INDEX
B.A. (Hons) Multimedia & Mass Communication
SEMESTER-III TO SEMESTER-VI

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-III

DISCIPLINE SPECIFIC CORE COURSE – 7: GRAPHIC DESIGN: TECHNOLOGY AND SOFTWARE

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-7 GRAPHIC DESIGN: TECHNOLOGY AND SOFTWARE	4	2	0	2	Class XII	Nil

Syllabus of DSC-7

Course Objectives
1. To train students to produce graphics using software for various visual mediums.
2. To develop skills to use graphics for communication.
3. To understand the function of motion graphics and significance of visualisation techniques in design.
4. To acquire comprehensive skills in designing and creating layouts using visual design software and digital platforms.

Course Learning Outcomes

1. Understanding of designing software for communication.
2. Design and graphics as communication.
3. Acquiring comprehensive skills in designing, creating layouts, photo montage, digital collage etc. using visual design software and digital platforms.
4. Capacity to use acquired skills and knowledge to produce a Photo Montage using Motion Graphics

SYLLABUS OF DSC-7

Unit 1
Software for Graphic Design   (10 Hours)

● Adobe Photoshop
● CorelDRAW
● Adobe After Effects

- Adobe Illustrator

Unit 2   **(12 Hours)**
Visualization

- Motion Graphics
- Skills and Role of a Production Team
- The Digital Platforms and Open Sources
- Audience Identification and Needs

Unit 3
Digital Design   **(10 Hours)**

- Photo Montage
- Assemblage
- Digital Collage and E-Collage
- Designing a Portfolio

Practical:

Production of a Photo Montage using Motion Graphics

References

Essential Readings

- Davis, M. (2012). *Graphic design theory*. London: Thames and Hudson. Ohio
- Joss, M., & Nelson, L. (1977). *Graphic design tricks and techniques*: North Light Books.
- Sarkar, N. N. (2012). *Art and print production*. Canada: Oxford University Press.
- Villamil, J., & Molina, L. (1999). Multimedia: *An introduction. Indianapolis*: Que Education.

Additional Resources:

Suggested Readings

- Rose, G (2016). Visual Methodologies. London: Sage.
- Rose, D. (2015). *Responsive web design with Adobe Photoshop*. Adobe Press.
- Sarkar, N. N. (1998). *Designing print communication*. New Delhi: Sagar Publications.

E-resources
- https://creativemarket.com/blog/10-basic-elements-of-design
- https://www.youtube.com/watch?v=zryY_AjHC-U
- https://www.youtube.com/watch?v=gaoBr7SzF-c

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		
DSC-8 Media Laws and Ethics	4	3	1	0	Class XII	Nil

Syllabus of DSC-8

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

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

Unit 1
Freedom and The Fourth Estate   (15 Hours)
● 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
Media Regulations in India   (15 Hours)
● Press Council Act 1978
● Intellectual Property Rights
● Central Board of Film Certification

- Advertising Standards Council of India
- Information Technology Act, 2000

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

References

Essential Readings

- Assembly, U. G. (1948). Universal declaration of human rights. *UN General Assembly*, *302*(2), 14-25.
- Bhowmik, S. (2013). Film censorship in India. *Routledge handbook of Indian cinemas*. https://doi.org/10.4324/9780203556054. ch14.
- Boyd, B. M. (1972). Film censorship in India: A" reasonable restriction" on freedom of speech and expression. *Journal of the Indian law institute*, *14*(4), 501-561.
- Chowdhury, A. R. (2008). The future of copyright in India. *Journal of intellectual property law & practice*, *3*(2), 102-114.
- Gosain, D. Agarwal, A., Shekhawat, S., Acharya, H. B., & Chakravarty, S. (2017). Mending wall: On the implementation of censorship in India. *International conference on security and privacy in communication systems.* (pp. 418-437). Springer, Cham.
- Jenkins, R., & Goetz, A. M. (1999). Accounts and accountability: theoretical implications of the right-to-information movement in India. *Third world quarterly*, *20*(3), 603-622.
- Lu, S. P. (1999). Corporate codes of conduct and the FTC: Advancing human rights through deceptive advertising law. *Colum. J. Transnat'l L.*, *38*, 603.
- Nickel, J. W. (1987). *Making sense of human rights: Philosophical reflections on the universal declaration of human rights*. Univ of California Press.

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.
- Ashraf, P. (2014). The role of media in good governance: Paid news culture of media and the challenges to Indian democracy. *International research journal of social sciences*, *3*(3), 41-43.
- Farooq, G. (2018). Politics of Fake News: how WhatsApp became a potent propaganda tool in India. *Media Watch*, *9*(1), 106-117.
- Fichman, P. & Rathi, M. (2021). Cross Cultural Analysis of Trolling Behaviors. *Proceedings of the association for information science and technology*, *58*(1), 716-717.

- Gudipaty, N. (2017). Gendered public spaces. Online trolling of women journalists in India. *Comunicazione politica*, *18*(2), 299-310.
- Kshetri, N. (2016). Cybercrime and cybersecurity in India: causes, consequences and implications for the future. *Crime, law and social change*, *66*(3), 313-338.
- Kumari, T. (2020). A study on growth of over the top (OTT) video services in India. *International Journal of latest research in humanities and social science (IJLRHSS)*, *3*(9), 68-73.

E-Resources

- Sansad TV (2017, March 27) "Media Ethics, Principles in Journalism,"[Video: File] Retrieved from https://www.youtube.com/watch?v=v672qS48GRA
- Saxena, A. (2019, June 28) "Media Ethics: Maintaining Ethical Standards in Broadcast Journalism,"[Video: File] Retrieved from https://www.youtube.com/watch?v=eJqFAHDpxfM

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		
DSC-9:Radio Production	4	2	0	2	Class XII	Nil

Syllabus of DSC-9

Course Objectives

1. To familiarise students with Radio as means of communication.
2. To understand the growth and evolution of Radio as a medium of communication.
3. To learn specific skills relating to reporting and anchoring for Radio.
4. To understand the requirements for programming for Radio.
5. To produce a programme for Radio.

Course Learning Outcomes

1. Using knowledge gained in previous courses of the programme me, to specifically report for radio.
2. Understanding radio as a medium and technology.
3. Knowledge of the grammar and aesthetics of radio programming.
4. Familiarity with Radio programme formats.

