

**DEPARTMENT OF ENGLISH  
UNIVERSITY OF DELHI  
DELHI - 110007**



**Structure of B.A. Honors Journalism Course (English)  
Under Learning Outcomes-based Curriculum Framework (LOCF) for  
Undergraduate Education**

*Syllabus applicable for students seeking admission to the  
B.A. Honors Journalism Course (English) and under LOCF  
w.e.f. the academic year 2019-20*

***Subject to the approval of Faculty of Arts and Academic Council***

## Structure of B.A. Honors Journalism Course (English) under LOCF

### Core Course

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#### Semester VI

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| 1. Advanced New Media                 | 3 |
| 2. Communication Research and Methods | 5 |

### Discipline Specific Elective (DSE) [Any Four in all (two in each semester)]

Papers 1 to 7 will be offered in the 6<sup>th</sup> semester. Students are required to choose any **two** in Semester VI from the list of seven papers that are offered. A minimum of three papers to be offered by each college in this semester.

<b>Papers Titles</b>	<b>Page number</b>
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#### Semester VI

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| 3. Media and Audiences            | 10 |
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### CBCS REVISED SYLLABUS 2019 B.A. Journalism (Honors) under LOCF

SEM	CORE	AECC	SEC	DSE	GE
<b>VI</b>	<b>C13</b> Advanced New Media <b>C14</b> Communication Research and Methods			<b>1.DSE</b> : Social Media and Communication <b>2. DSE</b> : Data journalism <b>3. DSE</b> : Media and Audiences <b>4. DSE</b> : Introduction to Cinema Studies <b>5. DSE</b> : Development Journalism <b>6. DSE</b> : Media, Polity and Democracy <b>7. DSE</b> : Dissertation	

**The B.A.(Hons.) Journalism is a three-year full-time course with an Honors Degree Program, to be taught in six semesters, viz., Semester I, II, III, IV, V and VI.**

## *Scheme of Admission*

### **Eligibility Conditions for Seeking Admission**

Admissions to the B.A.(Hons) Journalism course shall be based on performance in a **Centralized Admission Test** followed by an interview which will be conducted by the University of Delhi. Presently, the course is being offered in seven colleges of the University of Delhi, viz., Delhi College of Arts and Commerce, Lady Shri Ram College, Kamala Nehru College, Kalindi College, Maharaja Agrasen College, Institute of Home Economics and Bharti College.

## **Semester VI**

### **Advanced New Media**

**Objective:** This paper will teach students how to adapt to the digital newsroom. They will also learn how to package content for an online audience. With the help of this course students will be able to create digital multimedia stories that can be consumed by an online audience

#### **Unit I–Formats and Genres**

Understanding new media, trans-medial Storytelling, multimedia storytelling, genres of new media: digital art, digital cinema – new media fiction and documentary, gaming and player culture, virality and memes, curating media online

#### **Unit II-New media and social dynamics**

Social construction of technology,  
Utopian-Dystopian Interface,  
Digital inequalities – digital divide and access,  
New media and popular culture.

#### **Unit III- Ownership dimensions**

Who controls new media, net neutrality, surveillance and the state, cyber-security and issues of privacy, the internet and public sphere, new media and politics

#### **Unit IV- New media and Convergence**

Convergence Culture - social media and participatory media culture, digital fandom and online communities, Identity, Gender and new media, digital media and identities, new media campaigns.

## **Unit V- Digital production**

Project and Production Digital production in the form of shorts, video, podcast, video blog, photo blog, blogs and micro-blogs etc. related to one of the above three units or all, research and developmental techniques, ideas for final project, scripting/production, social media marketing and publicity, exhibition/screening

### **Projects:**

1. Working in groups of two/three the students will be required to undertake the production. The genre can be decided by the faculty in charge.
2. They must also undertake a web based art project or installation where they will experiment with cross platform storytelling techniques leading to a development & understanding of new strategies of exhibition and distribution.
3. An observational field project on use of new media in panchayats and rural areas like the Bharat Broadband project leading to a monograph/short is also recommended.
4. They should also attempt creating a mobile capsule for social activism and marketing it through social networks & actively participate in a cyber media campaign.

**Learning Outcome:** By the end of the course students will be able to create digital multimedia stories that can be consumed by an online audience, they will be able to critique and contribute to debates about digital media ownership, economics, cyber-security, gender and new media, politics and new media, regulation, privacy, identity; understand user behaviour and participatory cultures online, audience analysis for production of content for websites and blogs, integration of social media and journalism.

