



ಕ್ರಮಾಂಕ/No. : MU/ACC/CR.5/2024-25/A2

ಕುಲಸಚಿವರ ಕಛೇರಿ
ಮಂಗಳಗಂಗೋತ್ರಿ - 574 199
Office of the Registrar
Mangalagangothri - 574 199
ದಿನಾಂಕ/Date: 05.02.2025

NOTIFICATION

Sub: Introduction of new soft core courses in II, III and IV Semester of M.A. in English programme.

Ref: Academic Council approval vide agenda

No.: ಎಸಿಸಿ:ಶೈ.ಮ.ಸಾ.ಸ.3:2 (2024-25) dtd 08.01.2025.

Introduction of new soft core course in II, III and IV Semesters of M.A. in English programme ENS 457 (B) Introduction to Cultural Studies, ENS 507 (A) Introduction to Film Studies and ENS 558: Gender and Media which are approved by the Academic Council at its meeting held on 08.01.2025 is hereby notified for implementation with effect from the academic year 2024-25 batch and onwards.

Copy of the Syllabus shall be downloaded from the University Website (www.mangaloreuniversity.ac.in)


REGISTRAR

To,

1. The Registrar (Evaluation), Mangalore University.
2. The Chairman, Dept. of Studies in English, Mangalore University.
3. The Chairman, PG BOS in English, Dept. of Studies in English, Mangalore University.
4. The Superintendent (ACC), O/o the Registrar, Mangalore University.
5. The Asst. Registrar (ACC), O/o the Registrar, Mangalore University.
6. The Director, DUIMS, Mangalore University – with a request to publish in the Website.
7. Guard File.

Semester II (Soft Core 6)

ENS457 (B):INTRODUCTION TO CULTURAL STUDIES

- SoftCore4credits(4lecturesandonetutorial)
- EndSemesterExamination70Marks
- InternalAssessment30marks–Tests/Assignments/ClassReports

LEARNINGOBJECTIVES:

- To provide students with an understanding of the key concepts, theories, and methodologies of Cultural Studies.
- To explore the relationship between culture, power, and society.
- To analyse cultural texts and practices within their historical and social contexts.
- To critically engage with issues of identity, representation, and cultural politics.
- To develop skills in critical thinking, textual analysis, and academic writing.

COURSEOUTCOME:

The student is expected to achieve the following objectives by the end of the semester

- Define and explain key terms and concepts in Cultural Studies.
- Identify and discuss major theoretical approaches in Cultural Studies.
- Analyze cultural texts (e.g., media, literature, art) using Cultural Studies methodologies.
- Understand the role of culture in shaping social identities and power relations.
- Critically engage with contemporary cultural issues and debates.
- Conduct independent research and present findings in a clear, organized manner.

ENS457 (B):INTRODUCTION TO CULTURAL STUDIES

- SoftCore4credits(4lecturesandonetutorial)
- EndSemesterExamination70Marks
- InternalAssessment30marks–Tests/Assignments/ClassReports

SECTION A

- **Key Concepts**
 - Culture
 - Culture Industry
 - Popular Culture
 - Folklore
 - Ideology, Hegemony, Marxism
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- Texts:
 - Raymond Williams *Keywords: A Vocabulary of Culture and Society*
 - John Fisk – “Commodities and Culture” from *Understanding Popular Culture*
 - Roland Barthes – “From Work to Text”

SECTION B

- Stephen Greenblatt “Culture” in *Critical Terms for Literary Study* ed.by Frank Lentricchia and Thomas McLauahlin
- Stuart Hall - “Culture Studies: Two Paradigms”
- Raymond Williams. "The Analysis of Culture" in *Cultural Theory and Popular Culture: A Reader* (ed. John Storey)
- Homi K Bhabha – “Introduction: Locations of Culture”, *The Location of Culture*.