Unit 1
Introduction to Radio (10 Hours)

- Evolution of Radio in India: Pre and Post-Independence
- Organizational Structure of the Radio Station: State-owned, Privately-owned
- Types of Radio Transmission: AM, FM, Digital Radio, Satellite Radio, Community, HAM, Amateur, FM Radio
- Radio Programme Formats: News, Talk, Feature, Drama, Live Broadcast, documentaries, Podcast

Unit 2 (10 Hours)

The Grammar and Aesthetics of Radio

- Writing for Radio: Idiom of the Spoken Word, Journey of Sound-Analogue and Digital.
- Sound: Properties, Recording Techniques and Microphones
- Use of Voice: Tone, Timbre, Pitch, Range, Intonation, Inflection, Fluency, Modulation
- Role of Anchor as RJ

Unit 3
Production for Radio   **(12 Hours)**

- Pre-production: Idea, Research, Radio Script, Storyboard, Proposal Writing, Budget, Pilot
- Production: Creative use of Sound; Listening, Recording, Using Archived Sounds
- Post-production: Creative use of Sound Editing and Special Effects
- Software for Audio Recording: Logic Pro, Adobe Audition, Audacity

Practical:
Production of a Radio Programme

References

Essential Readings

- Chantler, P., & Stewart, P. (2013). *Basic of radio journalism*. New York: Routledge.
- Shrivastava, K. M. (1990). *Radio and TV journalism.* New Delhi: Sterling Publishers.
- Chatterji, P. C. (1998). *The adventure of Indian broadcasting: A philosopher's autobiography*. New Delhi: Konark Publishers.
- Luthra, H. R. (1986). *Indian broadcasting*. Publications Division Ministry of Information & Broadcasting.
- McLiesh, R. (2005). *Radio production,* New Delhi: Focal Press.
- Saxena, A. (2011). *Radio in new avatar –AM TO FM,* New Delhi: Kanishka Publishers.

Additional Resources:

Suggested Readings

- Aspinall, R. (2010). *Radio programme production: A manual for training*. UNESCO, Paris.
- Awasthi, G.C. (1965). *Broadcasting in India*. Allied Publishers Private Ltd.
- Hausman, C., Messere, F., O'Donnell, L. B., & Benoit, P. (2012). *Modern radio production: production programming & performance*. Cengage Learning.
- Luthra, H. (1987). *Indian broadcasting*. Publications Division, New Delhi.
- Thomson, R. (2010). *Journalists*. Routledge, New York.

Assessment Method

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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 1- Digital Journalism and Social Media	4	2	0	2	Class XII	Nil

Syllabus of DSE 1

Course Objectives

1. To understand the types of online communication and how they have revolutionized the way we interact.
2. To comprehend how digital media & ICT make it possible for anyone to create, modify and share content, using relatively simple tools that are often free or inexpensive.
3. To demonstrate how online media provides a platform for amalgamation of various mediums like text, audio, video, graphics and animation.
4. To enable the use of various writing formats for web.

Course Learning Outcomes

  i. Understand the impact of new media technologies and platforms to change the nature of communication.
 ii. Ability to redefine the private and the public sphere.
iii. Learn to critically evaluate new media technologies to raise ethical concerns.
 iv. Utilize knowledge gained to design and manage a website as a part of practicum.

Unit 1   **(10 Hours)**

Content Creation for Digital Media

● Introduction to Digital Journalism
● Blogging, Microblogging and Live Blogging
● Publishing Articles, White Papers and E-Books
● Producing a Multimedia Story

Unit 2   **(12 Hours)**
Basics of Social Media

● Social Media: Definition, Characteristics and Scope

- Emerging Trends in Social Media Platforms: Facebook, Instagram, Twitter, Pinterest, LinkedIn and others
- Webcasting, Podcasting and Video Conferencing
- Ethical Concerns in Digital Media

Unit 3   **(10 Hours)**
Digital Media Management

- Search Engine Results Pages (SERP)
- Search Engine Optimization (SEO) and Social Media Optimization (SMO)
- Website Audience Measurement (WAM)
- Digital Marketing Tools: MeetEdgar and Biteable

Practical:

Creating and Managing a Website

References

Essential Readings:

- Heggde, G., & Shainesh, G. (Eds.). (2018). *Social media marketing: Emerging concepts and applications*. Singpore: Palgrave Macmillan.
- Lister, M. (2009). *New media: A critical introduction*. London: Routledge.
- Mishra, R.C. (2008). *Cyber crime: Impacts in the new millennium.* New Delhi: Author Press.
- Swartz, A. (2020). *See You on the Internet: Building Your Small Business with Digital Marketing*. Vancouver: Page Two Books.
- Tuten, T. L., & Solomon, M. R. (2017). *Social media marketing*. New Delhi: Sage Publications.

Additional Resources:

Suggested Readings

- Barker, M. S., Barker, D. Bormann, N. F., & Neher, K. (2013). *Social media marketing: A strategic approach.* Mason: Cangage Learning.
- Castells, M. (2005). *The network society: A cross-cultural perspective*. Cheltenham: Edward Elgar.
- Satish, D., & Kaila, R.P. (2006). *Blogs: Emerging communication media*. The ICFAI University Press

Assessment Method

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CREDIT DISTRIBUTION, ELIGIBILITY AND PRE-REQUISITES OF THE COURSE

GENERIC ELECTIVES (GE-3): ADVERTISEMENT AND MEDIA

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

Course Objectives

1. To introduce the students to the concepts and principles of Advertising.
2. To understand the integration of various promotional tools in the present demand of the market.
3. To familiarize students with the concepts of market, audience, product and brand.
4. To familiarize the students with the structure of Advertising Agency.

Course Learning Outcomes

1. Understanding the language and grammar of Advertising.
2. Understanding the process of encoding and decoding in Advertising.
3. Familiarizing with the concepts of targeting, positioning and segmenting.
4. Understanding the models and the structure of an Advertising Agency.

