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(B.A. Honours in Multi Media and Mass Communication)

B.A(H) MMMC Undergraduate Programme of study with Multi Media and Mass
Communication as a Single Core Discipline
(B.A. Honours in Multi Media and Mass Communication)

SEM-VII

DISCIPLINE SPECIFIC CORE COURSE – DSC – 19 The Documentary

CREDIT DISTRIBUTION, ELIGIBILITY AND PRE-REQUISITES OF THE COURSE

Course title & Code	Credits	Credit distribution of the course			Eligibility criteria	Pre-requisite of the course (if any)
		Lecture	Tutorial	Practical/ Practice		
DSC - 19 The Documentary	4	2	0	2	Class XII	Nil

Syllabus of DSC-19

Course Objectives

1. To acquaint students with the Documentary as a genre.
2. To trace the evolution of the Documentary and technological advancements with reference to works of various filmmakers and films.
3. To apply the knowledge gained to develop a proposal for producing a Documentary.
4. To acquire skills such as script development, pre-production, filming and editing, to produce a documentary.

Course Learning Outcomes

i. Understanding Documentary as a genre and why Documentary is not 'cinema'.
ii. Tracing the evolution of the Documentary and technological advancements.
iii. Utilize knowledge gained to develop a proposal for the production of a Documentary film.
iv. Exposure to iconic Documentaries followed by a discussion.

Unit 1
Documentary: The Genre

- Historical Overview: Lumière Brothers, Robert Flaherty, Technological Advances
- Human Subjects and Historical Events: The Ethical Question
- Modes of Documentary: Bill Nichols

- Approaches: Participant and Observant

Unit 2
Developing a Proposal for Documentary

- Researching the Subject/ Issue
- Primary and Secondary Sources: Library, Archives, Commentaries, Ethnographic, Pictorial, Interviews, Visual etc.
- Stages of Proposal Writing: Film Statement, Approach, Form and Style; Shooting Schedule, Budget, Audience, Distribution and Marketing, Filmmaker's Bio and Profile, Letters of Support

Unit 3
Producing a Documentary

- Documentary Crew and Equipment
- Pre-production: Script Development and Filming
- Post Production: Editing and Graphics
- Sound and Voiceover for the Documentary

Practical:

Production of a Documentary Film

References

Essential Readings

- Baddeley, W. H. (1987). *The technique of documentary film production.* London: Focal Press.
- Barnouw, E. (2005). *Documentary: A history of the non-fiction film.* New York: Oxford University Press.
- Bernard, S. C. (2004). *Documentary storytelling for video and filmmakers.* Amsterdam: Focal Press
- Bernard, S. C. (2016). *Documentary storytelling: Creative nonfiction on screen.* New York: Focal Press.
- Bruzzi, S. (2011). *New documentary: A critical introduction.* London: Routledge.
- Das, T. (2007). *How to write a documentary script.* New Delhi: Public Service Broadcasting Trust.

Additional Resources:

Suggested Readings

- Ellis, J. C., & McLane, B. A. (2011). *A new history of documentary film.* New York: Continuum.
- Mehrotra, R. (2007). *The open frame reader.* New Delhi: Rupa Publications
- Renov, M. (2015). *Theorizing documentary.* London: Routledge.
- Rabiger, M. (2004). *Directing the Documentary.* Germany: Focal Press.

Assessment Method

- Evaluation scheme and mode will be as per the guidelines notified by University of Delhi.

CREDIT DISTRIBUTION, ELIGIBILITY AND PRE-REQUISITES OF THE COURSE

Course title & Code	Credits	Credit distribution of the course			Eligibility criteria	Pre-requisite of the course (if any)
		Lecture	Tutorial	Practical/ Practice		
DSE 5- Exploring Hindi Cinema	4	3	1	0	Class XII	Nil

Syllabus of DSE 5

Course Objectives

1. To provide an overview of Hindi cinema from its inception to the present times, charting the evolution of Hindi cinema from silent films to talkies to recent trends.
2. To familiarise students with the vocabulary and concepts of cinema studies and enable them to apply these in their critical analyses of films.
3. To develop an understanding of films as a medium of sociological insight.
4. Screenings of landmark Hindi films to lead to group discussions.

Course Learning Outcomes

i. Explore the origins of the Hindi Cinema and its evolution.
ii. Understand the relationship between historical moments, societal fault lines and Hindi Cinema.
iii. Explore the Hindi Film Song and dance as a part of the cinematic narrative and as an important Indian popular culture artefact with its roots in the traditional and classical cinema.
iv. To discuss and write a critical review of a film.

Unit 1
Historical Overview

● The Parsi Theatre
● The Silent Era and the Talkie
● Narrating the Nation in Hindi Cinema

- Romance and Social Mores: 'Heroes and Heroines'

Unit 2
Some Significant Turns

- New Wave Cinema and the Formula Film
- The Angry Young Man
- The Indian Diaspora and Bollywood
- The Song and Dance

Unit 3
Some Landmark Films: Screenings and Discussions

- Do Bigha Zamin/ Bandini
- Sahib, Biwi aur Ghulam/ Pyaasa
- Awara/ Shri 420
- Mughal-e-Azam/ Pakeezah
- Deewar/ Zanjeer
- Koi Mil Gaya/ Krish
- Hum Aapke Hain Kaun/ DDLJ/ Maine Pyar Kiya
- Sholay/ Amar Akbar Anthony
- Mother India/ Garam Hawa/ Dharamputra
- Mr. and Mrs. 55
- Jaane Bhi Do Yaaron
- Gangubai Kathiawadi/ Padmavat/ Bajirao Mastani

References

Essential Readings

- Bhaskar, Ira & Allen. (2009). *Islamicate cultures of bombay cinema*. Delhi: Tulika Books.
- Chakravarty, S. (1993). *National identity in Indian popular cinema, 1947-87*. Austin: University of Texas Press.
- Dwyer, R. (2006). *Filming the gods: Religion and indian cinema.* London: Routledge.
- Lal, V. (2011). Deewar: *The footpath, the city and the angry young man.* Delhi: Harper Collins.
- Mazumdar, R. (2007). *Bombay cinema: An archive of the city.* Minneapolis: University of Minneapolis Press.
- Thomas, R. (1996). "Melodrama and the Negotiation of Morality in Mainstream Hindi Film" in Carol A. Breckenridge, ed. *Consuming modernity: Public culture in contemporary India.* Delhi: Oxford University Press.

Additional Resources:

Suggested Readings

- Bhatia, S. (2013). *Amar Akbar Anthony, masala, madness and Manmohan Desai.* Delhi: Harper Collins.
- Cooper, D. (2005). *In black and white: Hollywood and the melodrama of Guru Dutt.* Delhi and Calcutta: Seagull Books, 2005.
- Raghavendra, M.K. (2008). *Seduced by the familiar: Narration and meaning in indian popular cinema.* Delhi: Oxford University Press.
- Rajadhyaksha, A. (2016). *Indian cinema: A very short introduction.* Delhi: Oxford University Press, 2016.
- Singh, Jai A. (2010). *Jaane bhi do yaaro: Seriously funny since 1983*. Delhi: Harper Collins.
- Virdi, J. (2003). *The cinematic imagination: Indian popular films as social history*. Delhi: Permanent Black.
- Wani, A. (2016). *Fantasy of modernity: Romantic love in bombay cinema of the 1950s.* Delhi: Cambridge University Press.
- मिश्र, यतीन्द्र. (2016). *लता : सुर-गाथा.* नईदिल्ली, भारत: वाणीप्रकाशन.
- खरे, विष्णु. (2006). *सिनेमापढ़नेकेतरीके.* नईदिल्ली, भारत: प्रवीणप्रकाशन.
- राग, पंकज. (2006). *धुनोंकीयात्रा.* नईदिल्ली, भारत: राजकमलप्रकाशन.
- पंड्या, मिहिर. (2012). *शहरऔरसिनेमा : वायादिल्ली.* नईदिल्ली, भारत: वाणीप्रकाशन.

