, literary theory, philosophy and media studies • Demonstrate the application of the semiotic method as a tool for analysing mass media and visual cultural texts • Demonstrate the application of semiotics as a means of critical analysis of discourses in popular culture, politics and society.
Course delivery	Lecture/Seminar
Evaluation scheme	Internal (modes of evaluation): • In-class presentation and critique of an assigned reading: 10% • Essay on an applied topic: 20% • Class presentation of final research topic: 10% End-semester (mode of evaluation): • Research paper on a topic to be decided in consultation with the Course Instructor: 60%
Reading list	Essential reading • Barthes, Roland (1967) <i>Elements of Semiology</i> (trans. Annette Lavers & Colin Smith). London: Jonathan Cape • Chandler, Daniel (2007) <i>Semiotics: The Basics</i>. 2nd Ed. Routledge • Hawkes, Terence (1977) <i>Structuralism and Semiotics</i>. London: Routledge Additional reading • Barthes, Roland ([1957] 1987): <i>Mythologies</i>. New York: Hill & Wang • Barthes, Roland (1977): <i>Image-Music-Text</i>. London: Fontana • Baudrillard, Jean (1994) <i>The Gulf War Did Not Take Place</i>. Bloomington: Indiana University Press • Culler, Jonathan (1981) <i>The Pursuit of Signs: Semiotics, Literature, Deconstruction</i>. London: Routledge & Kegan Paul • Culler, Jonathan (1985) <i>Saussure</i>. London: Fontana • Derrida, Jacques (1978) <i>Writing and Difference</i> (trans. Alan Bass). London: Routledge & Kegan Paul • Eco, Umberto (1976) <i>A Theory of Semiotics</i>. Bloomington: Indiana University Press/London: Macmillan • Foucault, Michel (1970) <i>The Order of Things</i>. London: Tavistock • Foucault, Michel (2008) <i>This is Not a Pipe</i> University of California Press • Metz, Christian (1974) <i>Film Language: A Semiotics of the Cinema</i>. New York: Oxford University Press

Course title	Indian Modernities: Contexts and Debates
Category	b. Existing course with revision. (The reading materials remain mostly the same. Minor change in the Course title and 5 percentage reading list)
Course code	MALLMC C542
Semester	III
Number of credits	4
Maximum intake	30 (on first-come-first-served-basis for MA courses only)
Day/Time	Thursday 2-4; Friday 9-11
Name of the teacher/s	Dr. Tharesha K C
Course description	A brief overview of the course: The course deals with trends in Indian Literary traditions from 19th century onwards when nation as an entity begins as a political and ideational concept in literature. While debates related to nation addressed the context of colonial modernity, redefining the modern also heavily drew upon what the nation chose to define as tradition, routed through narratives reflecting the ethos of a cultural past, maintaining its hierarchies and tensions. A close reading of the literature of the period also reflects the play of gender, caste and religion in nationalism, invariably etching the contours of the national modern. Beginning with emerging questions pertaining to the nation in 19th century, the course continues to explore the extension of these redefined values and their implications in the postcolonial nation state. The theoretical framework of the course draws on i) the critiques of colonial modernity and nationalism and ii) the revisiting of the ‘national’ through regional histories and plural modernities. The course follows seminar format, where a prior reading of the course material is compulsory for each session. Objectives of the course in terms of Programme Outcomes - demonstrate an advanced interdisciplinary understanding of the humanities and their significance to society (PO1) - understand and contribute to the contemporary debates in the fields of literature, media, and cultural studies and their role in society (PO2) - develop skills in the application of language competence, literary and cultural criticism, and media (PO3) - address social issues through a holistic and grounded approach using skills in language, literature, and media (PO6) Learning outcomes: - Understanding of Literary Modernity in the late colonial era - Understanding of the evolution and establishment of modern literary genres in Indian Languages - Understanding of colonial modernity and the conflicts and tensions it had with Indian society - Critical ability to read literatures from early twentieth century, in relation to nationalist and reformist movements