SECTION C: TEXTS

- Yellammana Aata (Storytelling) | Urban Folk Project | The Engineer's Pick | S02E07 on YouTube
- John Berger *Ways of Seeing* (BBC Documentary)
- Fashion

- Advertisements
- Street Art, Graffiti
- Detective Fiction:
 - *The Silent Patient* by Alex Michaelides
 - *Malice* by Keigo Higashino

References:

1. Barker, Chris. *The Sage Dictionary of Cultural Studies*. Sage, New Delhi, Thousand Oaks, London. 2004
2. Barker, Chris. *Cultural Studies: Theory and Practice*. Sage, New Delhi, Thousand Oaks, London. 2008
3. Barr, Marleen S. *Genre Fission: A New Discourse Practice for Cultural Studies*. Iowa City: of Iowa P, 2000.
4. Barthes, Roland. *Mythologies*. Macmillan. 2013
5. Daring, S. (Ed.) *The Cultural Studies Reader (3rd Edition)*. New York, NY: Routledge. 2007
6. Williams, Raymond. *Keywords: A Vocabulary of Culture and Society* (New Edition). New York, NY: Oxford University Press. 2014
7. Brooker, Peter. *A Glossary of Cultural Theory*. Arnold, London. 2000
8. Hall, Stuart. *Critical Dialogues in Cultural Studies*. Routledge, London. 1996.
9. Nayar, Pramod K. *An Introduction to Cultural Studies*. Viva Books, New Delhi. 2008
10. Sardar, Ziauddin and Borin Van Loon. *Introducing Cultural Studies*. Icon Books, London. 2012
11. Thompson, Denys, ed. *Discrimination and Popular Culture*, 2nd ed. London: Penguin, 1973.
12. Waites, Bernard, Tony Bennett and Graham Martin, eds. *Popular Culture: Past and Present*. London: Croom Helm, 1982.
13. Williams, Raymond. *Culture and Society, 1780–1950*. New York: Harper and Row, 1958.
14. Willis, Paul. *Common Culture*. Milton Keynes: Open UP, 1990.
15. Fisk, John. *Understanding Popular Culture*. Routledge. 1994.

Semester III (Soft Core 5)

ENS507 (A): INTRODUCTION TO FILM STUDIES

- SoftCore:4credits(4lecturesandonetutorial)
- EndSemesterExamination70marks
- InternalAssessment30marks–Tests/Assignments/ClassReports

COURSE OBJECTIVES:

- To explore the socio-cultural contexts of cinema, examining issues of ideology and representation.
- To provide conceptual frameworks for analyzing and critiquing films.
- To gain practical knowledge of filmmaking techniques.
- To understand various film genres and their global significance.
- To study major European film movements and their impact across the globe.

LEARNING OUTCOMES:

By the end of this course, students will be able to:

- Read films as social and cultural texts.
- Have a broad overview of film history, theory, and criticism and analyse the crafting of film texts.
- Explore the fundamental concepts of film analysis, including narrative structure, visual style, generic conventions, and the social and cultural impact of cinema.
- Develop the skills necessary to critically engage with films and write film reviews.
- Recognize and discuss key developments in film history and theory.
- Make films and documentaries of their own.

ENS507 (A):INTRODUCTION TO FILM STUDIES

- SoftCore:4credits(4lecturesandonetutorial)
- EndSemesterExamination70marks
- InternalAssessment30marks–Tests/Assignments/ClassReports

SECTION A: BACKGROUND

- **Key Concepts**
 - The Semiotics of Cinema
 - Ideology and representation
 - Auteur theory
 - Film and Narratives
 - Film movements: Italian neo-realism, French new wave, German expressionism
 - Film genres, documentary cinema, middle cinema, new wave, parallel cinema, art cinema, film noir, counter cinema, queer cinema
 - Deep focus, establishing shot, emblematic shot, flashback, mise-en-abyme, mise-en-scene, Mediation, The Gaze, Scopophilia.
- **Texts**
 - Susan Hayward - *Key Concepts in Film Studies*
 - Laura Mulvey - “Visual Pleasure and Narrative Cinema”

SECTION B: CINEMA AS NARRATIVE

- *Rashomon* (1950) by Akira Kurosawa
- *Udaan* (2010) by Vikramaditya Motwane
- *Life of Pi* (2012) by Ang Lee
- *Women Talking* (2022) by Sarah Polley
- *Ulidavaru Kandanthe* (2014) by Rakshit Shetty

SECTION C: CINEMA AND SOCIETY

- *Samskara* (1970) by Tikkavarapu Patabhira Reddy
- *Lagaan* (2001) by Ashutosh Gowariker
- *Article 15* (2019) by Anubhav Sinha
- *Joyland* (2022) by Saim Sadiq
- *Kantara* (2022) by Rishab Shetty

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Ashish Rajadhyaksha, and Paul Willemen. *Encyclopaedia of Indian Cinema*. Routledge, 2014.