E-Resources

- Gadgil, G., & Tiwari, S. (2013). Poetics of "Pyaasa" and Narratives of National Disillusionment. *Proceedings of the Indian History Congress*, 74, 938-944. Retrieved from http://www.jstor.org/stable/44158896
- Mankekar, P. (1999). Brides who travel: Gender, Transnationalism and Nationalism in Hindi Film, Retrieved from http://jan.ucc.nau.edu/~sj6/mankekarDDLJ.pdf
- Sharpe, J., (2005). Gender, Nation, and Globalization in Monsoon Wedding and Dilwale Dulhania Le Jayenge. *Meridian*s, 6(1), 58-81. Retrieved from http://www.jstor.org/stable/40338684
- Uberoi, P., (1998). The diaspora comes home: Disciplining desire in DDLJ, *Contributions to Indian Sociology, SAGE journal,* Retrieved from https://doi.org/10.1177/006996679803200208
- Viswanath, G. (2007). The Multiplex: Crowd, Audience and the Genre Film. *Economic and Political Weekly,* 42(32), 3289-3294. Retrieved from http://www.jstor.org/stable/4419890

Assessment Method

- Evaluation scheme and mode will be as per the guidelines notified by University of Delhi.

CREDIT DISTRIBUTION, ELIGIBILITY AND PRE-REQUISITES OF THE COURSE

Course title & Code	Credits	Credit distribution of the course			Eligibility criteria	Pre-requisite of the course (if any)
		Lecture	Tutorial	Practical/ Practice		
DSE 6 – Film Appreciation	4	3	1	0	Class XII	Nil

Syllabus of DSE 6

Course Objectives

1. To acquaint students with Film theories.
2. To trace the evolution of the cinema waves and technological advancements with reference to works of various filmmakers and films.
3. Developing one's own informed perspective through personal engagement with films using analytical tools and techniques.
4. To be able to critically explore how film is a dynamic, multi-faceted medium, and how a work is created and received from a cultural, ideological and theoretical perspective.

Course Learning Outcomes

i. Exposure to film vocabulary, techniques of filmmaking and styles
ii. To appreciate innovations in cinematography, multilinear narratives and other styles.
iii. To appreciate the role of film as a powerful visual medium in shaping our personal and cultural identity.
iv. Exposure to iconic Films followed by a discussion.

Unit 1
Theories of Film Appreciation

- Genre Film Theory
- Psychoanalytic Film Theory
- Feminist Film Theory

- Auteur Theory

Unit 3
Milestones in World Cinema

- Italian Neorealism
- German Expressionism/ Film Noir
- French New Wave
- Hallyu; Korean Wave

Unit 3
Directorial Styles

- D.W. Griffith
- Alfred Hitchcock
- Charlie Chaplin
- Jean-Luc Godard
- Guru Dutt
- Satyajit ray

Tutorial:

Viewing and Discussions on Movies

- M (Dir: Fritz Lang, Germany, 1931)- German Expressionism
- The Bicycle Thieves (Dir: Vittorio de Sica, Italy, 1948)- Italian Neo-realism
- Cléo from 5 to 7 (Dir: Agnes Varda, France, 1962)- French New Wave
- 8 ½ (Dir: Federico Fellini, Italy, 1963)- Fellini/Surrealism
- The Circle, Jafar Panahi
- Persepolis, Marjane Satrapi and Vincent Parannaud
- Omar, Hany Abu-Hassan, Palestine, 2013
- Waltz with Bashir, Ari Folman
- Moebius (Dir: Kim Ki-duk, 2013) Korean Wave
- His Girl Friday(Dir: Howard Hawks, 1940)
- Rome, Open City (Dir: Roberto Rossellini, 1946)
- Blue Velvet (Dir: David Lynch, 1986)
- The Kid (Dir: Charles Chaplin, 1921)

References

Essential Readings:

- Stam, R. (2017). Film theory: an introduction. John Wiley & Sons.

- Wilson, K. M., & Ruberto, L. E. (2007). *Italian neorealism and global cinema*. Wayne State University Press.
- Andrew, J. D. (1984). Concepts in film theory. Oxford University Press.
- Harman, G. (1977). Semiotics and the cinema: Metz and Wollen. Quarterly Review of Film & Video, 2(1), 15-24.
- Spicer, A. (2018). *Film noir*. Routledge.
- Long, R. C. W., Rigby, I. K., Barron, S., & Roth, N. (Eds.). (1995). *German expressionism: documents from the end of the Wilhelmine Empire to the rise of national socialism*. Univ of California Press.
- Marie, M. (2008). *The French new wave: An artistic school*. John Wiley & Sons.
- Berger, J. (2008). Ways of seeing. Penguin uK.
- Lee, S., & Nornes, A. M. (Eds.). (2015). *Hallyu 2.0: The Korean Wave in the age of social media*. University of Michigan Press.
- Chen, S. (2016). Cultural technology: A framework for marketing cultural exports–analysis of Hallyu (the Korean wave). *International Marketing Review*.
- Clinton, J. A., Briner, S. W., Sherrill, A. M., Ackerman, T., & Magliano, J. P. (2017). The role of cinematic techniques in understanding character affect. *Scientific Study of Literature*, *7*(2), 177-202.
- Rushton, R., & Bettinson, G. (2010). *What Is Film Theory?*. McGraw-Hill Education (UK).
- Lapsley, R., & Westlake, M. (2006). *Film theory: An introduction*. Manchester University Press.

Additional Resources:

Suggested Readings

- Bellour, R. (2000). The analysis of film. Indiana University Press.
- Bolas, T. (2009). Screen education: From film appreciation to media studies. Intellect Books.
- Chandler, D. (1997). An introduction to genre theory.
- Schultz, H. S. (1959). German Expressionism: 1905-1925. *Chicago Review*, *13*(1), 8-24.
- Ostrowska, D. (2008). *Reading the French New Wave: Critics, writers and art cinema in France*. Wallflower Press.
- Wells, P. "Wayward girls and wicked women: the feminine aesthetic", in Paul Wells, P. Understanding Animation (1998)
- Saunders, D. "Waltz with Bashir: conflict and memory", in Documentary (2010)
- Bok-Rae, K. (2015). Past, present and future of Hallyu (Korean Wave). *American International Journal of Contemporary Research*, *5*(5), 154-160.
- Chen, S. (2016). Cultural technology: A framework for marketing cultural exports–analysis of Hallyu (the Korean wave). *International marketing review*.
- Thornham, S. (Ed.). (1999). *Feminist film theory: A reader*. NYU Press.

Assessment Method

- Evaluation scheme and mode will be as per the guidelines notified by University of Delhi.