	e) Understanding of linguistic debates and literary cultures of the time f) Develop skills in bilingual translations from modern Indian languages to English g) Understand the literary public of early twentieth century
Course delivery	Lecture and Seminar. (prior reading of assigned texts necessary)
Evaluation scheme	Internal: Two written submissions and one seminar End-semester: Term paper
Reading list	<i>Essential reading</i> Modernity Vs Religion? Whose Imagined Communities? Partha Chatterjee Home and the World- Tagore/Satyajit Ray The Invention of Modernity in Colonial India: Nicholas Dirks Modernity, Nation, Religion: The Making of a Subcontinental Predicament Author(s): Sugata Bose The Muddle of Modernity: Dipesh Chakrabarty Religion and Colonial Modernity: Rethinking Belief and Identity: Dilip M. Menon Redefining Obscenity and Aesthetics in Print: Charu Gupta Nationalisms? Conflicts of Language, Region and Politics Language of the People in the World of Gods: Ideologies of Tamil before the Nation- Sumathi Ramaswamy/ Sanskrit for the Nation- Sumathi Ramaswamy History and Politics in the Vernacular: Reflections on Medieval and Early Modern South India: V Narayana Rao and Sanjay Subrahmanyam Autobiography as a way of writing History: Personal Narratives from Kerala and the inhabitation of Modernity- Udaya Kumar The Persistence of Hindustani: Alok Rai Iqbal, Jinnah and India's Partition: An Intimate Relationship: V. N. Datta Bloody Language: Clashes and Constructions of Linguistic Nationalism in India: A. Aneesh Gender, Caste and the National Question Annihilation of Caste: Dr. B R Ambedkar The Doctor and the Saint: Arundhati Roy Whatever Happened to the Vedic Dasi? Orientalism, Nationalism, and a Script for the Past: Uma Chakravarti Tracing Savitri's Pedigree: Victorian Racism and the Image of Women in Indo- Anglian Literature- Susie Tharu Contentious Traditions: The Debate on Sati in Colonial India: Lata Mani Nationalist Resolution of Women's Question: Partha Chatterjee Women of 'Ill Repute': Ethics and Urdu literature in colonial India: Sarah Waheed One Step outside Modernity: Caste, Identity Politics and Public Sphere: M. S. S. Pandian

Course title	History of Art in South Asia
Category	c. New course
Course code	MALLMC C572
Semester	3
Number of credits	4
Maximum intake	30 (on first-come-first-served-basis for MA courses only)
Day/Time	Wednesday 11-1 and Friday 2-4
Name of the teacher/s	Dr. Sherin B S
Course description	A brief overview of the course This course examines the postcolonial and contemporary development of art in South Asia, with a particular focus on the questions that emerge after independence: secularism, feminism, public culture, archive, memory, visibility, and the changing role of the artist. Rather than following a purely chronological survey, it approaches art through key critical debates and selected artists, artworks, and essays that show how South Asian visual culture has responded to nationalism, religion, caste, gender, and globalization. The course brings together painting, photography, installation, performance, monuments, and public art to explore how artistic practices participate in the making and contestation of history. It also introduces students to influential art-historical and critical writings that frame contemporary South Asian art as a field shaped by postcolonial tensions, social change, and new visual languages. Objectives of the course in terms of Programme Outcomes: 1. demonstrate an advanced interdisciplinary understanding of the humanities and their significance to society (PO1) 2. understand and contribute to the contemporary debates in the fields of literature, media, and cultural studies and their role in society (PO2) 3. develop skills in the application of language competence, literary and cultural criticism, and media (PO3) 4. practice to emerging career paths in the publishing, media, and creative industries (PO4) 5. apply knowledge and practice of the creative use of language, literature, and media production skills for career advancement and entrepreneurial goals (PO7) 6. undertake higher academic research in the emerging transdisciplinary fields in the Humanities and Social Sciences (PO9) Learning outcomes: a) Demonstrate a critical understanding of postcolonial and contemporary art practices in South Asia, including major artists, debates, and historical developments. b) Analyze artworks, artists' writings, and visual materials using relevant concepts from postcolonialism, feminism, secularism, and visual culture.

