

**Indian Institute of Space Science and Technology, Thiruvananthapuram.**

**Department of Humanities**

**Name of the Course : An Introduction to German Language**

**Course Code : HL 811**

**Credits : 3**

**Instructor : Instructor on contract from Goethe Zentrum**

**Course Objective:**

1. Study the basics of communicating in German Language
2. Achieve functional proficiency in listening, speaking, reading, and writing. Recognize culture-specific perspectives and values embedded in language behavior.

**Outcome:**

- Familiarise the beginners with a foreign language
- Initiate them into procuring an A1 certificate in German

**Module : 1 , 2 and 3**

**Theme**

**Grammar**

1. Name, Country, Residence	Personal pronouns, word order, position
2. Studies and profession	Possessive pronouns, verb "sein"
3. Family, Siblings, Age	Verb "haben", indefinite article Negation: "nicht" and "kein"
4. Time, Appointment	Time, definite articles, strong verbs
5. Invitation	Separable verbs, Imperative
6. Job search, Job selection	Model verbs
7. Shopping	Accusative case
8. GIFTS,	Dative case, Two way preposition

At the post office

9. Studies

Present Perfect Tense

10. Qualification

Conjugation of Verbs in Past Tense,  
Past Tense of “sein” and “haben”, and

Modal verbs

Other than the syllabus mentioned above, the following things will also be included with the course:

1. German culture
2. German songs and nursery rhymes
3. German audios and videos
4. Role plays, etc....

### **Text Books and References**

Passwort Deutsch 1, Kurs-und Übungsbuch + Audio CD, A1, Verlag Klett, ISBN: 978-3126764100

Lernziel Deutsch-I Rs. 205 (Text Book + Glossary)

### **Evaluation Method**

External Exam: 50

Two Quizzes: 15x2= 30

Internal Assignment= 10

Viva Voce= 10

**Name of the Course : Introduction to French Language (Core Course, 3 credits)**

**Course Code : HL814**

**Instructor :**

**Course Objective:**

3. Study the basics of communicating in French Language

4. Achieve functional proficiency in listening, speaking, reading, and writing. Recognize culture-specific perspectives and values embedded in language behavior.

**Outcome:**

- Familiarise the beginners with a foreign language
- Initiate them into procuring an A1 certificate in French

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**Content**

Theme

Grammar

1. Name, Country, Residence	Personal pronouns, word order, position
2. Studies and Profession	Possessive pronouns
3. Family, Siblings, Age	Subject Verb Agreement
4. Time, Appointment	Time, definite articles, strong verbs
5. Invitation	Separable verbs, Imperative
6. Job search, Job selection	Modal verbs
7. Shopping	Accusative case
8. Telephonic conversations	

Other than the syllabus mentioned above, the following things will also be included with the course:

- (i) French culture
- (ii) French songs and nursery rhymes
- (iii) French audios and videos
- (iv) Role plays

**Text Books**

**References**

**Evaluation Method**

External Exam: 50

Two Quizzes: 15x2= 30

Internal Assignment= 10

Viva Voce= 10

**Name of the Course : Queer Studies and Identity Politics (Core Course, 3 credits)**

**Course Code : HL 815**

**Instructor : Dr. Gigy J Alex**

### **Course Objective:**

This course intends to look at the discourse of sexuality, the construct of gender and its performance, and the ontological realm of self as a construct. It analyses lesbian, gay, bisexual and transgender themes, and looks at the non-categorization and de-stabilization of gender, sexuality and identity. It will look at the politics and dynamics of gender and the historical explorations of queer.

### **Outcome:**

The course is structured to get a broader understanding of identity contestations that happened with genders of various identities. Its theoretical underpinnings and historical evolution also is analysed.