DISCIPLINE SPECIFIC ELECTIVE COURSE – DSE 7 – Theatre and Communication

CREDIT DISTRIBUTION, ELIGIBILITY AND PRE-REQUISITES OF THE COURSE

Course title & Code	Credits	Credit distribution of the course			Eligibility criteria	Pre-requisite of the course (if any)
		Lecture	Tutorial	Practical/ Practice		
DSE 7 – Theatre and Communication	4	3	1	0	Class XII	Nil

Syllabus of DSE 7

Course Objectives

1. To promote the cultural and sociological understanding of theatre as a medium of communication.
2. To situate theatre as a flourishing medium of socio-political commentary.
3. To cover ground through watershed historical moments of Western and Indian Theatre
4. To impart practical training in different aspects of production and design essential to staging a play.

Course Learning Outcomes

i. Define theatre as a tool of mass communication.
ii. Understand the significance of locales and the audience.
iii. Understand various theatrical tools and techniques as communication strategies.
iv. Utilize the knowledge gained in conceptualising a theatrical production as communication.

Unit 1
Theatre and the Public

- Orality and Performance: Speech, Song, Dance, Visual Effects

- Entertainment and Information: Jatra, Bahrupiya, Nautanki

- Theatre as Subversion: Colonial Rule and the Dramatic Performances Act of 1876

- Theatre as Resistance: Devising and Writing a script

Unit 2
Locales and Spectators

- The Theatre and its Architectonics: Classical Greek, Modern
- The Making of the Stage: Theatre of the Marketplace to the Proscenium stage
- The People's Stage: Commedia dell'Arte
- The Street Corner: Nukkad Natak
- Designing a Set

Unit 3
Theatrical Techniques as Communication

- Brecht's Alienation Effect
- Dario Fo's Act III
- The Mask in Classical Greek Drama
- Bibek in the Jatra of Bengal
- The Chorus
- The Sutradhar
- The Vidushak and Shakespeare's Clown
- Performing a Scene

References

Essential Readings

- Amodio, M. C. (2004). *Writing the oral tradition: Oral poetics and literate culture in medieval England*. Notre Dame: University of Notre Dame Press.
- Bauman, R. (1986). *Story, performance and event: Contextual studies of oral narrative*. New York: Cambridge University Press.
- Brecht, B. (2010). *A short organum for the theatre, Approaches in literary theory: Marxism*. (Ed.) Anand Prakash. New Delhi: Worldview Publications.
- Emigh, J. (1996). *Masked performance: the play of self and other in ritual and theatre*. Philadelphia: University of Pennsylvania Press.
- Graham L. (2006). *A short introduction to the ancient reek theatre*. Revised Edition. Chicago: The University of Chicago Press
- Hansen, K. (1992). *Grounds for play: The nautanki theatre of North India.* Berkeley: University of California Press.
- Leach, R. (2008). *Theatre studies*: *The basics.* London: Routledge.

Additional Resources:

Suggested Readings

- Bloom, H. (ed.). (2004) *Elizabethan drama*. New York: Chelsea House.
- Chaffee, J. & Crick, O. (ed.) (2015). *The Routledge companion to commedia dell' arte*. London: Routledge.
- Dundes, A. (ed.). (1965). *The study of folklore. Englewood Cliffs*, NJ: Prentice Hall.
- McDonald, M., & Walton, J. (ed.). (2007) *The Cambridge companion to reek and roman theatre*. New York: Cambridge University Press.
- Minchin, E. (2011). *Orality, literacy and performance in the ancient world.* Leiden: Brill Academic Publishers.
- Thorne G. (1999). *Stage design: A practical guide*. Ramsbury, Wiltshire: Crowood Press.

Teaching Learning Process

- Blended, interactive classroom teaching
- Use of online resources
- Archival research
- Self-study
- Workshops
- Hands on mentored development of defined skills
- Written assignment/ presentations

Keywords

Spectator, Target Audience, Public Space, Topical Issues, Entertainment, Format Message, Subversion, Subterfuge

CREDIT DISTRIBUTION, ELIGIBILITY AND PRE-REQUISITES OF THE COURSE

GENERIC ELECTIVES (GE-7): Media Moments in History

Course title & Code	Credits	Credit distribution of the course			Eligibility criteria	Pre-requisite of the course
		Lecture	Tutorial	Practical/ Practice		
GE-7Media Moments in History	4	3	1	0	Class XII	Nil

Syllabus of GE – 7

Course Objectives

1. The understanding of how media creates, filters and juxtaposes political reality of historic events is necessary to sharpen the intellectual acumen of students.
2. Enabling the students to understand critique and debate about the historic media moments. It will help them to understand the subtle yet significant relationship between media and gender/caste/rural societal discourses prevalent in the current era.
3. Ability to research on a particular historic media moment, analyse its impact and reach, while debating about the various ways in which it changed the fluid political discourse.

Course Learning Outcomes

i. Understanding the significance of a historic media moment in its political and socio-cultural context.
ii. Critical evaluation of the role played by media in creating, filtering and manufacturing the prevalent political reality.
iii. Analysis of the role played by media in rural/urban divide along with gender and caste based hierarchy that functions within the system.

iv. Understanding the relationship between historical moments, societal hegemonic trends and media impact.

Unit 1 (15 Hours)
Historical Perspectives

- Technology and Mass Media Transmissions
- The Printing Press
- Radio
- Camera: Photograph, Film

Unit 2 (18 Hours)

Defining Moments- India

- Dandi March
- Partition
- 'Tryst with Destiny'
- 83 World Cup
- 26/11 Mumbai Attacks

Unit 3 (15 Hours)

Defining Moments- Global

- Fall of Berlin Wall
- Hiroshima and Nagasaki: The Mushroom Cloud
- The Apollo 11 Lunar Landing
- 9/11 Twin Tower Attacks
- HAM Radio World War II
- Churchill's Speech
- Bombing of Baghdad

References

Essential Readings

- Blumler, J., & Coleman, S. (2015) Democracy and the Media—Revisited, Javnost - *The public*, 22(2): 111-128, Retrieved from DOI: 10.1080/13183222.2015.1041226
- Brummett, B. (1980) Towards a theory of silence as a political strategy. *Quarterly journal of speech* 66(3): 289-303, Retrieved from DOI: https://doi.org/10.1080/00335637509383294

- Entman, R. (2000). *Mediated politics: Communication in the future of democracy*. Cambridge: Cambridge University Press
- Farrell, T.B. (1978) Political conventions as legitimating ritual. *Communication monographs*, 45(4): 293-305, Retrieved from DOI: 10.1080/03637757809375975
- Kraidy, M. (2016). The Naked Blogger of Cairo. Harvard: Harvard University Press

Additional Resources:

Suggested Readings

- Cimino, R., & Smith, C. (2007). Secular Humanism and Atheism beyond Progressive Secularism. *Sociology of religion*, 68(4), 407-424. Retrieved from http://www.jstor.org/stable/20453183
- Frank, A.G., (1977). Emergence of Permanent Emergency in India. *Economic and Political Weekly.* 12(11): 463-475
- Lundby, K. (2017). Public Religion in Mediatized Transformations. In Engelstad F., Larsen H., Rogstad J., Steen-Johnsen K., Polkowska D., Dauber-Griffin A., et al. (Eds.), *Institutional change in the public sphere: Views on the Nordic Model* (pp. 241-263). Berlin/Boston: De Gruyter. Retrieved from http://www.jstor.org/stable/j.ctvbkk05k.15
- Miller, D., Costa, E., Haynes, N., McDonald, T., Nicolescu, R., Sinanan, J. & Wang, X. (2016). What is social media? *In How the World Changed Social Media* (pp. 1-8). London: UCL Press. Retrieved from http://www.jstor.org/stable/j.ctt1g69z35.8