Unit I (15 Hours)
Introduction

- Advertisement as Communication
- Consumer Culture and the Advertisement: A Critical Evaluation
- Models: AIDA, DAGMAR, Maslow's Hierarchy Model
- Marketing Mix

Unit II (18 Hours)
Advertising Strategies

- Types of Media, Segmentation
- Positioning and Targeting
- Media Selection, Planning and Scheduling
- Market Strategy and Branding

Unit III   **(15 Hours)**
        Ad Agency: Structure and Practices

- Process of Planning an Ad Campaign
- Profile of an Advertising Professional
- Structure of an Advertising Agency
- Ethical Issues: Advertising and Regulatory Bodies

References

Essential Readings

- Belch, E. G. (2020). *Advertising and promotion: An integrated marketing communications perspective*, New York: McGraw-Hill Education.
- Goffman, E. (1987). *Gender advertisements*. New York: Harper & Row.
- Halve, A. (2005). *Planning for power advertising: A user's manual for students and practitioner*s, New Delhi: SAGE Publications.
- Jethwaney, J., & Jain, S.(2011). *Advertising management, (2nd edition)*, New Delhi: Oxford University Press.
- Kumar, S. R. & Krishnamurthy, A. (2020). *Advertising, brands and consumer behaviour: The Indian context,* New Delhi: SAGE Publications.
- Marieke, De M. (2011). *Consumer behavior and culture: Consequences for global marketing & advertising*, New Delhi: SAGE Publications.
- McGuigan, J. (2014). Advertising – the magic system (1960/1969). In *Raymond Williams on culture & society: Essential writings* (pp. 57-84). SAGE Publications Ltd, https://dx.doi.org/10.4135/9781473914766.n4
- Melissa, D. (2009). *The fundamentals of branding*, New York: Ava Publications.
- Miles, Y., (2018). *Ogilvy on advertising in the digital age*, New York: Carlton Books.
- Monley, L., & Johnson, C. (2003). *Principles of advertising: A global perspective*, New York: Routledge.

Additional Resources:

Suggested Readings

- Aaker, D.(2018). *Creating signature stories: Strategic messaging that persuades, energizes and inspires*, New Delhi: Penguin Portfolio.
- Dayal, S. (2021). *Right between the ears: how to use brain science to build epic brands*, New Delhi: Penguin Portfolio.
- Dorothy & Cohen, (1988). *Advertising*, London: Scott. Forsmon and Co.
- Naomi , K. (2009). *No logo*, New York: Macmillan.
- Cudson, M. (1993). *Advertising, The uneasy persuasion*, New York: Routledge.
- Steel, J. (2009). *Truth, lies and advertising: The art of account planning*, New York: Wiley.
- Ogilvy, D. (1997). *Ogilvy on advertising*, London: Prion Books.
- Valladares, J. (2005). *The craft of copywriting*, New Delhi: SAGE Publications.

- Vilanilam, J. V., & Verghese, A.K. (2012). *Advertising basics*, New Delhi: SAGE Publications.

Assessment Method

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SEM-IV

DISCIPLINE SPECIFIC CORE COURSE – DSC – 10 PUBLIC SERVICE BROADCASTING

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 - 10 Public Service Broadcasting	4	3	1	0	Class XII	Nil

Syllabus of DSC - 10

Course Objectives
1. To know about the global overview of Public Service Broadcasting.
2. To understand the functioning and role of various government agencies like Prasar Bharati, AIR, Doordarshan, Films Division etc.
3. To know about the latest technology adopted in various Public Service Broadcasting agencies.
4. To have an understanding about the global revenue models of Public Service Broadcasting.

Course Learning Outcomes
1. Understanding the concept of Public Service Broadcasting
2. Critical evaluation of global revenue models in Public Service Broadcasting
3. Understanding of role and functions of Prasar Bharati and other agencies

Unit 1 (15 hours)
Introduction to Public Service Broadcasting
- Global Overview of Public Service Broadcasting
- Model Public Service Broadcasting Law, UNESCO
- Public Service Model in India: An Overview
- Early Public Service Broadcasting in India: Prasar Bharati, All India Radio, Doordarshan, Films Division

Unit 2 (18 hours)
Revenue Models of PSB
- Government Grants Model

- License Fee Model
- Hybrid Model
- Advertising Model

Unit 3   **(15 hours)**
Public Service Broadcasting in the Digital Age
- Radio and the Digital Age
- PSB Television and Webcasting
- Direct to Home Public Service Broadcasting
- Curriculum Broadcasting in the Digital Age: E-pathshalas

References
Essential Readings
- Chatterji, P. C. (1991). *Broadcasting in India.* New Delhi: Sage.
- Ghosal, H. R. (1962). *An outline history of the Indian people.* New Delhi: Publications Division, Ministry of Information and Broadcasting, Govt. of India.
- Saxena, A. (2011). *Radio in new avatar: AM to FM.* New Delhi: Kanishka, Distributors.

Additional Resources:

Suggested Readings
- Fleming, C. (2010). *The radio handbook.* London: Routledge.
- Luthra, H. R. (1986). *Indian broadcasting.* New Delhi: Publications Division, Ministry of Information and Broadcasting, Govt. of India.
- Natarajan, J. (1955). *History of Indian journalism.* New Delhi: Publications Division, Ministry of Information and Broadcasting.

E-resources
- http://osou.ac.in/eresources/Deveopment%20of%20Public%20Srvice%20Bradcasting%20in%20India.pdf
- https://unesdoc.unesco.org/ark:/48223/pf0000141584

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		
DSC-11 Development Communication	4	2	0	2	Class XII	Nil

Syllabus of DSC-11

Course Objectives

1. To understand development and development communication as a process of qualitative change and quantitative growth of social and economic reality.
2. To describe the participatory process of social change in society which intends to bring about both social and national advancement for the majority of people.
3. To highlight the role of media and significance of development support communication in raising awareness on issues of national importance.
4. To understand the role played by various Governmental and Non-Governmental agencies in development communication.
5. To design a multi-media development communication campaign on a social issue.

Course Learning Outcomes

1. Defining development in global and local scenarios.
2. Understanding development communication as a specific mode for defined target audiences.
3. Critical engagement with models and paradigms of development communication.
4. Ability to produce a multi-media campaign on a development issue.