### **Content**

- Politics of Experience
- Gender and Sexuality
- Nonconformity and Gender Defiance
- Transgender Performativity
- Geneology of Queer Theory
- Transgender Representations

### **References**

1. Butler, Judith. *Gender Trouble*, 1990.

2. de Lauretis, Teresa. "Queer Theory: Lesbian and Gay Sexualities," special issue of *Differences: A Journal of Feminist Cultural Studies* (1991).
3. Grosz, Elizabeth. *Space, Time, and Perversion: Essays on the Politics of Bodies*, 1995.
4. Halberstam, Judith. *In a Queer Time and Place*, 2005
5. Jagose, Annamarie. *Queer Theory*, 1996.
6. Wilchins, Riki. *Gender Theory, Queer Theory*, 2004.
7. Sullivan Nikki. *A Critical Introduction to Queer Theory*
8. Hall, Donald E (Ed) *The Routledge Queer Studies Reader*.2012
9. Stryker, Susan and Stephen Whittle. *The Transgender Studies Reader*.2013

### **Evaluation Method**

1. Quiz 1 : 15 Marks
2. Quiz 2 : 15 Marks
3. End Sem : 50 Marks
4. Presentation on specific topics, projects, etc : 10 marks
5. Written tests : 10 marks

✚ There will be weekly discussion on selected short stories, poems and novels

**Name of the Course : Gender Representations in Films (Core Course, 3 credits)**

**Course Code : HL 816**

**Instructor : Dr. Gigy J Alex**

### **Course Objective:**

The construction and performative aspects of identity, gender and sexuality and representations of gender non-conformity in select films will be discussed in this course. It will focus on films that raise questions about the uncertainties and indeterminacy of gender and sexuality and how it is interpreted through visual representation. The course will also look at the reflections of queer manifestations in social media.

### **Outcome:**

This course is meant to understand the politics of gender representations, how to do discourse analysis by considering cinema as a text.

## Content

- Sex, gender, sexuality
- Sexual Politics and Cinema
- Gaze Theory
- Reception
- Representing Sex and Gender
- Camp and queer

## Reference Texts

1. Mulvey Laura. *Visual and other Pleasures*. 1989
2. Nochlin Linda *The Politics of Vision*
3. de Lauretis, Teresa. *Technologies of Gender: Essays on Theory, Film and Fiction (Theories of Representation and Difference)*
4. Hall Donald and Maria Pramaggiore: *Representing Bisexualities: Subjects and Cultures of Fluid Desire*
5. Russo Vito *The Celluloid Closet*
6. Beshoff, Harry and Sean Griffin (Ed) *Queer Cinema, The Film Reader* 2004
7. Rich, Ruby. *New Queer Cinema: The Director's Cut* .2013
8. Porter, Darwin and Danforth Prince. *Fifty Years of Queer Cinema: 500 of the Best GLBTQ Films Ever Made* 2010
9. Aaron, Michael (Ed) *New Queer Cinema: A Critical Reader* 2004
10. Hanson, Ellis. *Out Takes: Essays on Queer Theory and Film* 1999
11. Ghosh, Shohini. *Fire: A Queer Film Classic* 2010.

## Evaluation

6. Quiz 1 : 15 Marks
7. Quiz 2 : 15 Marks
8. End Sem : 50 Marks
9. Presentation on specific topics, projects, etc : 10 marks
10. Written tests : 10 marks

✚ Transnational and regional movies will be screened and discussed

**Name of the Course: The Cultural Representation of Disability (Core Course, 3 credits)**

**Course Code : HL 817**

**Instructor : Dr. Babitha Justin**

**Course Objective:**

- Explain and critically evaluate current definitions and methodologies drawn from other disciplines in the examination of pertinent issues and social problems impacting on persons with disabilities and their families.
- Identify how attitudes and beliefs about family systems, self-determination and other factors may impact the personal and social view of disability and develop critical sensitivities such as empathy and skepticism regarding attitudes, values, and behaviours of people.
- Examine the complex interplay of social, political, and economic forces on both the personal and family life of persons with disabilities and the impact of cultural values.
- Produce written, oral and visual presentations on the current situation of persons with disabilities 2
- Identify, critique and integrate policy for persons with disabilities within a Caribbean context.
- Assist in forming alliances with groups of persons with disabilities as they seek to control their lives through the development of an understanding of citizenship and empowerment.