E-Resources
- Deutsches Haus (2017, December 17). *The Politics of Language: A Conversation among Masha Gessen, Siri Hustvedt, and Ulrich Bae.* [Video File]. Retrieved from https://www.youtube.com/watch?v=bnUc5GVOQ4M
- Mitchell, D.S., (2016, November 8). History of Berlin Wall- An Amazing Documentary. [Video File]. Retrieved from https://www.youtube.com/watch?v=myW1Padwxqk
- Pandey, A., (2016, September 24). *Rare Story of Gandhi's Dandi March by an eyewitness.*[Video File].Retrieved from https://www.youtube.com/watch?v=sSo_4_vfzBM
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Assessment Method

- Evaluation scheme and mode will be as per the guidelines notified by University of Delhi

CREDIT DISTRIBUTION, ELIGIBILITY AND PRE-REQUISITES OF THE COURSE

GENERIC ELECTIVES (GE-8): Communication and Disaster Management

Course title & Code	Credits	Credit distribution of the course			Eligibility criteria	Pre-requisite of the course
		Lecture	Tutorial	Practical/ Practice		
GE: 8 Communication and Disaster Management	4	3	1	0	Class XII	Nil

Syllabus of GE – 8

Course Objectives

1. To introduce the knowledge and understanding of the disaster phenomenon, its different contextual aspects and consequences amongst the students of media and communication.
2. To empower the students with the knowledge on various forms of communication required in crisis and emergency situations.
3. To be acquainted with the skills, resources, and other requirements in managing the communication needs of such events.
4. To generate comparative critical understanding on the role of media, and identify the missing gaps at the various levels of disaster management

Course Learning Outcomes

i. Understand the significance of the readiness of media to communicate in disaster situations.
ii. Understand the role of non-conventional modes of communication in emergency.
iii. Knowledge of ICT and available media and communication strategies, to minimise loss and damage in natural and man-made disasters.
iv. Learning from the comparison of disaster management communication in diverse global and local settings.

Unit 1   **(15 Hours)**

Introduction

- Hazard, Risk, Vulnerability and Disaster
- The Politics of Disaster
- The Economy of Disaster
- Disaster Management Cycle

Unit 2   **(18 Hours)**
Technology and Disaster Communication

- Information Communication Technology (ICT): Television, Radio: HAM and Community Radio, Mobile Phone Services and Social Media Tools
- Geo-Informatics Technology: Remote Sensing, GIS and GPS
- Emerging technologies in Emergency management: Artificial Intelligence (AI), the Internet of Things (IoT), and blockchain
- Applications of ICT and GIT: Emergency Communication and Bio-surveillance

Unit 3   **(15 Hours)**
Disaster and Role of Media: Comparison between Developing and Developed Worlds

- Cyclone Hudhud 2014 v/s Hurricane Maria 2017
- The Nepal Earthquake 2015 v/s South Napa Earthquake 2014
- The Kashmir Flood 2014 v/s Germany Flood 2013
- Bhopal Gas Tragedy 1984 v/s Chernobyl 1986

References

Essential Readings

- Edwards, L.E. (1994). The Utilization of Amateur Radio in Disaster Communications. *Working Paper #8*. Natural Hazards Research and Applications Information Center, Institute of Behavioral Science, University of Colorado.
- Gupta, H. K. (2013). *Disaster management*. Hyderabad: Universities Press.
- Hallegatte, S. (2014). What Is a Disaster? An Economic Point of View. *Natural Disasters and Climate Change*. Switzerland: Springer International Publishing.
- Pelling, M., & Dill, K. (2008). Disaster politics: from social control to human security. *Environment, Politics and Development Working Paper Series*. London: Department of Geography, King's College London.
- Tiripelli, G., & Reilly, P. (2017). Lesson1: News Media and Crisis Management. *Modelling of dependencies and cascading effects for emergency management in crisis situations*. University of Sheffield.
- TRAI (2013). *Universal Single Number Based: Integrated Emergency Communication and Response System*. Telecom Regulatory Authority of India.
- UN-APCICT/ESCAP (2011). *ICT for Disaster Risk Management*. Asian and Pacific Training Centre for Information and Communication Technology for Development.

Asian Disaster Preparedness Center.
https://www.preventionweb.net/files/47520_ictfordisasterriskmanagement.pdf

- UNISDR (2018). Economic Losses, Poverty and Disasters 1998-2017. Centre for Research on the Epidemiology of Disasters (CRED).

Additional Resources:

Suggested Readings

- Aleksievich, S., & Gessen, K. (2008). *Voices from chernobyl: The oral history of a nuclear disaster*. Bridgewater, NJ: Distributed by Paw Prints/Baker and Taylor.
- Benson, C., & Clay, E. J. (2004). *Understanding the economic and financial impacts of natural disasters*. Washington, D.C.: World Bank.
- Bhandari, D., Malakar, Y., & Murphy, B. (2010). *Understanding disaster management in practice: With reference to Nepal*. Kathmandu: Practical Action Nepal Office.
- Lindsay, B. R. (2011). *Social media & lisasters: Current Uses, Future Options, and Policy Considerations.* CRS Report for Congress: R41987.
- Chouhan, T. R., &Jaising, I. (2004). *Bhopal, the inside story: Carbide workers speak out on the world's worst industrial disaster*. Mapusa, Goa: Other India Press.
- El-Rabbany, A. (2006). *Introduction to GPS: The Global positioning system*. Boston, MA: Artech House.
- FAO (2015). *The impact of disasters on agriculture and food security*. The Food and Agriculture Organization.
- Gopi, S. (2005). *Global positioning system: Principles and applications*. New Delhi: Tata McGraw-Hill Pub.
- Hapeman, K. (2012). The Effects of Politics on Natural Disasters: Lessons Learned from Bangladesh. *Case-specific briefing paper, humanitarian aid in complex emergencies*. University of Denver.
- Karim, H.A. (ed). (2017). *BIG DATA: Techniques and technologies in geo informatics.* S. L.: CRC PRESS.
- Medvedev, G., & Sakharov, A. (1992). *The truth about Chernobyl*. New York: Basic Books.
- Sylves, R. T. (2015). Disaster policy and politics: Emergency management and homeland security. Washington, DC: CQ Press.

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- Cohen, C. & Werker, E.D. (2008). The Political Economy of ``Natural'' Disasters. *Journal of Conflict Resolution,52*(6), 795-819. https://doi.org/10.1177%2F0022002708322157
- Dave, R.K. (2008).Role of Media in Disaster Management. Retrieved from http://osou.ac.in/eresources/role-of-media-in-disaster-management.pdf

- Friedman, S.M., Gorney, C.M., & Egolf, B.P. (1992). Chernobyl Coverage: How the US Media Treated the Nuclear Industry. *Public understanding of Science. 1*(3), 305-323. https://doi.org/10.1088/0963-6625/1/3/005
- Nair, P. (2010). Role of Media in Disaster Management. *Mass Communicator. 4*(1), 36-40. Retrieved from https://www.academia.edu/8070343/ROLE_OF_MEDIA_IN_DISASTER_MANAGEMENT
- Russell, C. C. (1997). The Role of Amateur Radio in Providing Emergency Electronic Communication for Disaster Management. *Disaster Prevention and Management: An International Journal, 6*(3), 176-185. https://doi.org/10.1108/09653569710172946
- Sharma, S. (2014). Indian Media and the Struggle for Justice in Bhopal. *Social Justice*, *41*(1/2), 135-136.https://www.jstor.org/stable/24361595
- Velev, D., & Zlateva, P. (2012).Use of Social Media in Natural Disaster Management. *International Proceedings of Economics Development and Research*, *39,* 41-45.Retrieved from http://www.ipedr.com/vol39/009-ICITE2012-B00019.pdf
- Werker, E. (2010). Disaster Politics: International Politics and Relief Efforts. *Harvard International Review*. Retrieved from www.hbs.edu/.../Disaster%20Relief_a04dd3a9-3404-4a80-9f00-2374866e350a.pdf
- White, E.T. (2014).The Application of Social Media in Disasters - How can Social Media Support an Effective Disaster Response. *International Institute of Global Resilience Working Paper Series*. Retrieved fromhttp://aboutiigr.org/wp-content/uploads/2014/08/The-Application-of-Social-Media-in-Disasters-Final-Product.pdf

Assessment Method

- Evaluation scheme and mode will be as per the guidelines notified by University of Delhi.