	c) Evaluate the role of religion, caste, gender, memory, and public culture in shaping South Asian art and its interpretation. d) Compare different artistic media and practices, including painting, photography, installation, performance, monuments, and public art, within broader cultural contexts. e) Develop academic and professional skills relevant to careers in curation, museums, galleries, heritage institutions, teaching, editing, publishing, translation, and cultural administration through reading, discussion, and writing on postcolonial and contemporary art in South Asia.
Course delivery	Lecture/Seminar/Experiential learning
Evaluation scheme	Internal (modes of evaluation): Presentation; Assignments End-semester (mode of evaluation): Examination
Reading list	Essential reading Selections From: • Partha Mitter, <i>Much Maligned Monsters: A History of European Reactions to Indian</i> • Partha Mitter, <i>Art and Nationalism in Colonial India</i>. • Partha Mitter et al, <i>20th Century Indian Art: Modern, Post-Independence, Contemporary</i>. • Rebecca M. Brown, <i>Art for a Modern India: 1947–1980</i>. • Parul Dave Mukherji, essay on women artists, in <i>Towards a New Art History</i>. • Deeptha Achar, “Ascribing Feminist Intent.” • Geeta Kapur, “When Was Modernism?” • Kajri Jain, <i>Gods in the Bazaar: The Economies of Indian Calendar Art</i>. • Tapati Guha-Thakurta and Vazira Zamindar, eds., <i>How Secular Is Art? On the Politics of Art, History and Religion in South Asia</i>.[• Karin Zitzewitz, <i>The Art of Secularism: The Cultural Politics of Modernist Art in Contemporary India</i>. • David Simpson, <i>9/11: The Culture of Commemoration</i>. • Sierra Rooney, Jennifer Wingate, and Harriet F. Senie, eds., <i>Teachable Monuments</i>. • Marie Louise Stig Sørensen, Dacia Viejo-Rose, and Paola Filippucci, eds., <i>Memorials in the Aftermath of Armed Conflict</i>. • James D. Sidaway and Peter Mayell, “Monumental geographies: re-situating the state.” Artist case studies (tentative List) M. F. Husain, Gulam Mohammed Sheikh, Nilima Sheikh, Vivan Sundaram, Dayanita Singh, Pushpamala N, Nalini Malani, Shilpa Gupta, Sheela Gowda, Arpita Singh, Anita Dube, Shahzia Sikander.

Course title	Comparative Cultural Studies
Category	a. New course
Course code	MALLMC C580
Semester	3
Credits	4
Maximum intake	30 (on first-come-first-served-basis for MA courses only)
Day/Time	Tuesday 11-1, Thursday 9-11
Name of the teacher/s	Dr. Ajay Mathew Jose
Course description	A brief overview of the course This course offers an introduction to the field of Comparative Cultural Studies, focusing on the intersections of literature, culture, and theory. It explores how cultural forms—ranging from texts and films to visual and digital media—reflect and shape questions of identity, power and representation. Drawing on key debates in Comparative Literature and Cultural Studies, the course emphasizes comparative approaches as a means of engaging with a range of social and historical contexts. Students will examine how categories such as caste, gender, class, region and nation inform cultural expression and everyday practices. The course also considers the politics of translation, knowledge production, and cultural difference within both local and global frameworks. Objectives of the course in terms of Programme Outcomes • demonstrate an advanced interdisciplinary understanding of the humanities and their significance to society (PO1) • understand and contribute to the contemporary debates in the fields of literature, media, and cultural studies and their role in society (PO2) • address social issues through a holistic and grounded approach using skills in language, literature, and media (PO6) • undertake higher academic research in the emerging transdisciplinary fields in the Humanities and Social Sciences (PO9) Learning outcomes 1. of key concepts, debates, and methodologies in Comparative Cultural Studies, particularly the intersections of literature, culture, and theory. 2. Analyze a range of cultural forms (literary texts, films, visual and digital media) in relation to questions of identity, power, and representation. 3. Apply comparative approaches to examine how social categories such as caste, gender, class, region, and nation shape cultural production and everyday practices. 4. Critically evaluate the role of translation, knowledge production, and cultural mediation within local and global contexts.