**Outcome:**

- Researchers will demonstrate competency in understanding the biopsychosocial implications of disability and in producing interdisciplinary disability studies research questions and analyses.
- Researchers will learn to examine and critique enabling and disabling ideological assumptions that shape social institutions, professions, policies, and systems of representation. Students will also demonstrate the ability to theoretically connect ideological assumptions about disability to those regarding gender, race, age, class, nationality, and sexual orientation.
- Researchers will gain knowledge and understanding about disability history, rights, policies, and contemporary issues, especially in terms of the way people with disabilities, through their own agency, advocacy, and voices, have shaped conceptions of disability in specific historical and contemporary contexts..
- Researchers will have a broader awareness of the applicability of disability studies knowledge to a wide range of professions, and increased understanding of specific careers related to working with people with disabilities.

**Content:**

**Module 1**

- The idea of construction of normalcy, Disability/ Disabling, Intersections- Diverse Disability Studies, From personal struggle to political understanding, Intellectuals and the Disability Movement

**Module 2**

- Education: Inclusive Disability Studies, Social Policy and Welfare- From Needs to

Rights, Social Life with Disability: Integration and Social Organisations, Disabling Barriers- Enabling Environments, Creating a society fit for all

### Module 3

- The notion of beauty and ugliness as relative concepts, Cultural representation of Disability- Who looks at whom, The pitying gaze, Phantasm of Disability, The Transformatory Gaze- The Disabled looking back. The Comic Representation of Disability, The idea of inclusion- From fear/ repulsion to acceptance

## References

### List of Reference Books

1. Eco Umberto, eds. *On Ugliness*. London: Harvard Secker, 1988. Print
2. Goodley Dan. *Disability Studies*. London: Sage Publications, 2011. Print
3. Davis J. Lennard, eds. *The Disability Studies Reader*, New York: Routledge Publications, 2006. Print
4. Mitchell Claudia. *Doing Visual Research*, London: Sage Publications, 2011. Print
5. Ware Linda. *When Art Informs: Inviting Ways to see the Unexpected*. Learning Disability Quarterly: Sage Publications, 2011. Print
6. Oliver Michael. *Understanding Disability- From Theory to Practice*. New York: PALGRAVE, 1996. Print
7. AddlakaRenu, Blume Stuart, Devliger Patrick, Nagase Osamu, Winanc Myriam, eds. *Disability and Society- A Reader*, New Delhi: Orient Black Swan, 2009. Print
8. Barnes Colin, Mercer Geof, Shakespeare Tom. *Exploring Disability- A Sociological Introduction*, UK: Polity Press, 1999. Print
9. Swain John, French Sally, Colin Barnes, Thomas Carol, eds. *Disabling Barriers-Enabling Environments*, London: SAGE Publications, 2004. Print
10. Barnes Collins. "Disabling Imagery and the Media- An Exploration of the Principles." *For Media Representations of Disabled People*, Halifax: Ryburn Publishing Ltd, 1992. Print
11. Ware Linda. *When Art Informs: Inviting Ways to see the Unexpected*, Learning Disability Quarterly, Vol 34, No.3. Sage Publications, August 2011. Jstor article.
12. Sibers Tobin. *Words Stare like a Glass Eye: From Literary to Visual to Disability Studies and Back Again*, PMLA, Vol 119, No 5. MLA Publication, October 2004. Jstor article.