**Assessment Method:** As per rules of the University of Delhi

**Key words:** trans medial storytelling, multimedia, convergence, surveillance, virality, digital divide, social media, new media, piracy, copyright, cyber-security, trends, campaigns, digital culture, blog, mobile journalism

### **Essential Readings:**

New Media and New Technologies| by Lister Dovey, Giddings, Grant & Kelly. (2003).  
Rosen, J. —The People Formerly Known as the Audience| What video games have to teach us about language and literacy. New York, NY: Palgrave Macmillan.  
Bogost, Ian. Persuasive games: The expressive power of videogames. MIT Press, 2007.  
Bosker,, “Randi Zuckerberg: Anonymity online has to go away”  
Negroponte, N. (1996). Being Digital, Part 3 [pp. 163-233]  
Jenkins, Henry. (2006). Convergence Culture: Where Old and New Media Collide. New York, NY: NYU Press.  
May, Keenan & Peter Newcomb. (2008, July) How the Web was won. Vanity Fair, retrieved from <http://www.vanityfair.com/culture/features/2008/07/internet200807>  
“Privacy vs. the Internet: Americans Should Not Be Forced to Choose” (ACLU report, 2008)  
Nakamura, —Race In/For Cyberspace: Identity Tourism and Racial Passing on the Internet|

### **Suggested Readings:**

Martin Lister / Jon Dovey (2003) New Media, A Critical Introduction, Routledge Publishers

[http://www.philol.msu.ru/~discours/images/stories/speckurs/New\\_media.pdf](http://www.philol.msu.ru/~discours/images/stories/speckurs/New_media.pdf)

Kishore Sharma (2010) Visual Journalism: A Guide for New Media Professionals, Anmol Publications

Valerie Alia, The New Media Nation, Berghahn Books

## **Semester VI**

### **Communication Research and Methods**

**Objectives:** This paper will introduce students to the basic concepts of research methods in applied social sciences. It will help them gain an understanding the nuances of communication research and writing a research proposal and research report.

#### **Unit I-Introduction to Research**

Definition, role, function, basic and applied research, scientific approach, role of theory in research, theoretical framework, Steps of research: selection of the problem, review of literature, statement of hypothesis and research question, methodology and methods, research design, sampling, data analysis and interpretation, presentation of results, replication and ethical perspectives of mass media research

#### **Unit II-Basic Elements of Research**

Concepts and constructs,

Independent and dependent variables,

Nature of Measurement, levels of measurement, measurement scales, Specialized Rating Scales, Reliability and Validity, Research question and Hypothesis

#### **Unit III-Sampling**

Universe, population, need for sampling, sampling methods: probability and non-probability, representativeness of the samples, sampling error, sample size

#### **Unit IV-Methods of Media Research**

Quantitative and Qualitative Techniques: content analysis, survey method, audience and readership surveys, designing questionnaires, observation methods, experimental research, case studies, field experiments, focus groups, intensive interviews, longitudinal research, historical research, ethnographies, textual analysis, discourse analysis

#### **Unit V-Methods of analysis and report writing**

Data Analysis Techniques; coding and tabulation,

Non-Statistical Methods (Descriptive and Historical)

Working with Internet as a source; Writing citations, bibliography

Writing the research report

**Project:** The students will present and submit a research proposal in his/her area of interest under the guidance of the faculty.

**Learning Outcome:** Through this paper the student will be able to write a research proposal and undertake research. They will also be equipped to write a research paper and a research report.

**Teaching- Learning Process:** Lectures, power point presentations, conducting workshops and experiments, demonstrations, Special lectures by research analysts.

**Assessment methods:** As per rules of the University of Delhi

**Key words:** Theoretical framework, hypothesis, review of literature citations, sampling, ethnographies

### **Essential Readings:**

Wimmer, Roger, D and Dominick, Joseph,R. *Mass Media Research*, Thomson Wadsworth, 2006, pgs1-60; 65-81;83-98.

Arthur Asa Berger. *Media Research Techniques*, Sage Publications, 1998.

John Fiske. *Introduction to Communication Studies*, Routledge Publications,1982.

David Croteau and William Hoynes. *Media/Society: Industries, Images and Audiences*, Forge Press (For Case Studies) Amazon,2002.

### **Suggested Readings:**

Kothari, C.R. *Research Methodology: Methods and Techniques*, New Age International Ltd. Publishers, 2004, pgs1-55; pgs95-120.

Bertrand, Ina and Hughes, Peter. 2005. *Media Research Methods; Audiences, institutions, Texts*. New York; Palgrave

## **DISCIPLINE SPECIFIC ELECTIVE**

### **Semester VI**

#### **Social Media and Communication**

**Objectives:** The course will familiarize the students to the role and influence of social media in today's networked society. It will also lay emphasis on the dynamics of participatory communication.