CREDIT DISTRIBUTION, ELIGIBILITY AND PRE-REQUISITES OF THE COURSE

GENERIC ELECTIVES (GE-9): Development Communication

Course title & Code	Credits	Credit distribution of the course			Eligibility criteria	Pre-requisite of the course
		Lecture	Tutorial	Practical/ Practice		
GE:9 Development Communication	4	3	1	0	Class XII	Nil

Course Objectives

1. Understand development communication as a process of qualitative change and quantitative growth of social and economic reality.
2. Describe the participatory process of social change in society.
3. Highlight the role of media and significance of development support communication in raising awareness on issues of national importance.
4. Understand the role of Government and Non-Government agencies in development communication.

Course Learning Outcomes

i. Defining development: Global, National, Regional
ii. Understanding development communication as a specific mode for defined target audience.

Unit 1 (15 Hours)
Understanding Development Communication

- Communication and Social Change
- Global Parameters of Development and India
- Economics of Development
- Traditional Media and Development

Unit 2 (18 Hours)
Development Planning

- Development Support Communication: RTI, Social Audits and Grass-root Activism
- Whistleblowers, NGOs and Other Agencies of Social Change
- Social Media for Development Communication

- Research Methodology in Development Communication

Unit 3 (15 Hours)
Development Journalism

- Programme Design and Management
- Citizen Journalism and Media Optimisation
- Community Radio in South Asia
- Multi-media Campaigns: Print, Radio, TV, Digital media

References

Essential Readings

- Joshi, U. (2001). *Understanding development communication.* New Delhi: Dominant publishers and Distributors.
- Melkote, S. R. (2015). *Communication for development in the third world: theory and practice.* New Delhi: Sage Publications.
- Nair, K. S., & Smith, S. A. (1993). *Perspectives on development communication*. New Delhi: Sage Publications.
- Narula, U. (2007). *Development communication: theory and practice.* New Delhi: Har Anand Publications.
- Sood, R, (1992) *Message design for development communication*. New Delhi: Sage Publications.

Additional Resources:

Suggested Readings

- Gupta, V. S. (2004). *Communication and development.* New Delhi: Concept Publications.
- Dow, B. J. (2001) Ellen, Television, and the Politics of Gay and Lesbian Visibility. *Critical studies in media communication* 18:123-140.
- Jethwaney, J. (2016). *Social sector communication in India: concepts, practices, and case studies*. New Delhi: Sage Publications.
- Pezzullo, P.C. (2003). Resisting "National Breast Cancer Awareness Month": The Rhetoric of Counter publics and their Cultural Performances. *Quarterly journal of speech 89* (4):354-365.
- Sharma, R. (2012). *Breakout nations: In Pursuit of the next economic miracles*. New York: W.W. Norton.

Teaching Learning Process

- Blended, interactive classroom teaching
- Class Presentations
- Screening of Documentaries
- Online resources
- Written assignments
- Case Studies

Keywords

Millennium Development Goals, Development, Internet, Grass-Roots, Community Radio, Campaigns

Assessment Method

- Evaluation scheme and mode will be as per the guidelines notified by University of Delhi.

B.A(H) MMMC Undergraduate Programme of Study with Multi-Media and Mass Communication as a Single Core Discipline
(B.A. Honours in Multi-Media and Mass Communication)

SEM-VIII

DISCIPLINE SPECIFIC CORE COURSE – DSC – 20 Communication for Special Needs

CREDIT DISTRIBUTION, ELIGIBILITY AND PRE-REQUISITES OF THE COURSE

Course title & Code	Credits	Credit distribution of the course			Eligibility criteria	Pre-requisite of the course (if any)
		Lecture	Tutorial	Practical/ Practice		
DSC – 20 Communication for Special Needs	4	2	0	2	Class XII	Nil

Syllabus of DSC-20

Course Objectives

1. To equip and sensitise students with basic skills for interacting with persons having special communication needs.
2. To introduce the notions of accessibility, universal design and disability inclusion.
3. To train students in Braille- a special, tactile script used by persons with visual disabilities across the world and Sign Language- a non-verbal, interactive mode of communication.
4. To enable future journalists and media reportage and research to be inclusive.

Course Learning Outcomes

i. Sensitisation and critical awareness of disability among persons without disability.
ii. Understanding special needs, the concept of disability and importance of access.
iii. Acquire knowledge of techniques and technology for communication among the visually disabled and people with low vision.
iv. Acquire skills of communicating with people, with hearing disability, using sign language.

Unit 1
Defining Special Needs

● Special Needs: Introduction, Definitions, Classification, Scope and Relevance for Communication

- Disability and Access (the concept of accessibility, barrier-free environment, accessible transportation, accessible communication, universal design, social and attitudinal barriers to universal access, and legal vicissitudes in the Indian context)
- The Discourse of Marginalization (Gender, Poverty, Access) in the Indian Scenario

Unit 2
Communication and Media for people with visual, hearing and speech disabilities

- The Origin and Use of Braille Script
- Hands-on braille
- Print-disabled and Screen-reading Software: Magnifying Technologies, Speech-to-text and Text-to-speech
- Mobility without Sight: White Cane, Smart Cane, Guide Dogs, Techniques of Eco-location and Other Technical Advancements, Tactile Tracks
- The Science of Sign Language: Sign, Gesture and the Word; Finger Spelling
- Cross-regional and Cross-Cultural Variations in Sign Language: Debates around Standardization, Indian Scenario
- Hands-on Indian Sign Language

Unit 3
Disability Inclusion in Indian Media

- Approaches to Reporting
- Issues of Participation
- Strategies of Inclusion

Practical:

Developing a Project

References

Essential Readings

- Haller, B.Gerard, G.Katie, E., & Rosemary, C. (2019). *The routledge companion to disability and media.* London*:* Taylor & Francis.
- Ellis, K. (2016). *Disability and social media: Global perspectives.* Routledge as part of the Taylor and Francis Group.
- Jeffress, M. S. (2022). *Disability representation in film, Tv, and print media.* Routledge, Taylor & Francis Group.
- Daniels, M. (2000). *Dancing with words: Signing for hearing children literacy.* London: Greenwood Publishing Group.
- Katie, E., & Goggin, G. (2015). *Disability and the media.* London: Palgrave.

- Lamichane, K. (2015). *Disability, education and employment in developing countries: From charity to investment*. Cambridge: Cambridge University Press.
- Messing, L.S., & Campbell, R. (Eds.). (1999). *Gesture, speech, and sign. New York*: Oxford University Press.