### Journals for reference:

- Journal of Literary and Cultural Disability Studies
- Disability Studies Quarterly
- Disability and Society
- Review of Disability Studies
- Disability and the Global South

## Evaluation

External Exam: 50

Two Quizzes: 15x2= 30

Internal Assignment= 10

Viva Voce= 10



**Name of the Course :Readings in Visual Culture (Core Course, 2 credits)**

**Course Code : HL 818**

**Instructor : Dr. Babitha Justin**

**Course Objective:**

- "Visual Culture" studies recognizes the predominance of visual forms of media, communication, and information in the postmodern world.
- Study of visual culture merges popular and "low" cultural forms, media and communications, and the study of "high" cultural forms or fine art, design, and architecture.
- "Visual Studies" intersects with the notion of "mediasphere" in mediology, the study of media systems and media as a system.
- The "visual culture" approach acknowledges the reality of living in a world of *cross-mediation*--our experience of culturally meaningful visual content appears in multiple forms, and visual content and codes migrate from one form to another:
  - print images and graphic design
  - TV and cable TV
  - film and video in all interfaces and playback/display technologies
  - computer interfaces and software design
  - Internet/Web as a visual platform
  - digital multimedia
  - advertising in all media (a true cross-media institution)
  - fine art and photography
  - fashion
  - architecture, design, and urban design
- Social institutions are systems of order that perpetuate, preserve, and legitimize complex forms of collective identity.
- The institutional control of Art History, nominally administered by the triumvirate of academic institutions (art history disciplinary professionals), art museum professionals, and an affiliated network of connoisseur patrons and collectors--began to fragment after the rise of Pop and now globalized art production and art markets.
- Visual culture is transinstitutional and works across media, but is used to encode identities in several institutions--personal, national, ethnic, sexual, subcultures.
- The transinstitutional and cross-media aspects of visual culture make it a large site for contested views of identity, power, and control.

## **Outcome:**

- Firmly ground the researcher in theories of contemporary Visual Culture
- Provide a framework to carry out their Research Methodology in a discursive, epistemic manner.

## **Content**

### **Module 1: Culture(s) of Visualization: Strategies for Analysis**

- Visual culture, to borrow Nicholas Mirzoeff's definition, is perhaps best understood as *a tactic for studying the functions of a world addressed through pictures, images, and visualizations, rather than through texts and words.*
- Studying visual culture isolates or brackets "visual mediation" or "visual representation" for analysis.
- However, most of our experience of media is a hybrid of texts, images, and sounds, rather than pure states of any one mode.

### **Module: 2 Image-Saturated world: visual culture and everyday life**

- Experience of images today mainly through photographic means, or images encoded as photographs.
- Digital images now dominate production of images in every medium.
- The era of "post-photography" photography: images and film that imitate photography and camera-based images, but are entirely digital in composition and viewable output.
- What is the role of the visual arts in a mass-mediated visual world?

### **Module 3: Rhetoric of the Image**

- Positioning the viewer-spectator: media and visual works construct certain kinds of spectators, carry information about the "implied viewer" (cf. the implied reader of literary theory).
- Styles and subcultures: every visual sign has a style ("we're never out of uniform"), and subcultures identify with visual styles.

## **Text Books and References**

- Barnard, Malcolm. *Approaches to Understanding Visual Culture*. Houndmills, Basingstoke, Hampshire; New York: Palgrave, 2001.
- Barrett, Terry. *Interpreting Art: Responding to Visual Culture*. London: Mayfield, 2002.
- Bryson, Norman, Michael Ann Holly, and Keith P. F. Moxey. *Visual Culture: Images and Interpretations*. Hanover: University Press of New England, 1994.

- Burgin, Victor. *In/different Spaces: Place and Memory in Visual Culture*. Berkeley: University of California Press, 1996.
- Dikovitskaya, Margarita. *Visual Culture: The Study of the Visual After the Cultural Turn*. Cambridge, Mass: MIT Press, 2005.
- Heywood, Ian, and Barry Sandywell. *Interpreting Visual Culture: Explorations in the Hermeneutics of the Visual*. London; New York: Routledge, 1999.
- Howells, Richard. *Visual Culture: An Introduction*. Oxford: Polity, 2003.
- Howells, Richard, Dr. *Visual Culture*. Cambridge, UK; Malden, MA, USA: Polity, 2003.
- Jenks, Chris. *Visual Culture*. London ; New York: Routledge, 1995.
- Mirzoeff, Nicholas. *An Introduction to Visual Culture*. London ; New York: Routledge, 2003.
- Morra, Joanne, and Marquard Smith, eds. *Visual Culture: Critical Concepts in Media and Cultural Studies*. London; New York : Routledge, 2006.
- Sturken, Marita, and Lisa Cartwright. *Practices of Looking: An Introduction to Visual Culture*. Oxford ; New York: Oxford University, 2004.
- Walker, John Albert, and Sarah Chaplin. *Visual Culture: An Introduction*. Manchester, UK; New York; New York: Manchester University Press.