	5. Develop interdisciplinary analytical skills to interpret cultural difference and engage with diverse historical and socio-political frameworks
Course delivery	Lecture/Seminar
Evaluation scheme	Internal (modes of evaluation): Assignment, Class Presentations End-semester (mode of evaluation): Examination
Reading list	<i>Unit 1: Epistemic Frameworks</i> • Steven Tötösy de Zepetnek – “From Comparative Literature Today toward Comparative Cultural Studies” (1999) • Edward Said – “Introduction.” <i>Orientalism</i> (1995) • Aníbal Quijano – “Coloniality of Power, Eurocentrism, and Latin America” (2000) • Walter D. Mignolo – “I am where I think: Epistemology and the Colonial Difference” (1999) • Michael Dutton – “Lead Us Not into Translation: Notes Toward a Theoretical Foundation for Asian Studies” (2002) • Chris Prentice – “Reorienting Culture for Decolonization” <i>Unit 2: Cultural Decoloniality</i> • Frantz Fanon – “Racism and Culture” • Amílcar Cabral – “The Role of Culture in the Struggle for Independence” • Ashis Nandy – <i>The Intimate Enemy: Loss and Recovery of Self under Colonialism</i> (1983) • Robbie Shilliam – “Colonial Architecture or Relatable Hinterlands? Locke, Nandy, Fanon, and the Bandung Spirit” • Gayatri Chakravorty Spivak – “Crossing Borders.” <i>Death of a Discipline</i> (2003) <i>Unit 3: Spatial and Visual Politics</i> • Sumathi Ramaswamy – “Introduction” from <i>Beyond Appearances?</i>, “Visualising India’s Geo-body: Globes, Maps, Bodyscapes” • Christopher Pinney – “The Nation (Un)Pictured?” (from <i>Critical Inquiry</i>) • Tapati Guha-Thakurta – “Visualizing the Nation” (1995) • Ngũgĩ wa Thiong’o – <i>Decolonising the Mind: The Politics of Language in African Literature</i> (1986) (Selections on the Imperialism of the Space of the Stage) • María Lugones – “Towards a Decolonial Feminism” (2010) • Sabah Khan – “Reimagining Play: Football, Muslim Women, and Empowerment” <i>Unit IV: Media Publics and Sonic Geographies</i> • Kuan-Hsing Chen – “Asia as Method: Overcoming the Present Conditions of Knowledge Production.” <i>Asia as Method</i> (2010) • Arvind Rajagopal – <i>Selections from Politics After Television: Hindu Nationalism and the Reshaping of the Public in India</i> (2001) • Rustom Bharucha – <i>Dimensions of Conflict in Globalization and Cultural Practice: A Critical Perspective</i>

	● Paul Gilroy – <i>The Black Atlantic: Modernity and Double Consciousness</i> (1993) (Chapter 3: "Jewels Brought from Bondage: Black Music and the Politics of Authenticity") ● Brian Larkin – <i>Signal and Noise: Media, Infrastructure, and Urban Culture in Nigeria</i> (2008) (Selected Chapters) <i>Additional reading:</i> ● A.K. Ramanujan – “Annayya’s Anthropology” (2008) ● S.V. Srinivas – “Hong Kong Action Film in the Indian B-Circuit” (2015) ● Mahmood Mamdani – “Between the public intellectual and the scholar: decolonization and some post-independence initiatives in African higher education” (2016) ● Shahid Amin – “Representing the Musalman: Then and Now, Now and Then” (2005) ● Menon, Nivedita and Aditya Nigam – “Introduction: A Genealogy of the 1990s.” <i>Power and Contestation: India since 1989</i> (2007) The course will also feature film screenings, documentaries, and other audiovisual materials to complement the readings and discussions.
--	--