Unit 1 (10 hours)
Social Change and Issues in Development

● Communication and Social Change
● Global Parameters of Development and India
● Regional Initiatives and India: Human Rights, Social Inclusion, Gender, Public Health, Family Welfare and Minorities
● Millennium Development Goals and Sustainable Development Goals

Unit 2
Paradigms of Development Communication (12 hours)

● Linear Models: Rostow's Demographic Transition, Transmission

- Non-Linear Models: World Systems Theory, Marxist Theory, Wood's Triangle
- Dependency Paradigm: Centre-periphery, Development and Under Development
- Alternative Paradigms: Participatory, Think Local-act Global/ Think Global-act Local (community radio and community video)

Unit 3   **(10 hours)**
Development Communication Approaches

- Development Support Communication: RTI, Social Audits, Grass-root Activism, Whistleblowers, NGOs and Other Agencies
- Pre-testing and KAP Gap
- Multi Media Campaigns: Print, Radio, TV and Digital Media
- Citizen Journalism

Practical:

Developing a Multi Media Campaign on a Development Issue

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.
- Nair, K. S., & Smith, S. A. (1993). *Perspectives on development communication*. New Delhi: Sage.
- Narula, U. (2007). *Development communication: theory and practice.* New Delhi: Har Anand Publications.
- Sood, R, (1992) *Message design for development communication*. New Delhi: Sage

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.
- 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.

Assessment Method

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

16

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-12: Television Journalism	4	2	0	2	Class XII	Nil

Syllabus of DSC-12

Course Objectives
1. To familiarize students with the television as a medium of journalism and mass communication.
2. To train them with skills required for news gathering process.
3. To develop understanding of on-screen presentation of content for audio-visual medium.
4. To develop understanding of on-field/ live reporting techniques.

Course Learning Outcomes
1. Understanding television as an audio-visual medium.
2. Extrapolate theories of political economy and ownership patterns acquired in previous courses on journalism, onto television.
3. Knowledge and skills involved in diverse news gathering and reporting.
4. Develop skills in the use of camera as a tool of news gathering and editing techniques.

Unit 1 (10 hours)
Understanding Television as a Journalism Format

- Political Economy of Television, Ownership Patterns, Revenue Models, Hierarchy and Editorial Policies
- Ethical issues in TV Journalism
- The Audio-visual Grammar: Camera, Sound, Light
- Camera movements, Camera positioning– shots, aspect ratio, resolution

Unit 2 (10 hours)
Television News Gathering

- Finding the Story and Sources, Packaging
- News-gathering Techniques: Electronic News Gathering (ENG) and Electronic Field Production (EFP)
- Techniques of Television Interview, Vox Pop, Piece to Camera
- Formats: TV News, Debates, Discussions, Talk Shows

Unit 3   **(12 hours)**
Presenting on the Screen

- Reporting from the Field
- Presenting a TV Report
- Skill Sets for Anchors
- Audience Segmentation: Prime Time Slots, TRPs, Research and Surveys

Practical:

Production of a News Package

References

Essential Readings

- Belavadi, V. (2013). *Video production.* New Delhi: Oxford University Press.
- Boyd, A., et al. (2008). *Broadcast journalism: Techniques of radio and TV news.* Oxford: Focal Press.
- Papper, R. A. (2017). *Broadcast news and writing stylebook.* London: Routledge.
- Shrivastava, K. M. (1990). *Radio and TV journalism.* New Delhi: Sterling Publishers.
- Zettl, H. (2005). *Television production handbook.* Massachusetts: Cengage Learning.

Additional Resources:

Suggested Readings

- Anderson, C. (2016). *TED Talks: The Official TED Guide to Public Speaking.* Iowa: Mariner Books.
- Papper, R. A. (2013). *Broadcast news and writing stylebook.* New Jearsey: Pearson Education.
- White, T. (2002). *Broadcast news writing, reporting and producing.* Boston: Focal Press. Yorke, I. (2017). *Television news.* London: Routledge.

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

DISCIPLINE SPECIFIC ELECTIVE COURSE – DSE-2: MASS MEDIA AND REGIONAL DEVELOPMENTS IN INDIA

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 2- Mass Media and Regional Developments in India	4	3	1	0	Class XII	Nil

Syllabus of DSE 2

Course Objectives
1. To familiarise the student with the nature and growth of mass media in the context of regional developments of society and language in India.
2. To familiarise the student with freedom movement and growth of vernacular press.
3. To create awareness about the historical perspectives of mass media and their respective growth within the framework of technological developments in the media industry.
4. Analysis of the impact of digital media on regional-specific developments as well as demographic consumption patterns.

Course Learning Outcomes
1. Understanding the political, socio-economic and technological development of mass media within regional development of the country.
2. Understanding of the impact of language-based mass media's growth and development.
3. Understanding the relationship between area-studies and languages in the context of media's development.

Unit 1
Historical Perspectives (15 hours)
- The National Movement and The Rise of Print Media
- The Role of Radio
- Regional Cinema
- Television: Early Years

Unit 2 (18 hours)
Expanding Horizons
- Overview of the Media Industry: North, South, East, West
- Print: Bhartendu, Ganesh Shankar Vidyarthi, Agyeya, Nav Bharat Times, Jansatta

- Radio: Aakashvani and BBC
- Television: Aaj Tak, Zee TV
- Digital Media: Hindi Blogging, Hindi Websites and YouTube Channels

Unit 3   **(15 hours)**
Area Studies
- Bangla
- Marathi
- Malayalam
- Punjabi

References

Essential Readings

- Apte, M. L. (1976). *Multilingualism in India and its socio-political implications: an overview.* Language and Politics, 141-164.
- Malik, K. K. (2022). *Media education and regional language journalism in India.* Media Asia, 49(2), 170-175.
- Neyazi, T. A. (2010). Cultural imperialism or vernacular modernity? Hindi newspapers in a globalizing India. *Media, Culture & Society*, 32(6), 907-924.
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- Sridhar, K. K. (1996). Language in education: Minorities and multilingualism in India. *International review of education*, 42(4), 327-347.

Additional Resources:

Suggested Readings

- Bonea, A. (2022). *Print journalism in India: Historical perspectives and contemporary developments. An Introductory Note.*
- Mishra, V. M. (1971). *The Hindi press in India: an interpretative history.* Gazette (Leiden, Netherlands), 17(4), 243-250.
- Neyazi, T. A. (2011). Politics after vernacularisation: Hindi media and Indian democracy. *Economic and political weekly*, 75-82.
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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-4): REPORTING AND ANCHORING

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

Course Objectives

1. To familiarise students with skills for on-field reporting and anchoring.
2. To understand the concepts of audience segmentation and research.
3. To familiarise students with elements of reporting and its techniques.
4. To introduce elements and techniques of anchoring.