Additional Resources

Suggested Readings

- Greene, L., & Dicker, E. (1990). *Discovering sign language*. Washington D.C.: Gallaudet University Press.
- Messing, L.S., & Campbell, R. (Eds.). (1999). *Gesture, speech, and sign*. New York: Oxford University Press.
- Rogow, S. (1997). *Language, literacy and children with special needs*. Ontario, Canada: Pippin Publishing.
- Swenson, A. M. (1999). *Beginning with braille: A balanced approach to literacy*. New York: American Foundation for the Blind.

E- Resources:

- Kennedy, T., & Menten, T. (2010). *Reading, writing, and thinking about disability issues: Five activities for the classroom*. The English Journal, 100 (2), 61-67. http://www.jstor.org/stable/25790037
- The Centre for Excellence in Universal Design. (n.d.). Retrieved from http://universaldesign.ie/
- International classification of functioning and disability: ICIDH-2. (1999, January 01). Retrieved from https://apps.who.int/iris/handle/10665/63832
- Convention on the Rights of Persons with Disabilities (CRPD) Enable. (n.d.). Retrieved from https://www.un.org/development/desa/disabilities/convention-on-the-rights-of-persons-with-disabilities.html

Assessment Method

- Evaluation scheme and mode will be as per the guidelines notified by University of Delhi.

DISCIPLINE SPECIFIC ELECTIVE COURSE – DSE 8 – Communication for Disaster Management

CREDIT DISTRIBUTION, ELIGIBILITY AND PRE-REQUISITES OF THE COURSE

Course title & Code	Credits	Credit distribution of the course			Eligibility criteria	Pre-requisite of the course (if any)
		Lecture	Tutorial	Practical/ Practice		
DSE 8- Communication and Disaster Management	4	3	1	0	Class XII	Nil

Syllabus of DSE 8

Course Objectives

1. To introduce the knowledge and understanding of the disaster phenomenon, its different contextual aspects and consequences amongst the students of media and communication.
2. To empower the students with the knowledge on various forms of communication required in crisis and emergency situations.
3. To be acquainted with the skills, resources, and other requirements in managing the communication needs of such events.
4. To generate comparative critical understanding on the role of media, and identify the missing gaps at the various levels of disaster management

Course Learning Outcomes

i. Understand the significance of the readiness of media to communicate in disaster situations.
ii. Understand the role of non-conventional modes of communication in emergency.
iii. Knowledge of ICT and available media and communication strategies, to minimise loss and damage in natural and man-made disasters.
iv. Learning from the comparison of disaster management communication in diverse global and local settings.

Unit 1
Introduction

- Hazard, Risk, Vulnerability and Disaster

- The Politics of Disaster
- The Economy of Disaster
- Disaster Management Cycle

Unit 2
Technology and Disaster Communication

- Information Communication Technology (ICT): Television, Radio: HAM and Community Radio, Mobile Phone Services and Social Media Tools
- Geo-Informatics Technology: Remote Sensing, GIS and GPS
- Emerging technologies in Emergency management: Artificial Intelligence (AI), the Internet of Things (IoT), and blockchain
- Applications of ICT and GIT: Emergency Communication and Bio-surveillance

Unit 3
Disaster and Role of Media: Comparison between Developing and Developed Worlds

- Cyclone Hudhud 2014 v/s Hurricane Maria 2017
- The Nepal Earthquake 2015 v/s South Napa Earthquake 2014
- The Kashmir Flood 2014 v/s Germany Flood 2013
- Bhopal Gas Tragedy 1984 v/s Chernobyl 1986

References

Essential Readings

- Edwards, L.E. (1994). The Utilization of Amateur Radio in Disaster Communications. *Working Paper #8.* Natural Hazards Research and Applications Information Center, Institute of Behavioral Science, University of Colorado.
- Gupta, H. K. (2013). *Disaster management*. Hyderabad, India: Universities Press
- Hallegatte, S. (2014). What Is a Disaster? An Economic Point of View. *Natural Disasters and Climate Change*. Switzerland: Springer International Publishing.
- Pelling, M., & Dill, K. (2008). Disaster politics: from social control to human security. *Environment, Politics and Development Working Paper Series*. Department of Geography, King's College London.
- Tiripelli, G., & Reilly, P. (2017). Lesson1: News Media and Crisis Management. *Modelling of dependencies and cascading effects for emergency management in crisis situations*. University of Sheffield.
- TRAI (2013). *Universal Single Number Based: Integrated Emergency Communication and Response System*. Telecom Regulatory Authority of India.
- UN-APCICT/ESCAP (2011). *ICT for Disaster Risk Management*. Asian and Pacific Training Centre for Information and Communication Technology for Development. Asian Disaster Preparedness Center. https://www.preventionweb.net/files/47520_ictfordisasterriskmanagement.pdf

- UNISDR (2018). Economic Losses, Poverty and Disasters 1998-2017. Centre for Research on the Epidemiology of Disasters (CRED).

Additional Resources:

Suggested Readings

- Aleksievich, S., & Gessen, K. (2008). *Voices from chernobyl: The oral history of a nuclear disaster*. Bridgewater, NJ: Distributed by Paw Prints/Baker and Taylor.
- Benson, C., & Clay, E. J. (2004). *Understanding the economic and financial impacts of natural disasters*. Washington, D.C.: World Bank.
- Bhandari, D., Malakar, Y., & Murphy, B. (2010). *Understanding disaster management in practice: With reference to Nepal*. Kathmandu: Practical Action Nepal Office.
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- El-Rabbany, A. (2006). *Introduction to GPS: The Global positioning system*. Boston, MA: Artech House.
- FAO (2015). *The impact of disasters on agriculture and food security*. The Food and Agriculture Organization.
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- Karim, H.A. (ed). (2017). *BIG DATA: Techniques and technologies in geo informatics.* S. L.: CRC PRESS.
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- Sylves, R. T. (2015). Disaster policy and politics: Emergency management and homeland security. Washington, DC: CQ Press.

E-Resources

- Cohen, C. & Werker, E.D. (2008). The Political Economy of ``Natural'' Disasters. *Journal of Conflict Resolution,52*(6), 795-819. https://doi.org/10.1177%2F0022002708322157
- Dave, R.K. (2008).Role of Media in Disaster Management. Retrieved from http://osou.ac.in/eresources/role-of-media-in-disaster-management.pdf
- Friedman, S.M., Gorney, C.M., & Egolf, B.P. (1992). Chernobyl Coverage: How the US Media Treated the Nuclear Industry. *Public understanding of Science. 1*(3), 305-323. https://doi.org/10.1088/0963-6625/1/3/005

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- Russell, C. C. (1997). The Role of Amateur Radio in Providing Emergency Electronic Communication for Disaster Management. *Disaster Prevention and Management: An International Journal, 6*(3), 176-185. https://doi.org/10.1108/09653569710172946
- Sharma, S. (2014). Indian Media and the Struggle for Justice in Bhopal. *Social Justice*, *41*(1/2), 135-136.https://www.jstor.org/stable/24361595
- Velev, D., & Zlateva, P. (2012).Use of Social Media in Natural Disaster Management. *International Proceedings of Economics Development and Research*, *39,* 41-45.Retrieved from http://www.ipedr.com/vol39/009-ICITE2012-B00019.pdf
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Assessment Method

- Evaluation scheme and mode will be as per the guidelines notified by University of Delhi.