Course title	Literature and Social Movements
Category	b. New Course
Course code	MALLMC C581
Semester	III
Number of credits	4
Maximum intake	30 (on first-come-first-served-basis for MA courses only)
Day/Time	Tuesday 9-11 and Thursday 11-1
Name of the teacher/s	Ms. Anna Lynn Tom
Course description	A brief overview of the course: This course explores the interrelationship between literature and social movements, emphasizing how literary and cultural production has historically intersected with collective struggles for justice, equality, and emancipation. Drawing from diverse geopolitical contexts—India, Africa, the Americas, and beyond—the course addresses how literature has functioned as both a product and producer of social consciousness. Students will engage with literary texts alongside theoretical writings to understand how caste, race, gender, sexuality, colonialism, environmental degradation, and political repression are represented, challenged, and reimagined through literature. The course adopts an interdisciplinary approach, integrating fiction, life writing, poetry, performance, and critical theory to investigate how marginalized voices disrupt dominant narratives and produce new imaginaries. Objectives of the course in terms of Programme Outcomes: 1. demonstrate an advanced interdisciplinary understanding of the humanities and their significance to society (PO1) 2. understand and contribute to the contemporary debates in the fields of literature, media, and cultural studies and their role in society (PO2) 3. address social issues through a holistic and grounded approach using skills in language, literature, and media (PO6) 4. undertake higher academic research in the emerging transdisciplinary fields in the Humanities and Social Sciences (PO9) Course Learning Outcomes • Analyze the relationship between literary expression and social movements across diverse geopolitical and historical contexts. (a) • Interpret how literature engages with issues of caste, race, gender, sexuality, colonialism, environmental justice, and political resistance. (a) • Critically evaluate literary and cultural texts as interventions that challenge dominant ideologies and produce alternative social imaginaries. (b)

	• Apply interdisciplinary approaches by integrating insights from fiction, poetry, life writing, performance, and critical theory.(a) • Develop original arguments that center marginalized voices and articulate the role of literature in shaping collective struggles for justice and emancipation.d)
Course delivery	Lecture/Seminar/Experiential learning
Evaluation scheme	Internal (modes of evaluation): 2 Assignments, Presentation End-semester (mode of evaluation): Term paper
	Course Modules & Reading List Module I: Theoretical Frameworks – Literature as Resistance • T.V. Reed – <i>The Art of Protest: Culture and Activism from the Civil Rights Movement to the Streets of Seattle</i> (Intro & Ch. 1) • Walter Dignolo – “The Geopolitics of Knowledge and the Colonial Difference” • Kimberlé Crenshaw – “Mapping the Margins: Intersectionality, Identity Politics, and Violence Against Women of Color” • Achille Mbembe – <i>Necropolitics</i> (Selections) • Edward Said – <i>Culture and Imperialism</i> (Introduction) • Gauri Viswanathan – <i>Masks of Conquest</i> (Introduction) Module II: The Black Movement and Diasporic Resistance • Lorraine Hansberry – <i>A Raisin in the Sun</i> • James Baldwin – <i>The Fire Next Time</i> • M. NourbeSe Philip – <i>Zong!</i> • Saidiya Hartman – <i>Lose Your Mother</i> (Selections) • Frantz Fanon – <i>Black Skin, White Masks</i> (Chapters 1 & 5) • Angela Davis – <i>Women, Race and Class</i> (Selections) Module III: Feminist Movements – Global and Indian • Urmila Pawar – <i>The Weave of My Life</i> (Selections) • Sara Ahmed – <i>Living a Feminist Life</i> (Selections) • Srilatha Batliwala – “Feminist Leadership for Social Transformation” • Nawal El Saadawi – <i>Woman at Point Zero</i> • Saba Mahmood – <i>Politics of Piety</i> (Selections) Module IV: The Caste Question and Dalit Movements • B.R. Ambedkar – <i>Annihilation of Caste</i> • Ajay Navaria – <i>Unclaimed Terrain</i> • Kumud Pawde – “The Story of My Sanskrit” • Anupama Rao – <i>The Caste Question</i> (Selections) • Gail Omvedt – <i>Dalits and the Democratic Revolution</i> (Selections) • Satyanarayana & Tharu (eds.) – <i>No Alphabet in Sight</i> (Introduction) Module V: Queer Movements and Sexual Dissidence • Vivek Shraya – <i>I’m Afraid of Men</i> • Alok Vaid-Menon – <i>Beyond the Gender Binary</i> • Audre Lorde – “Uses of the Erotic,” “The Master’s Tools Will Never Dismantle the Master’s House” • Cobalt Blue: Sachin Kundalkar