#### **Unit I-Understanding Social Media: Nature and Concepts**

Definition of social media, social, para-social and asocial nature of social media

Social media concepts and theories

Social media-Impersonal, interpersonal, hyper-personal

Virtual Identity

## **Unit II -Brief over-view of Network Sites**

Evolution and rise of social media- a brief historical perspective

Social network sites and logistics of interaction

Platforms- blogs, twitter, face-book, Pinterest, LinkedIn, Google+, Flickr, Instagram, YouTube, Skype, Google Hangout, Snap chat, Whats app etc. (features and characteristics)

Applications-politics, government, social support, democracy

## **Unit III-Use and relevance of Social media in Journalism**

Sources of news

News aggregators

News Consumption cultures-feedback and sharing

Crowd sourcing, micro blogging

Social Media Activism, hash-tag activism, Cultural polarisation

Social Media Integration

## **Unit IV-Social Media Marketing**

Social Media Marketing – Introduction

Social Media Management – Strategies, Tools and Technologies

Social Media Audience Measurement

Case studies of successful social media marketing campaigns

## **Unit V-Social Media and Contemporary issues**

Trolling, addiction and counter-communities

Small Media platforms

Social media ethics and its limitations

Future of social media

**Learning outcome:** The course will enable the students to understand the dynamics of social media platforms and their significance in daily life. It will help them explore new avenues of internet mediated communication.

**Teaching -Learning Process:** Lecture method, Videos, PowerPoint Presentations, discussions and debates, you tube, videos, etc.

**Assessment:** As per the guidelines of University of Delhi

**Key words:** Para social, cultural polarisation, trolling, trending, micro-blogging, impersonal, hyper-personal

### **Essential Readings:**

Coban, and Baris, *Social Media and Social Movements: TheTransformation of communication Patterns*, New York: Lexington

Books, 2016.Fuchs Christian, *Social Media: A Critical Introduction*, London: Sage,2014.

Lipschultz, and Harris Jeremy, *Social Media Communication: Concepts, Practices, Data*, Law, New York: Routledge, 2014.

Seargeant, Philip and Tagg, and Caroline, *The Language of SocialMedia: Identity and Community on the Internet*, New York:Palgrave Macmillan, 2014.

### **Suggested Readings:**

Trottier, Daniel and Fuchs, and Christian, *Social Media, Politic andthe state: protests, Revolutions, Riots, Crime and Policing in the Ageof Facebook, Twitter and You Tube*, New York: Routledge, 2015.

## **Semester VI**

### **Data Journalism**

**Objective:** This course will introduce the students to a recent trend in journalistic writing- data journalism. Through this paper the students will learn the art of story-telling with the use of data.

#### **Unit I –Data Journalism: An introduction**

Definition, Concept and nature  
Data journalism as a journalistic practice  
Changing ethos of news rooms  
Processing structured information

#### **Unit II – Finding Data Driven stories**

Resources of data for stories- news websites, blogs, videos, social media and other online platforms  
Finding the story, understanding jargons,  
Organising, Compiling, Cleaning and contextualising Digital information

#### **Unit III – Art of telling a data driven story**

Presentation tools and techniques: charts, diagrams, statistics, maps, plot lines, sketches, graphs, their use in contemporary data driven stories.  
Data Visualization techniques- Info-graphics, Bubble plots, videos, animation, interactive visuals

#### **Unit IV – Data Journalism: Case studies**

New York Times, The Guardian, Associated Press, and Wall Street Journal, Reuters, Xinhua- recent data driven stories



Contemporary examples - Wikileaks Afghan Warlogs log, Panama Papers, NSA files, AirBnb effects, Analysing Iraqi war logs

### **Unit V – Future of Data Journalism**

Use of Artificial Intelligence,  
Fact checking with technology,  
algorithms, Data journalists as  
investigative journalists  
Ethical concerns

**Project:** The students will produce data driven stories using visualization techniques.

**Learning Outcome** The course will enable the students to find a data driven story from available digital information, process it, and make a judicious use of the essential tool kit to tell an effective data driven story.

**Teaching-Learning process:** Lectures, Power point presentations, Special lectures by data journalists, class room discussions, you tube videos

**Assessment methods:** As per rules of University of Delhi

**Key Words:** data visualization, info-graphics, algorithms, artificial intelligence

### **Suggested Readings:**

Bonegru, L., Chambers, L., and Grey, J., The Data Journalism Handbook. USA: O' Reily Press, 2012.