#### Cognitive Science and Visual Studies

- Robert L. Solso. *Cognition and the Visual Arts*. Cambridge: MIT Press, 1994.  
A perceptual psychologist explores how viewers' cultural knowledge and social position influence the way they view a painting, and perceive mood and feeling.
- Semir Zeki. *Inner Vision: An Exploration of Art and the Brain*. Oxford: Oxford University Press, 1999.  
A neuroscientist examines how the human visual apparatus perceives color, recognizes faces, and discerns form and motion.

#### Visual Studies and Film

- Griffiths, Alison. *Wondrous Difference: Cinema, Anthropology, and Turn-of-the-Century Visual Culture*. New York: Columbia University Press, 2001.

#### Visual Studies and Gender

- Bloom, Lisa. *With Other Eyes: Looking at Race and Gender in Visual Culture*. Minneapolis: University of Minnesota Press, 1999.
- Carson, Fiona, and Claire Pajaczkowska. *Feminist Visual Culture*. New York: Routledge, 2001.
- Cherry, Deborah. *Beyond the Frame: Feminism and Visual Culture, Britain 1850-1900*. London: Routledge, 2000.

- Davidov, Judith Fryer. *Women's Camera Work: Self/body/other in American Visual Culture*. *New Americanists*. Durham: Duke University Press, 1998.
- Doy, Gen. *Women and Visual Culture in 19th Century France, 1800-1852*. London: Leicester University Press, 2001.
- Draper, Amanda Elizabeth. 'but Men must Work and Women must Weep': *Representations of Gender, Mourning and Bereavement in Victorian Visual Culture*. University of London: 1996.
- Huneault, Kristina. *Difficult Subjects : Working Women and Visual Culture, Britain 1880-1914*. *British Art and Visual Culture since 1750*. Aldershot: Ashgate, 2002.
- Levy, Allison. *Widowhood and Visual Culture in Early Modern Europe*. Aldershot: Ashgate, 2003.
- Pointon, Marcia R. *Strategies for Showing: Women, Possession, and Representation in English Visual Culture, 1665-1800*. Oxford; New York: Oxford University Press, 1997.

### Visual Studies and Geography

- Osborne, Peter. *Traveling Light : Photography, Travel, and Visual Culture*. *Critical Image*. Manchester, UK; New York: Manchester University Press, 2000.
- Quilley, Geoff, and Kay Dian Kriz. *An Economy of Colour: Visual Culture and the Atlantic World, 1660-1830*. Manchester, UK; New York, NY: Manchester University Press, 2003.
- Rogoff, Irit. *Terra Infirma: Geography's Visual Culture*. London; New York: Routledge, 2000.

### Visual Studies and Literature

- Conway, Alison Margaret. *Private Interests: Women, Portraiture, and the Visual Culture of the English Novel, 1709-1791*. Toronto; Buffalo: University of Toronto Press, 2001.
- Grant, Charlotte. *The Visual Culture of Sensibility: Optics, the Sentimental and the Picturesque 1712 -1788*. University of Cambridge: 1995.
- Jacobs, Karen. *The Eye's Mind: Literary Modernism and Visual Culture*. Ithaca: Cornell University Press, 2001.
- Zamora, Lois Parkinson. *The Inordinate Eye: New World Baroque and Latin American Fiction*. Chicago: University of Chicago Press, 2006.