	• Kari: Amruta Patil • J. Halberstam – <i>The Queer Art of Failure</i> (Selections) • Ashley Tellis – “Disruptive Queerness: Politics, Aesthetics, Ethics” Module VI: Native American and Indigenous Voices • Linda Hogan – <i>Solar Storms</i> • Leslie Marmon Silko – <i>Ceremony</i> (Selections) • Leanne Betasamosake Simpson – <i>As We Have Always Done</i> (Selections) • Hansda Sowvendra Shekhar – <i>The Adivasi Will Not Dance</i> • Archana Soreng – Essays on Indigenous knowledge systems and eco-resistance Module VII: Environmental Movements and Eco-Resistance • Arundhati Roy – <i>The Greater Common Good</i> • Vandana Shiva – <i>Staying Alive: Women, Ecology, and Development</i> • Amitav Ghosh – <i>The Great Derangement</i> (Part I) • Ramachandra Guha – “Radical American Environmentalism and Wilderness Preservation” • Linda Tuhiwai Smith – <i>Decolonizing Methodologies</i> (Ch.1&7) Module VIII: Protest Theatre and Performance • Mahasweta Devi – <i>Mother of 1084</i> • Safdar Hashmi – <i>Selected Plays and Writings</i> • Ngũgĩ wa Thiong’o & Micere Githae Mugo – <i>The Trial of Dedan Kimathi</i> • Brecht, Bertolt – <i>The Good Person of Szechwan</i> • Himani Bannerji – Essays on political theatre in India • Janelle Reinelt – “The Politics of Discourse: Performativity and the Public Sphere”
--	---

Course title	Research Methods
Category	c. Existing course with revision (minor change of 10%)
Course code	MALLMC C597
Semester	III
Number of credits	4
Maximum intake	30 (on first-come-first-served-basis for MA courses only)
Day/Time	Monday 9-11/ Wednesday 4-6
Name of the teacher/s	Dr. Ajay Mathew Jose/Dr. Tharesha K C/ Ms. Anna Lynn Tom
Course description	A brief overview of the course: The course intends to discuss research methodology in Arts and Humanities in general. It will bring to the classroom various conceptual and methodological tools required to conduct research in Literary Studies and modes of choosing appropriate methodology for your research. The course will have academic writing exercises, with focus on writing a research paper, writing a proposal, and so on. Objectives of the course in terms of Programme Outcomes • demonstrate an advanced interdisciplinary understanding of the humanities and their significance to society (PO1) • use research methods to produce original academic research output using interdisciplinary and transdisciplinary approaches to social issues (PO5) • undertake higher academic research in the emerging transdisciplinary fields in the Humanities and Social Sciences (PO9) Learning outcomes - Enable students to undertake research in Humanities - Enable students to write dissertation or research paper in Humanities
Course delivery	Lecture and Seminar. (prior reading of assigned texts necessary)
Evaluation scheme	Internal (modes of evaluation): Two written submissions and one seminar End-semester (mode of evaluation): Term paper
Reading list	Introduction to Research in Humanities. What is Research? Research topic to research question/ Engaging Sources/Research Ethics. Textual Analysis: involves a close reading of Literary Texts, relying on literary and cultural theory. Discourse Analysis: studies language patterns to reveal ideology and social relations of power. Literary works reflect complex relations of power. The analysis of -i) language in use, in relation to text and context ii) wider social practices in relation to structuralism, post structuralism, hermeneutics and Marxism and how they shape social relationships and institutions iii) semiotic dimensions of social practices Archival Methods: range of meanings Associated with Archives

	Oral History as a Research Method in Literary Studies Ethnographic Methods: Key aspects of ethnography and its productivity in literary research. Audience response criticism/ travel writing /autobiographies as autoethnographies Visual Methods/Semiotics: How Visual Culture forms an object of study. Interviewing/ texts of Interviews: How to Process interviews in Research Literary Studies and Digital Humanities: Electronic/ digital texts in contemporary research Academic Writing: Argument, Academic Language, Abstracts, Proposals, Statements, Documentation
--	--