Course Learning Outcomes

1. Knowledge and skills involved in anchoring and on-field reporting.
2. Developing presentation skills for broadcast media.
3. Learning voice modulation techniques for media.

Unit I (15 hours)
Introduction to Reporting and Anchoring
- Being a Reporter
- Being an Anchor
- Audience Segmentation and Research
- Ethics, Values and Responsibilities

Unit II (18 hours)
Types and Techniques of Reporting
- Techniques of Newsgathering
- News Reporting: Legal, Culture, Politics, Sports, Education, Entertainment
- Reporting from the Field: Vox Pop, Piece to Camera
- Television Interview

Unit III   **(15 hours)**
Elements of Anchoring

- Facing the Camera: Voice, Gesture, Dress Code
- News and Talk Show; Host and Moderator
- Voice and the Microphone: Breathing, Articulation, Pitch, tone, intonation, inflection, fluency
- Discreet Anchoring, Legal pitfalls

Practical:

Production of an Anchoring Piece

References

Essential Readings

- White, T. (2012). *Broadcast news writing, reporting, and producing*. New York: Routledge.
- Reardon, N., Flynn, T. (2014). *On camera: How to report, anchor & interview*. New York & London: Taylor & Francis.
- Stephens, K., & Sidlow, F. M. (2022). *Broadcast news in the digital Age: A guide to reporting, producing and anchoring online and on TV*. New York and London: Taylor & Francis.
- Yorke, I. (2017). *Television news*. London: Routledge.

Additional Resources:

Suggested Readings

- Hinz, E. R. (2001). *The complete book of anchoring and mooring*. Maryland: Cornell Maritime Press.
- Schultz, B. (2005). *Broadcast news producing*. New Delhi: SAGE Publications.
- Yorke, I., Alexander, R. (2013). *Television news*. London and New York: Taylor & Francis.
- Zettl, H., (2006). *Television production handbook* (pp. 74-75). Boston: Thomas Wadsworth.

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-V

DISCIPLINE SPECIFIC CORE COURSE – DSC – 13 MEDIA PSYCHOLOGY

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 - 13 Media Psychology	4	3	1	0	Class XII	Nil

Syllabus of DSC - 13

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

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

Unit 1   **(15 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   **(18 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

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.

Additional Resources:

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.

DISCIPLINE SPECIFIC CORE COURSE – DSC 14- ADVERTISING AND BRAND 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		
DSC-14 Advertising and Brand Management	4	2	0	2	Class XII	Nil

Syllabus of DSC-14

Course Objectives
1. To introduce the students to the concepts and principles of Advertising and Brand Management.
2. To understand the integration of various promotional tools in the present demand of the market.
3. To familiarize student with the concepts of market, audience, product and brand.
4. To enable to design seamless brand communication across various mass media platforms.

Course Learning Outcomes

1. Learning to define Advertising and Brand Communication and its components.
2. Understand the advertisement as a mode of communication.
3. Capacity to create an advertisement.
4. Capacity to plan and design an Advertising campaign.

Unit 1   (10 hours)
What is Brand Management?

- Brand Identity and Brand Equity
- Brand Elements and Positioning
- Building Brands Over Time
- Brand and the Digital World

Unit 2   (10 hours)
The Advertisement

- Role of Advertising in Brand Management
- The Advertising Agency: Structure and Role

- The Marketing Mix
- Theories and Models: AIDA Model, DAGMAR Model, Maslow's Hierarchy of Needs

Unit 3   **(12 hours)**
Strategic Planning

- The Process of Planning an Ad Campaign
- Consumer Behaviour
- Components of an Ad
- Market: Consumer Segmentation, SWOT Analysis and Positioning

Practical:

Creating an Advertising Campaign

References

Essential Readings

- Aaker, D. (2015). *Aaker on branding: 20 Principles That Drive Success*, New Delhi: SAGE publications.
- Belch, E. G. (2020). *Advertising and promotion: An integrated marketing communications perspective*, New York: McGraw-Hill Education.
- Bhatia, K.T. (2007). *Advertising and marketing in rural India,* New Delhi: Macmillan India Ltd.
- Clifton, R., & Simmons, J. (2011). *Brands and branding*, London: Profile Books Ltd.
- Goffman, E. (1987). *Gender advertisements*. New York: Harper & Row.
- Haig, M. (2008). *Brand failures*, New York: Kogan Page.
- Halve, A. (2005). *Planning for power advertising: A user's manual for students and practitioner*s, New Delhi: SAGE Publications.
- Halve, A. (2012). *Darwin's brands, adapting for success*, New Delhi: SAGE Publications.
- Isaac, C. Jacob K. Lane K. Vanitha, S. & Parameswaran, M. G. A. (2020). S*trategic brand management*, New Delhi: Pearson Education.
- Jethwaney, J., & Jain, S.(2011). *Advertising management, (2nd edition)*, New Delhi: Oxford University Press.
- Kapferer, J. N. (2009). *Strategic brand management- creating & sustaining brand equity*, New York: Kogan Page.
- Kumar, S. R. & Krishnamurthy, A. (2020). *Advertising, brands and consumer behaviour: The Indian context,* New Delhi: SAGE Publications.
- Lepla, & Joseph, F. (2002). *Integrated branding*, New York: Kogan Page.
- Loken, B., et.al. (2010). *Brands and brand management, contemporary research perspectives*, London: Psychology Press.
- Marieke, De M. (2011). *Consumer behavior and culture: Consequences for global marketing & advertising*, New Delhi: SAGE Publications.

- McGuigan, J. (2014). Advertising – the magic system (1960/1969). In *Raymond Williams on culture & society: Essential writings* (pp. 57-84). New Delhi: SAGE Publications Ltd, https://dx.doi.org/10.4135/9781473914766.n4
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- Miles, Y., (2018). *Ogilvy on advertising in the digital age*, New York: Carlton Books.
- Monley, L., & Johnson, C. (2003). *Principles of advertising: A global perspective*, New York: Routledge.