CREDIT DISTRIBUTION, ELIGIBILITY AND PRE-REQUISITES OF THE COURSE

Course title & Code	Credits	Credit distribution of the course			Eligibility criteria	Pre-requisite of the course (if any)
		Lecture	Tutorial	Practical/ Practice		
DSE 9- Fashion Communication	4	3	1	0	Class XII	Nil

Syllabus of DSE 9

Course Objectives

1. Describe what is fashion system and how the elements in the system are interconnected – including knowledge of fashion's economic, social and cultural importance.
2. Explain how fashion journalism has been impacted by the advent of the Internet and social media.
3. Demonstrate an understanding of integrated marketing communications where fashion brands are concerned.

Course Learning Outcomes

i. Understanding the relationship of history, culture and fashion.
ii. Understand fashion as a tool of communication.
iii. Understand the organisational structure of the fashion industry.
iv. Utilize the knowledge gained in message designing for fashion journalism.

Unit 1
The Fundamentals of Fashion

- Fashion Terms; System; Cycle; History
- Fashion as a Visual Language; Fashion Culture
- Fashion and Identity; Art and Design
- Fashion Market Levels and International Fashion Centres

Unit 2
Fashion Journalism

- Writing Fashion News and Feature
- Styling and Graphic Design for Fashion
- Fashion Film and Photography
- Fashion Journalism and PR: Blogging and Social Media

Unit 3
Marketing Communications

- Advertising and Public Relations
- Visual Merchandising and Retail Experience Design
- Exhibition and Display Design
- Brand Management of Fashion Industry

Practical:

Developing a Portfolio

References

Essential Readings

- Barnard, M. (2002). *Fashion as communication*. London: Routledge.
- Barnard, M. (2014). *Fashion theory: An introduction.* London: Routledge.
- Hethorn, J., et al. (2015). *Sustainable fashion- what's next?: A conversation exploring issues, practices, and possibilities*. New York: Fairchild Books.
- Kapferer, J., & Bastien, V. (2015). *The luxury strategy: Break the rules of marketing to build luxury brands.* London: Kogan Page.
- Welters, L. (Editor), Lillethun, A. (2011). *The fashion reader,* New York: Bloomsbury.

Additional Resources:

Suggested Readings

- Barnard, M. (2010). *Fashion theory: A reader*. London: Routledge.
- Bendoni, W. K. (2017). *Social media for fashion marketing storytelling in a digital world.* London: Bloomsbury Visual Arts.
- Bradford, J. (2015). *Fashion journalism*. London: Routledge.
- Ogilvy, D. (2007). *Ogilvy on advertising*. London: Prion.
- Ogilvy, D. (2011). *Confessions of an advertising man*. London: Southbank Publishing.
- Ranjan, A., & Ranjan, M. P. (2009*). Handmade in India: Crafts of India*. New York: Abbeville.
- Young, M., & Ogilvy, D. (2018). *Ogilvy on advertising in the digital age*. New York: Bloomsbury.

Assessment Method

- Evaluation scheme and mode will be as per the guidelines notified by University of Delhi.

CREDIT DISTRIBUTION, ELIGIBILITY AND PRE-REQUISITES OF THE COURSE

Course title & Code	Credits	Credit distribution of the course			Eligibility criteria	Pre-requisite of the course (if any)
		Lecture	Tutorial	Practical/ Practice		
DSE 10 – Communication in Public Spaces	4	3	1	0	Class XII	Nil

Syllabus of DSE 10

Course Objectives

1. To understand the Public Spaces and elements of painting, sculpture and architecture in the public domain.
2. To comprehend how these forms impact at various levels – the individual, the societal and in other utilitarian and artistic reasons.
3. To lead the students to analyse the ways in which these forms of the public art works "speak to us".
4. To comprehend the ways in which these artefacts serve as means of communication to be deployed for specific objectives, be they religious, aesthetic or utilitarian ones.

Course Learning Outcomes

i. Understanding the compulsion for public communication.
ii. Understanding the relationship between history and modes, mediums and styles of communication.
iii. Define plastic arts as a medium of communication.
iv. Understand the language of faith & the state across the plastic arts.

Unit 1
Communicating with the Public

- Defining the Plastic Arts as Communication
- Significance of History and periodisation
- Paintings, Sculptures, Architecture
- Public Art and Public Behaviour

Unit 2
The Language of Faith

- Iconography
- Iconoclasm
- Temples/Churches/Mosques/Stupa
- Khajuraho/Sistine Chapel/Jama Masjid/Sanchi Stupa

Unit 3
The March of Empire/ State

- Power and the Semiotics of Scale
- Monuments and Triumphalism
- The Colosseum/ Red Fort/ Taj Mahal/ Jantar Mantar
- War Memorial/ India Gate/ Memorial Statues

References

Essential Readings:

- Baxandall, M. (1988). *"The Period Eye" from Painting and experience in fifteenth century Italy: a primer in the social history of pictorial style*. Oxford: Oxford University Press.
- Cannon, J. (2013). *The secret language of sacred spaces: Decoding churches, temples, mosques, and other places of worship around the world.* London: Duncan Baird.
- Gombrich, E. H. (2018). *The story of art.* London: Phaidon.
- Panofsky, E. (2008). *Meaning in the visual arts.* Chicago: University of Chicago Press.
- Walker, J. A. (2001). *Art in the age of mass media.* London: Pluto Press.

Additional Resources:

Suggested Readings

- Berger J. (1972).*Ways of Seeing.* London: Penguin.
- Besançon, A., & Todd, J. M. (2009). *The forbidden image: An intellectual history of iconoclasm.* Chicago: University of Chicago Press.
- Eck, D. (1998). *"Seeing the Sacred" in Darśan: Seeing the Divine Image in India.* New York: Columbia University Press.
- Huntington, S., Wisner, B. B., & Montgomery, J. (1833). *Memoirs of the late Mrs. Susan Huntington.* Boston: Crocker and Brewster.

- Lavin, I. (1993). *Past-present: Essays on historicism in art from Donatello to Picasso.* California: University of California Press.
- Metcalf, T. R. (1989). *An imperial vision: Indian architecture and Britain's Raj.* London: Faber.
- Moore, A. C. (1977). *Iconography of religions: An introduction.* London: SCM Press.

Assessment Method

- Evaluation scheme and mode will be as per the guidelines notified by University of Delhi.

Media Psychology
(Level 300)

CREDIT DISTRIBUTION, ELIGIBILITY AND PRE-REQUISITES OF THE COURSE

Course title & Code	Credits	Credit distribution of the course			Eligibility criteria	Pre-requisite of the course
		Lecture	Tutorial	Practical/ Practice		
GE:10 Media Psychology	4	3	1	0	Class XII	Nil

Course objectives

1. To acquaint students with the interface of media and psychology.
2. To understand and reflect on the human experience of media in terms of reciprocal effects and influences.
3. To illustrate the role of media, especially social media, as a tool of psychosocial cultural influence.
4. To explicate and critically reflect on the role of technology in creating the human experience of media.