Bazin, André. *What Is Cinema?* 1967. University of California Press, 2005.

- Braudy, Leo, and Marshall Cohen. *Film Theory and Criticism : Introductory Readings*. Oxford University Press, 2016.
- Dickey, Sara. *Cinema and the Urban Poor in South India*. Cambridge University Press, 2007.
- Dix, Andrew. *Beginning Film Studies*. Manchester University Press, 2016.
- Dwyer, Rachel. *Filming the Gods : Religion and Indian Cinema*. Routledge, 2009.
- Fischer, Lucy. *Shot/Countershot Film Tradition and Women's Cinema*. Princeton University Press, 1989.
- Geiger, Jeffrey, and R. L. Rutsky. *Film Analysis : A Norton Reader*. W.W. Norton & Company, 2013.
- Gulazāra, et al. *Encyclopaedia of Hindi Cinema*. Encyclopaedia Britannica (India, 2003.
- Gupta, Dipankar. *Culture, Space, and the Nation-State : From Sentiment to Structure*. Sage Publications, 2001.
- Hayward, Susan. *Key Concepts in Film Studies*. Routledge, 1996.
- K MotiGokulsing, and WimalDissanayake. *Indian Popular Cinema : A Narrative of Cultural Change*. Trentham, 2004.
- Lal, Vinay, and AshisNandy. *Fingerprinting Popular Culture*. Oxford University Press, 2006.
- Lapsley, Robert, and Michael Westlake. *Film Theory : An Introduction*. Manchester Univ. Press, 2006.
- Metz, Christian. *Film Language a Semiotics of the Cinema*. Translated by Michael Taylor, Chicago, Ill. Univ. Of Chicago Press, 2007.
- Nowell-Smith, Geoffrey. *The Oxford History of World Cinema*. Oxford University Press, 1997.
- Ray, Satyajit. *Our Films, Their Films*. Orient Black Swan, 2010.
- Villarejo, Amy. *Film Studies: The Basics*. Routledge, 2013.

Semester IV (Soft Core 6)
ENS 558: GENDER AND MEDIA

- Soft Core 4 Credits (4 lectures and one tutorial)
- End semester Examination 70 Marks
- Internal Assessment 30 Marks – Tests/Assignments/Class Reports

LEARNING OBJECTIVES:

The course seeks to

- Introduce key theories and methods of studying gender, media, power and social identities
- Examine the role of media in constructing gender and its intersections with region, religion, caste, class, race and ethnicity
- Address the role of new media technologies in challenging and /or reaffirming traditional constructions of gender
- Develop critical thinking, writing, and analytical skills
- Introduce students to digital media content creation
- Introduce students to concepts such as Social Media Optimization (SMO), Social Media Marketing (SMM), and Search Engine Optimization (SEM)

COURSE OUTCOME:

After successfully completing this course, students will

- Have a nuanced understanding of theories of gender and media
- Understand the impact of media on the gendering process
- Understand how gender, race, sexuality, class, national/regional culture, and social structures interact
- Be able to critically analyse media constructions of gender
- Be familiar with the conceptual categories within media studies and gender studies

ENH 558: Gender and Media

SECTION A

Key concepts: Gender

1. Social construction of gender
2. Gender performativity
3. Intersectionality

Essays:

1. “Doing gender” by Candace West and Don H Zimmerman
2. “Caste and Gender: Understanding the Dynamics of Power and Violence” by Vasanth Kannabiran and Kalpana Kannabiran

SECTION B

Key concepts: Media and Representation

1. Types of Media
2. Representation
3. Stereotyping

Essays:

1. “Encoding/decoding” by Stuart Hall
2. “Medium is the Message” by Marshall McLuhan
3. “In Plato’s Cave” by Susan Sontag in *On Photography*

SECTION C

Key concepts: Digital Media

1. Web 2.0
2. Participatory media
3. Fan culture

Essays:

1. “An Introduction to the information age” by Manuel Castells
2. “Media, diversity and emergence of the cyberqueer in India” by Rohit K Dasgupta
3. “Pornography of place: Location, leaks and obscenity in Indian MMS porn video” By Anirban K Baishya

SECTION D

1. Internet Memes/Trolls
2. *Her* (2014)
3. Instagram reels and YouTube shorts
4. Facebook
5. Blogs and Vlogs

Prescribed Texts:

Baishya, Anirban. “Pornography of Place: Location, Leaks and Obscenity in the Indian MMS Porn Video.” *South Asian Popular Culture*, vol. 15, July 2017, pp. 1–15, <https://doi.org/10.1080/14746689.2017.1351089>.

Castells, Manuel. “An Introduction to the Information Age.” *City*, vol. 2, no. 7, May 1997, pp. 6–16, <https://doi.org/10.1080/13604819708900050>.

Dasgupta, Rohit K. "Media, Diversity and Emergence of the Cyberqueer in India." *Digital Queer Cultures in India*, Routledge India, 2017.

Hall, Stuart. "Encoding/Decoding" *Culture, Media, Language*, Routledge, 1980.

Her. Directed by Spike Jonze, Annapurna Pictures, Stage 6 Films, 2014.

Kannabiran, Vasanth, and Kalpana Kannabiran. "Caste and Gender: Understanding Dynamics of Power and Violence." *Economic and Political Weekly*, vol. 26, no. 37, 1991, pp. 2130–33. JSTOR.

Mulvey, Laura. "Visual Pleasure and Narrative Cinema." *Screen*, vol. 16, no. 3, Oct. 1975, pp. 6–18. *Silverchair*, <https://doi.org/10.1093/screen/16.3.6>.

West, Candace, and Don H. Zimmerman. "Doing Gender." *Gender and Society*, vol. 1, no. 2, 1987, pp. 125–51. JSTOR.

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Benkler, Yochai. *The Wealth of Networks: How Social Production Transforms Markets and Freedom*. Yale University Press, 2006.

Burgess, Jean. "All Your Chocolate Rain Are Belong to Us"?: *Viral Video, YouTube and the Dynamics of Participatory Culture*. 2008, <https://api.semanticscholar.org/CorpusID:128090935>.

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Crenshaw, Kimberlè Williams. "Beyond Racism and Misogyny: Black Feminism and 2 Live Crew." *Words That Wound*, Routledge, 1993.

Dasgupta, Rohit K. *Digital Queer Cultures in India: Politics, Intimacies and Belonging*. Taylor & Francis, 2017.

Dawkins, Richard. *The Selfish Gene: 40th Anniversary Edition*. Oxford University Press, 2016.

Dyer, Richard. *The Matter of Images: Essays on Representations*. Routledge, 2013.

Fernandes, Leela. *Routledge Handbook of Gender in South Asia*. Routledge, 2014.

Fiske, John. *Understanding Popular Culture*. Routledge, 1989.

Gill, Rosalind. *Gender and the Media*. Polity Press, 2006.

Gray, Herman. "Black Masculinity and Visual Culture." *Callaloo*, vol. 18, no. 2, 1995, pp. 401–05. JSTOR.

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Jenkins, Henry. *Convergence Culture: Where Old and New Media Collide*. NYU Press, 2008.

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Kuhn, Annette. *The Power of the Image: Essays on Representation and Sexuality*. Routledge, 2013, <https://doi.org/10.4324/9781315003368>.

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- "The Entire History of You." *Black Mirror*, directed by Brian Welsh, 18 Dec. 2011.
- The Mask You Live In*. Directed by Jennifer Siebel Newsom, The Representation Project, The Annenberg Foundation, The Brin Wojcicki Foundation, 2015.
- The Social Dilemma*. Directed by Jeff Orlowski-Yang, Exposure Labs, Argent Pictures, The Space Program, 2020.
- The Visual Culture Reader*. London : Routledge, 2002. *Internet Archive*, http://archive.org/details/visualculturerea0000unse_b0k2.
- Vanita, Ruth. *Queering India: Same-Sex Love and Eroticism in Indian Culture and Society*. Routledge, 2013.
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