Additional Resources:

Suggested Readings

- Aaker, D.(2018). *Creating signature stories: Strategic messaging that persuades, energizes and inspires*, New Delhi: Penguin Portfolio.
- Dayal, S. (2021). *Right between the ears: how to use brain science to build epic brands*, New Delhi: Penguin Portfolio.
- Dorothy & Cohen, (1988). *Advertising*, London: Scott. Forsmon and Co.
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- Kevin, L. K. (2008). *Strategic brand management, (3rd edition)*, New York: Prentice Hall Financial Times.
- Kumar, N. (2009). *India's global powerhouses*, Harvard: Harvard Business Press.
- Martin, B. (2020). *Strategic brand management*, London: ED-Tech Press UK.
- Martin, L. (2005). *Brand sense*, New York: Kogan Page.
- Klein, N. (2009). *No logo: No space*, no choice, no jobs. Knopf Canada and Picador
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- Steel, J. (2009). *Truth, lies and advertising: The art of account planning*, Michigan: Wiley.
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- Valladares, J. (2005). *The craft of copywriting*, New Delhi: SAGE publications.
- Van, S.G. (2004). *Global brand strategy*. New York: Kogan Page.
- Vilanilam, J. V., & Verghese, A.K. (2012). *Advertising basics*, New Delhi: SAGE publications.

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		
DSC-15: Videography and Editing	4	1	0	3	Class XII	Nil

Syllabus of DSC-15

Course Objectives

1. To train students with hands-on skills using a video camera.
2. To help student understand different techniques of on-field production.
3. To familiarize student with techniques of video editing.
4. To give hands on training for lighting and other production equipment.
5. To help develop a visual narrative for video production.

Course Learning Outcomes

1. Familiarity with the elements of a video camera and techniques of their usage.
2. Hands-on training with production equipment.
3. Skill acquisition of lighting and editing for video production.
4. Production of a Video Clip.

Unit 1   **(20 Hours)**
Video Camera

● Video Camera, Working, Types and Operating Techniques
● Types of Lenses, Focus and Resolution
● Cinematography: Camera Perspective, Angle, Composition, Continuity, Cutting and Close-Up, Shots and Movements
● Ethical Issues and Privacy Concerns

Unit 2   **(24 Hours)**
Production Techniques and Lighting

● Video Recording Formats: Analog and Digital, Broadcast Standards
● Single Camera Production: Filming Techniques, Dubbing
● Fundamental Lighting Concepts, Types of Lights

- Lighting Procedures, Lighting Objectives

Unit 3   **(20 Hours)**
Post Production

- Video Editing: Concept and Process
- Types of Video Editing: Linear, Non-Linear and Online, Offline
- Techniques of Video Editing: Continuity and Montage, Kuleshov Experiment,
- Use of Graphics, Filters and Effects

Practical:

Production of a Video Clip

References

Essential Readings

- Belavadi, V. (2013). *Video production.* New Delhi: Oxford University Press.
- Jackman, J. (2017). *Lighting for digital video and television.* Oxford: CRC Press.
- Millerson, G., & Millerson, G. (1999). *Television production.* Oxford: Focal Press,13 edition.
- Zettl, H. (2015). *Television production handbook.* Stamford: Wadsworth Cengage Learning.
- Landau, D. (2014). *Lighting for cinematography: A practical guide to the art and craft of lighting for the moving image.* United Kingdom: Bloomsbury Academic.
- Millerson, G. (2016). *Effective TV production.* United Kingdom: Taylor & Francis Group.

Additional Resources:
Suggested Readings
- Donald, R., et al. (2000). *Fundamentals of television production.* New Jersey: Wiley— Blackwell.
- Gupta, R. G. (2010). *Audio and video systems: Principles, maintenance & troubleshooting.* New Delhi: Tata McGraw-Hill.
- Mercado, G. (2022). *The filmmaker's eye: Learning (and Breaking) the Rules of Cinematic Composition.* United Kingdom: Routledge.
- Hall, B. (2015). *Understanding cinematography.* United Kingdom: Crowood Press

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- Videomaker (2019). Video courses and educational articles retrieved from http://www.videomaker.com
- Mediacollege (2019). Video, camera and tutorials. Retrieved from www.mediacollege.com/video/camera/tutorials

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 3- Gender and Media	4	3	1	0	Class XII	Nil

Syllabus of DSE 3

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

Unit 1 (15 Hours)
Media Organisations and Gender

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

Unit 2 (15 Hours)
Intersectionalities

● Patriarchy, Gender and Sexuality
● Representations of women

- Representations of Masculinities
- Representations of LGBTQ+

Unit 3   **(18 Hours)**
Clips from Hindi Cinema: Some Case Studies

- Mother India/ Aurat/ Bandini
- English Vinglish
- Queen
- Nil Battey Sannata
- Dangal
- Chandigarh Kare Ashiqui
- Darlings

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.
- Malhotra, A., Vanneman, R., & Kishor, S. (1995). Fertility, dimensions of patriarchy, and development in India. *Population and development review*, 281-305.
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- 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).
- Dasgupta, S., Sinha, D., & Chakravarti, S. (2011). *Media, gender, and popular culture in India: Tracking change and continuity*. SAGE Publishing India.
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- Gupta, B. (2021). An Analysis of the socio-legal framework around objectification of women in India. *Journal of humanities and social sciences studies*, *3*(1), 07-23.
- Griffin, M., Viswanath, K., & Schwartz, D. (1994). Gender advertising in the US and India: Exporting cultural stereotypes. *Media, culture & society*, *16*(3), 487-507.

- Gupta, V. K., Turban, D. B., & Pareek, A. (2013). Differences between men and women in opportunity evaluation as a function of gender stereotypes and stereotype activation. *Entrepreneurship theory and practice*, *37*(4), 771-788.
- Kathpalia, S. S. (2019). Redefining gender stereotypes in Indian English TV advertising. *World englishes*, *38*(3), 486-499.
- Fatehkia, M., Kashyap, R., & Weber, I. (2018). Using Facebook ad data to track the global digital gender gap. *World development*, *107*, 189-209.
- Kuroda, R., Lopez, M., Sasaki, J., & Settecase, M. (2019). The digital gender gap. *Policy brief prepared for W20 Japan, EY-GSMA*.
- Sambaraju, R. (2020). "I would have taken this to my grave, like most women": Reporting sexual harassment during the# MeToo movement in India. *Journal of social issues*, *76*(3), 603-631.
- Pegu, S. (2019). MeToo in India: building revolutions from solidarities. *Decision*, *46*(2), 151-168.