### Visual Studies and Race

- Berger, Martin A. *Sight Unseen: Whiteness and American Visual Culture*. Berkeley: University of California Press, 2005.
- Bloom, Lisa. *With Other Eyes: Looking at Race and Gender in Visual Culture*. Minneapolis: University of Minnesota Press, 1999.

- Doy, Gen. *Black Visual Culture: Modernity and Postmodernity*. London; New York: I.B. Tauris, 2000.
- Erickson, Peter, and Clark Hulse. *Early Modern Visual Culture: Representation, Race, Empire in Renaissance England*. Philadelphia: University of Pennsylvania Press, 2000.
- Smith, Shawn Michelle. *Photography on the Color Line: W.E.B. Du Bois, Race, and Visual Culture*. Durham: Duke University Press, 2004.
- ---. *American Archives: Gender, Race, and Class in Visual Culture*. Princeton, N.J: Princeton University Press, 1999.

### Visual Studies and Religion

- Dyrness, William A. *Reformed Theology and Visual Culture: The Protestant Imagination from Calvin to Edwards*. Cambridge, UK; New York: Cambridge University Press, 2004.
- Flanagan, Kieran. *Seen and Unseen: Visual Culture, Sociology, and Theology*. Houndmills, Basingstoke, Hampshire; New York: Palgrave Macmillan, 2004.
- Morgan, David. *The Sacred Gaze: Religious Visual Culture in Theory and Practice*. Berkeley: University of California Press, 2005.
- Morgan, David, and Sally M. Promey. *The Visual Culture of American Religions*. Berkeley: University of California Press, 2001.

### Visual Studies and Television

- Marling, Karal Ann. *As Seen on TV: The Visual Culture of Everyday Life in the 1950s*. Cambridge, Mass: Harvard University Press, 1996.

### Visual Studies and the Family

- Retford, Kate, and University of Warwick. *Family and Familiarity: The Domestic Sphere in Eighteenth-Century English Visual Culture*. University of Warwick: 2000.

### Visual Studies and the Human Body

- Adler, Kathleen, and Marcia R. Pointon. *The Body Imaged: The Human Form and Visual Culture since the Renaissance*. Cambridge; New York: Cambridge University Press, 1993.
- Cartwright, Lisa. *Screening the Body: Tracing Medicine's Visual Culture*. Minneapolis: University of Minnesota Press, 1995.
- Pointon, Marcia, and Kathleen Adler. *The Body Imaged : The Human Form and Visual Culture since the Renaissance*. Cambridge: Cambridge University Press, 1993.

### Historical Studies

- Chu, Petra ten-Doesschate, and Gabriel P. Weisberg. *The Popularization of Images: Visual Culture Under the July Monarchy*. Princeton, N.J: Princeton University Press, 1994.
- Condee, Nancy. *Soviet Hieroglyphics : Visual Culture in Late Twentieth-Century Russia*. Bloomington; London: Indiana University Press; BFI Pub, 1995.
- Kromm, Jane. *The Art of Frenzy: Public Madness in the Visual Culture, 1500-1850*. London ;; New York: Continuum, 2002.
- Zelizer, Barbie. *Visual Culture and the Holocaust*. New Brunswick, N.J: Rutgers University Press, 2001

### **Evaluation Method**

External Examination: 50 marks

Quizzes: 15x2=30 marks

Report and Presentation = 10 marks

Assignment= 10 marks

**Name of the Course : Gendering Hinduism in Kerala (Core Course, credits)**

**Course Code : HL819**

**Instructor : Dr. Gigy J Alex**

### **Course Objective:**

This course is designed to give an outline regarding the evolving disparity women face regarding matters of religion, along with issues related to victimization and institutionalised discrimination. It will also look at how power gets constructed and translated in institutions and will explore the link between in patriarchy and other discourses like religion, culture and gender.

### **Outcome:**

For a research based on cultural studies, Gendering Hinduism is essential to look at how the religious texts and various manifestations looked at different genders with special mention to its transition in the contemporary scenario.