Course Learning outcomes

i. Use psychological concepts, theories and research to make sense of the human experience of media.
ii. Understand how media and new media constructs social reality.
iii. Critically reflect on their experience of being the audience and consumers of media.
iv. Identify how there exists a reciprocal influence between motivations and emotions and consumption and creation of media content

Unit 1 (18 Hours)
Interface of Psychology and Media

- Introduction to Media Psychology: Key Concepts and Theories
- How Fantasy becomes Reality: Understanding Media Influence, Challenges and Opportunities of Living in a Media Saturated World
- Being the audience: Para-social Interaction, Celebrity and Fandom
- Being Critical Consumers of Media: Media Literacy

Unit 2 (15 Hours)

Psychological Effects and Influences of Media

- Media Influences on Prosocial and Antisocial Behaviour
- Body Image, Eating Disorders and Media
- Media and Image Building: Representation of Social Groups in Media (Women, Ethnic Minorities, Disability etc.)
- Social Psychology of Political Coverage

Unit 3   **(15 Hours)**
Human Experience of Media and Role of Technology

- Jean Baudrillard's Perspective on Impact of Media Technology
- Marshall Mc Luhan's Perspective on Impact of Media Technology
- Expressing of Self and Identity on Social Media
- Severe Dependence on Media Technology: Media Addiction

References

Essential Readings

- Dill, K. E. (2009). *How fantasy becomes reality: Seeing through media influence.* New York: Oxford University Press.
- Dill, K. (Ed.). (2013). *Oxford Handbook of Media Psychology.* New York: Oxford University Press.
- Giles, D. (2003). *Media psychology*. New York: Routledge.
- McLuhan, M. (2001). *Understanding media: The extensions of man.* London: Routledge.
- Merrin, W. (2005). *Baudrillard and the media: A critical introduction*. Polity. Cambridge: UK.

Suggested Readings

- Giles, D. (2010). *Psychology of the media.* Macmillan International Higher Education.
- Joinson, A. McKenna, K. Y. A.Postmes, T. & Reips, U.-D. (Eds.). (2007). *The oxford handbook of internet psychology.* Oxford: Oxford University Press.
- Mc Mahon, C. (2019). *The psychology of social media.* New York: Routledge.

E-resources
- Killing us Softly 4 (2010) by Jean Kilbourne
- The Social Dilemma (2020) by Orlowski, Davis Coombe, and Vickie Curtis

Assessment Method
- Evaluation scheme and mode will be as per the guidelines notified by University of Delhi.

GE – 11
Gender and Media

CREDIT DISTRIBUTION, ELIGIBILITY AND PRE-REQUISITES OF THE COURSE

Course title & Code	Credits	Credit distribution of the course			Eligibility criteria	Pre-requisite of the course
		Lecture	Tutorial	Practical/ Practice		
GE:11 Gender and Media	4	3	1	0	Class XII	Nil

Course Objectives

1. Acquainting students with the key concepts and debates within the paradigm of media, gender and patriarchy.
2. Understanding of the intersectional impact of sex, gender, race, class, sexuality, age, ethnicity, ability, and other complex aspects of identities and how they influence social structures and women's empowerment.
3. Understanding of the role and impact of gender on media organisations, occupational segregation, hierarchy and labour.

Course Learning Outcomes

i. Critically exploring debates around gendered-identities and intersectionality on contemporary media and digital culture.
ii. Ability to examine a range of media texts, including film, TV programmes and magazines as well as digital media within the gendered performances.
iii. Ability to analyse the portrayal and normalising of gender roles in popular Hindi Film Clips.

Unit 1 (15 Hours)
Media Organizations and Gender

● Profile of Media Organisations
● Occupational Segregation
● Gender Debate: Hierarchy, Equity, Labour, Visibility, Techno-cultures
● Sexual Harassment and Organisational Grievance Redressal

Unit 2   **(18 Hours)**

Intersectionalities

- Patriarchy, Gender and Sexuality
- Representations of women
- Representations of Masculinities
- Representations of LGBTQ+

Unit 3   **(15 Hours)**

Clips from Popular Hindi Cinema: Some Case Studies

- Dilwale Dulhania Le Jayenge
- Kuch Kuch Hota Hai
- Aligarh
- Chennai Express
- Chandigarh Kare Aashiqui

References

Suggested Readings

- Beechey, V. (1979). On patriarchy. *Feminist Review*, *3*(1), 66-82.
- Byerly, C. M., & Ross, K. (2008). *Women and media: A critical introduction*. Blackwell Publishing: John Wiley & Sons.
- Chakravarti, U. (1993). Conceptualising Brahmanical patriarchy in early India: Gender, caste, class and state. *Economic and Political Weekly*, 579-585.
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- Phillips, M., Mostofian, F., Jetly, R., Puthukudy, N., Madden, K., & Bhandari, M. (2015). Media coverage of violence against women in India: a systematic study of a high profile rape case. *BMC women's health*, *15*(1), 1-10.
- Hamilton, J. B., Knouse, S. B., & Hill, V. (2011). Online activism for a heterogeneous time: The Pink Chaddi Campaign and the social media in India. *Building and strengthening communities and social networks*, *27*(2), 63.
- Ladner, K. L. (2009). Gendering decolonisation, decolonising gender. *Australian indigenous law review*, *13*(1), 62-77.

Additional Resources

Suggested Readings

- Bhandari, I. K. (2018). Commodification of Women body in Indian media. *International journal of research and analytical reviews (IJRAR)*, *5*(3).
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Assessment Method

- Evaluation scheme and mode will be as per the guidelines notified by University of Delhi.

Media Laws and Ethics
GE – 12
<mark>(Level 300)</mark>

CREDIT DISTRIBUTION, ELIGIBILITY AND PRE-REQUISITES OF THE COURSE

Course title & Code	Credits	Credit distribution of the course			Eligibility criteria	Pre-requisite of the course
		Lecture	Tutorial	Practical/ Practice		
GE:12 Media Laws and Ethics	4	3	1	0	Class XII	Nil

Course Objectives

1. To train students to critically analyse legal and ethical issues related to different forms of media with appropriate case-studies.
2. To enhance the student's awareness of the paradigms regarding ethical responsibilities of the mass communications professional.
3. Examine the social, political, economic, legal and ethical dilemmas confronted by contemporary media practitioners in new, digital settings.

Course Learning Outcomes

i. Understanding the key legal and ethical frameworks faced by media practitioners while reporting journalistically.
ii. Learning to understand and resolve ethical and media issues originating in digital technology.
iii. Learning to formulate communication strategies in view of existing media law and ethical codes.

Unit 1   (15 Hours)
Freedom and The Fourth Estate

- Historical Perspective on Mass Media Laws: Colonial Period
- Democracies and Freedom of the Press
- Provision of the Indian Constitution: Article 19
- The Emergency in India: Case Study (The Indian Express, The Statesman, Samachar etc.)

Unit 2   **(15 Hours)**
Media Regulations in India

- Press Council Act 1978
- Intellectual Property Rights
- Central Board of Film Certification
- Advertising Standards Council of India
- Information Technology Act, 2000

Unit 3   **(18Hours)**
Information Technology and Ethics

- The Public and the Private: Definitions, Limitations, Conflation
- Cyber Security, Cyber Warfare and Cyber Citizenship
- Informational Disorder: Computational Propaganda, Trolling, Sock Puppet Networks, Spoofers
- Paid News, Fake News, Deep Fakes, Private Treaties, Post Truth

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Essential Readings

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Additional Resources:

Suggested Readings

- Al-Zaman, M. S. (2021). Social Media Fake News in India. *Asian journal for public opinion research*, *9*(1), 25-47.
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- Sansad TV (2017, March 27) "Media Ethics, Principles in Journalism,"[Video: File] Retrieved from https://www.youtube.com/watch?v=v672qS48GRA
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Assessment Method

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