E-Resources

- Thomas, J (2018, May 8). "Women in Media: Power and Struggle,"Newslaundry, [Online: Web] URL:https://www.newslaundry.com/2018/05/04/women-media-gender-bias-power-indian-newsrooms-male-editors
- Yale Courses (2009, September 9) ."The Classical Feminist Tradition,"[Video File]. Retrieved from https://www.youtube.com/watch?v=wxZDA3M2lOM

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-5): THEATRE AND COMMUNICATION

Course title & Code	Credits	Credit distribution of the course			Eligibility criteria	Pre-requisite of the course
		Lecture	Tutorial	Practical/ Practice		
GE:5 Theatre and Communication	4	3	0	1	Class XII	Nil

Syllabus of GE-5

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

1. Define theatre as a tool of mass communication.
2. Understand the significance of locales and the audience.
3. Understand various theatrical tools and techniques as communication strategies.
4. Utilize the knowledge gained in conceptualising a theatrical production as communication.

Unit 1 (15 hours)
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 (15 hours)
Locales and Spectators

- The Theatre and its Architectonics: Classical Greek and Indian, 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 (18 hours)
Theatrical Techniques as Communication

- Bharatmuni's Natyashastra
- 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.
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- 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.

Assessment Method

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

SEM-VI

DISCIPLINE SPECIFIC CORE COURSE – DSC – 16 GLOBAL POLITICS 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 (if any)
		Lecture	Tutorial	Practical/ Practice		
DSC - 16 Global Politics and Media	4	3	1	0	Class XII	Nil

Syllabus of DSC - 16

Course Objectives
1. To acquaint students with key trends and issues located at the intersection of global politics and media.
2. To offer insights into key contemporary global issues and how they are entangled with the discourse of media.
3. To enable critical insights into the interplay of globalisation and media through broader theoretical frameworks.

Course Learning Outcomes
1. Critically engage with various socio-economic and political global media issues.
2. Explain the changing trends in global information flow and concept of network society.
3. Describe the global communication system during and post-world wars, terrorism events, conflict reporting and manufacturing consent.
4. Utilize knowledge gained to analyse major global media conglomerates and trends during migration, censorship and technology growth.
5. Understand media technology in the context of case studies of global crisis and events.

Unit 1
Media, Politics, and Globalisation   (15 hours)

- Relationship between Politics and Media
- Media and the Global Market: Media Conglomerates, Monopolies and Oligopolies
- Network Society: Information Society, Network Service Economy, Movement of Intangibles

- Media Imperialism, Globalisation and the Culture Industry: Discovery, History, Epic and other OTT platforms

Unit 2 (18 hours)
Global Crises and the Media- Case Studies

- World War II
- The Gulf Wars: CNN Factor, Embedded Journalism
- Terrorism and Media: 9/11, 26/11
- Big Data Mining and Deployment in Electoral Process: Cambridge Analytica

Unit 3 (15 hours)
Indian and Global Media Initiatives

- ABP (Anandabazaar Patrika), Al-Jazeera
- Panama and Pandora Papers
- Peace Journalism
- Hacktivism, Wikileaks

References

Essential Readings

- Daya K. T., & Des F. (2003). *'Introduction' in Daya Kishan Thussu and des freedman, war and the media: Reporting conflict 24/7*, New Delhi: Sage
- Francesca, O. (2015). Dil Maange More: Cultural Contexts of Hinglish in Contemporary India, *African studies*, 74(2):199-220.
- Kak, A.U. (2018). 'Cambridge Analytica and the Political Economy of Persuasion', *Economic and political weekly*, 53(21): 23-36
- Keinonen, H. (2016). Television Formats as Cultural Negotiations: Studying Format Appropriation Through A Synthesizing Approach. *Journal of European television history & culture,* 5(9):6-15
- Lukes, S. (1974) *Power: A Radial View*, London: Macmillan.
- Manfred, S. (2003) *Globalisation: A very short introduction*, Oxford: Oxford University Press
- Street, J. (2010*). Power and mass media: Mass media, politics and democrac*y. London: Macmillan.

Additional Resources:

Suggested Readings

- Coyer, K. (2007). *The alternative media handbook,* London: Routledge.

- Engstrom, E. (2008). Unravelling the Knot: Political Economy and Cultural Hegemony in Wedding Media. *Journal of communication inquiry* 32(1):60-82.
- Kumar, S. (2016). Concentration of Media Ownership and the Imagination of Free Speech. *Economic and political weekly*. 51(1): 17- 23.
- Matusitz, J. (2014). The Disneyfication of the World: A Globalisation Perspective. *Journal of organisational transformation and social change.* 11(2):91-107.
- Thakurta, P. G. (2013). Curbing Media Monopolies, *Economic and political weekly*. 48(16):20-34
- Thakurta, P. G., & Chaturvedi, S. (2012). Corporatisation of the Media, *Economic and political weekly*. 47(7):34-56
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E-Resources

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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		
DSC-17 Public Relations and Corporate Communication	4	2	0	2	Class XII	Nil

Syllabus of DSC-17

Course Objectives

1. To understand the concepts of public relations and corporate communication.
2. To take the students through the role and scope of PR in management.
3. To acquaint student with the concepts of public opinion and persuasion.
4. To look at the elements of corporate communication and its role in marketing communication.

Course Learning Outcomes

i. Learning to define public relations and its components.
ii. Understand the difference between public relations and corporate communication.
iii. Capacity to create an PR and corporation communication strategies.
iv. Capacity to plan and design a campaign.

Unit 1 (12 hours)
Understanding Public Relations
● Define Public Relations: Definitions and Functions
● The PR Process: Research, Strategy, Measurement, Evaluation and Impact
● Defining Publics and Stakeholders
● Laws and Ethics in PR

Unit 2 (10 hours)
PR Practice and Process
● Public Opinion and Persuasion as a PR Skill
● PR as a Source of News, Media Tracking
● Public Affairs, PR in Social Sector

- Modes of Public Relations

Unit 3   **(10 hours)**
Corporate Communication
- Corporate Communication: Definition and Function
- Crisis Communication
- Corporate Reputation Management and Corporate Identity
- Corporate Social Responsibility and Sustainable Development

Practical:
Developing a Public Relations/ Crisis Communication Campaign.