### **Content**

- Gender and nationalism

- Knowledge and power
- Sexuality and religion

### **Text Books**

### **References**

1. Achyuta Menon, C. *Kali-Worship in Kerala*. Vol. 1 and 2. Madras University Press, 1943.
2. Butler, Judith. *Gender Trouble: Feminism and Subversion of Identity*. Routledge, 2007.
3. Caldwell, S. *Oh Terrifying Mother: Sexuality, Violence and Worship of the Goddess Kali*. Oxford University Press, 1999.
4. Flueckiger, Joyce Burkhalter. *When the World becomes Female: Guises of South Indian Goddess*. Bloomington University Press, 2013.
5. Kinsley, D. R. *Hindu Goddesses: Visions of the Divine Feminine in the Hindu Religious Tradition*. University of California, 1986.
6. Kristeva, Julia. *The Power of Horror: An Essay on Abjection*. Columbia, 1982
7. Sangari, Kumkum. *Recasting Women: Essays in Indian Colonial History*. Rutgers University Press, 1990.
8. Sarkar, Tanika (1995). "Heroic women, mother goddesses: Family and organisation in Hindutva Politics." *Women and the Hindu Rights*, edited by Tanika Sarkar and Uruvashi Butalia. Kali for Women, 1995, pp. 181-215.

### **Evaluation Method**

11. Quiz 1 : 15 Marks
12. Quiz 2 : 15 Marks
13. End Sem : 50 Marks
14. Presentation on specific topics, projects, etc : 10 marks
15. Written tests : 10 marks

**Indian Institute of Space Science and Technology, Thiruvananthapuram.**

**Department of Humanities**

**Name of the Course : Sexuality and Censorship in Malayalam Cinema**

(Core Course, 3credits)

**Course Code** : HL820

**Instructor** : Dr. Gigy J Alex

### **Course Objective:**

The course will look at the history of censoring, banning, and prohibition from an Indian perspective and will analyse how they influence issues of art and culture. It will also look at how these prohibitions hinder the basic rights and liberty of individuals. It is an attempt to look at the disciplining effects of history which are reflected in cultural models.

### **Outcome:**

This course is designed to get a better understanding of how cinema look at the contemporary issues related gender and sexuality. It will also help the students to get a better understanding regarding issues related to censoring.

### **Content**

- Culture and History
- Sex and censoring
- Historical Analysis of Prohibitionism
- Power and Historiography

### **References**

1. Bhowmik, Someswar. *Cinema and Censorship: The Politics of Control in India*. India Orient BlackSwan, 2009.
2. Creed, Barbara. *The Monstrous-Feminine: Film, Feminism, Psychoanalysis*. Routledge, 1993.
3. Foucault, Michael. *The History of Sexuality: An Introduction*. Knopf Doubleday, 2012.
4. Gatwood, L. E. *Devil and the Spouse Goddess: Women Sexuality and Marriage in India*. Riverdale Co., 1986.
5. Ghosh, Shohini. "Deviant Pleasures and Disorderly Women: The Representation of the Female Outlaw in Bandit Queen and Anjaam." *Feminist Terrains in Legal Domains: Interdisciplinary Essays on Women and Law in India*, edited by Ratna Kapoor. Kali for Women, 1996, pp. 150-183.



6. Gotz, Ignacio L. *The Culture of Sexism*. Praeger, 1999.
7. Humes, C. A. "Glorifying the Great Goddess or Great Woman? Hindu Women's Experience in Ritual Recitation of the Devi-Mahatmya." *Women in Goddess Traditions*, edited by Kren King, Fortress, 1997.
8. Sinha, Babli. *Cinema, Transnationalism and Colonial India: Entertaining the Raj*. Routledge, 2013.

### **Evaluation Method**

16. Quiz 1 : 15 Marks
17. Quiz 2 : 15 Marks
18. End Sem : 50 Marks
19. Presentation on specific topics, projects, etc : 10 marks
20. Written tests : 10 marks