References

Essential Readings

- Argenti, P. A. (2013). *Corporate communication*. Spain: McGraw-Hill Higher Education.
- Coleman, A. (2020). *Crisis communication strategies: How to prepare in advance, respond effectively and recover in full*. New York: Kogan Page.
- Gregory, A. (2008). *Public relations in practice*, (2nd edition), New York: Kogan Page
- Jethwaney, J. (2018). *Corporate communication: Principles and practice*. New Delhi: SAGE.
- Jethwaney, J. (2016). *Social sector communication in India: concepts, practices, and case studies*. New Delhi: Sage.
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- Parsons, P. J. (2005). *Ethics in public relations*: *A guide to best practice*, New York: Kogan Page.
- Smith, D. R. (2012). *Becoming a public relations writer*, (4th edition), London: Routledge.
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Additional Resources:

Suggested Readings

- Black, S., & Sharpe, M. L. (1999). *Practical public relations*. Universal Book Stall, New Delhi.
- Cutlip, S. M. (1962). *Effective public relations*. New Delhi: Pearson Education.
- Danny, M., & Desanto, B. (2011). *Public relations: A managerial perspective*, SAGE.

- Henry, R. A. (2000). *Marketing public relations: The hows that make it work*. Iowa State Press.
- Henslowe, P. (2003). *Public relations: A practical guide to the basics*. Kogan Page Publishers.
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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		
DSC-18: Studio Production	4	0	0	4	Class XII	Nil

Syllabus of DSC-18

Course Objectives
1. To familiarize students with the studio equipment usage essential for the Multi-media production.
2. To train students with hands-on skills for creating multi camera-based program.
3. To train students with techniques of online editing, studio lighting and PCR operations.
4. To develop skills that can equip them with knowledge and skills involved in diverse TV programme formats.
5. To acquaint them to the script writing and proposal development for diverse formats of Television production.

Course Learning Outcomes
i. Understanding television production concepts for multiple formats.
ii. Knowledge and skills involved in diverse TV programme formats.
iii. Skill acquisition of studio equipment use and lighting techniques.
iv. Developing skills in the use of multi-camera and online-editing for studio/ TV program production.
v. Production of a studio-based program.

Unit 1
Introducing the Studio Space (15 Hours)
- The Studio and the PCR
- Studio Production Crew: Roles and Responsibilities
- Equipment: Vision Mixer, Audio Console, Talk Back and Teleprompter
- Lighting: Objectives and Techniques

Unit 2
Multi Camera Studio Production (18 Hours)

- Pre-Production: Preparing a Program Brief/Proposal, Research and Scriptwriting
- Treatment, Floor Plan, Set Design, Make-up, Costumes and Budget
- Multi-camera Live Production and Filming Techniques: Video Signal Flow

- Use of Microphone and Audio Recording

Unit 3
Online Editing and Post Production   **(15 Hours)**

- Video Transitions and Effects
- Basic Animation, Colour Correction and Use of Special effects
- Use of Graphics in Live Video
- Final Cut Pro, Adobe Premiere Pro, Da Vinci Resolve, Video Editing using apps and in-camera Editing

Practical:

Producing a Studio Program

References Essential Readings

- Zettl, H. (2005). *Television production handbook,* Cengage Learning
- Belavadi, V. (2013). *Video production.* New Delhi: Oxford University Press.
- Goold, A. (2021). *The video editing handbook: For beginners.* (n.p.): John Goold.
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- Browne, S. E. (1997). *Video editing: a postproduction primer.* Boston: Focal Press.
- Gross, L. S., & Ward, L. W. (2000). *Electronic moviemaking.* Australia: Wadsworth.
- James, D. (2009). *Crafting digital media: Audacity, Blender, Drupal, GIMP, Scribus, and other open-source tools.* New York: A press.
- Millerson, G., & Millerson, G. (1999). *Television production.* Oxford: Focal Press,13 edition.
- Wurtzel, A., & Rosenbaum, J. (1995). *Television production.* New York: McGraw- Hill.
- Owens, J. (2007). *Television Sports Production.* Netherlands: Elsevier.

Assessment Method

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

DISCIPLINE SPECIFIC ELECTIVE COURSE – DSE 4- MEDIA MOMENTS IN HISTORY

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 4- Media Moments in History	4	3	1	0	Class XII	Nil

Syllabus of DSE 4

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
1. Understanding the significance of a historic media moment in its political and socio-cultural context.
2. Critical evaluation of the role played by media in creating, filtering and manufacturing the prevalent political reality.
3. Analysis of the role played by media in rural/urban divide along with gender and caste based hierarchy that functions within the system.
4. Understanding the relationship between historical moments, societal hegemonic trends and media impact.

Unit 1
Historical Perspectives   (15 Hours)

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

Unit 2
Defining Moments in India   (15 Hours)

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

Unit 3
Defining Moments- Global   (18 Hours)

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

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Assessment Method

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CREDIT DISTRIBUTION, ELIGIBILITY AND PRE-REQUISITES OF THE COURSE

GENERIC ELECTIVES (GE-6): EXPLORING HINDI CINEMA

Course title & Code	Credits	Credit distribution of the course			Eligibility criteria	Pre-requisite of the course
		Lecture	Tutorial	Practical/ Practice		
GE:6 Exploring Hindi Cinema	4	3	1	0	Class XII	Nil

Syllabus of GE-6

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

- Explore the origins of the Hindi Cinema and its evolution.
- Understand the relationship between historical moments, societal fault lines and Hindi Cinema.
- 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.
- To discuss and write a critical review of a film.

Unit 1
Historical Overview   **(15 Hours)**

- 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 (15 Hours)

- 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 (18 Hours)

- 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.
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Additional Resources: Suggested Readings

- Bhatia, S. (2013). *Amar Akbar Anthony, masala, madness and Manmohan Desai*. Delhi: Harper Collins.
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- 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
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- 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
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Assessment Method

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