Craig, D., and L. Zion, Ethics for Digital Journalists: Emerging Best Practices, (1<sup>st</sup> ed.), New York: Routledge, 2015.

Mair John, Keeble, L.R., (eds.), Data Journalism, UK: Arima Publishing, 2014.

Lesage, F., and R.A. Hackett, Between Objectivity and Openness- the Mediality of Data for Journalism, published by [www.cogitatiopress.com](http://www.cogitatiopress.com), 2014.

Murray, P., Interactive Data Visualization for the Web, USA: O' Reily Press, 2013.

Meyer, P., Precision Journalism: A Reporter's Introduction to Social Science Methods, Washington DC: Rowman & Littlefield Publishers, 2002.

Rajsekar, P., India's Media: Missing the Data Journalism Revolution, published by [www.americanpressinstitute.org/](http://www.americanpressinstitute.org/) in 2014.

### **Suggested Readings:**

Susman-Pena, T. Understanding Data: Can News Media Rise to the Challenge?" The Center for International Media Assistance, 2014.

Wong, D, The Wall Street Journal guide to Information Graphics- The Do's and Don'ts of Presenting Data, Facts and Figures, New York: W.W. Norton & Company, 2014.

## **Semester VI**

### **Media and Audiences**

**Objective:** This paper will familiarize the students with the kind of audience of each medium. It will also enable them to understand the profile and needs of audiences through theoretical perspectives.

#### **Unit I-Understanding Media Audiences**

Who are the media audiences? (critical perspective.)

History of Early Audiences

Parameters of audiences – politics, religion, race, class, gender, nation

Homogenous and heterogeneous audiences

Contesting 'Audiences'

#### **Unit II-Historicizing Media Audiences**

Audiences in pre-industrial era

Audiences in mass society

Audiences as Citizens (Public Opinion, Media, Politics and Democracy)

Nature and characteristics of audiences - print, radio, television, cinema

#### **Unit III-Sociology of Media Audiences**

Passive and Active Audience - Perspectives

Ball –Rokeach and DeFleur's dependency theory

Symbolic Interactionism, interpretive communities

Post-modern audiences

Commodification of audiences

Children as audiences

Audience ratings and measurement and ethnographies

#### **Unit IV-New Media Audiences**

'Old' audiences to 'New' media audiences – mass to interactive

Mapping Audiences of Digital Technologies - Music, Books, TV, Films, Video Digital news audience – active, interactive, creative

News curation, News aggregators

#### **Unit V: Contemporary Issues**

New media ecosystems: 'audience' subjectivity to 'user subjectivity' Issues of piracy, referencing and plagiarism, tracking audiences, data mining, authenticity, challenges for critical audience research

**Learning Outcome:** Through this paper the student is grounded to generate content and messages for different audiences on various media platforms.

**Teaching-Learning Process:** Lecture method, power point presentations, discussions, debates,

**Assessment Method:** As per the guidelines of the University of Delhi

**Key words:** New media ecosystems, referencing, data mining, commodification, homogeneous, heterogeneous

**Essential Readings:**

*Media Studies: Content, Audiences, and Production*, edited by Pieter JacobusFourie, JUTA, 2006

*Media Audiences: Effects, Users, Institutions and Power*, edited by John L. Sullivan, Sage, 2012

*The Handbook of Media Audiences*, Virginia Noghtingale, Blackwell, 2011

*Media and Audiences: New Perspectives*, Karen Ross and Virginia Nightingale, OUP, 2003

*Satellite Television: An Impact on Social Participation*, Sabharwal, Tarjeet, ISBN 978-81-8457-064-9, Kanishka Publishers, 2008

**Suggested Readings:**

*Media Institutions and Audiences:* Nick Lacey, Palgrave 2002

## **Semester VI**

### **Introduction to Cinema Studies**

**Objective:** The course introduces students to the medium of film through key themes of film language, film movements, genres and theoretical paradigms. It also familiarizes them with key debates and history of Indian cinema.

#### **Unit I-Language of Cinema**

Language of Cinema I

Focus on visual Language: Shot, Scene, Mis- en- scene

Deep focus, Continuity Editing, Montage,

Focus on sound and colour

Diegetic and Non Diegetic Sound; Off -Screen Sound; Sync Sound;

The use of colour as a stylistic Element

Difference between story, plot, screenplay

#### **Unit II-History of Cinema**

Beginnings of Cinema (Photography to cinema),Modernity and technology of cinema

Pioneers –Lumiere Brothers, Edison, George Melies, Edward S Porter

D W Griffith and American Cinema  
Soviet Cinema- Eisenstein and Pudovkin

### **Unit III - Film Form and Style**

German Expressionism and Film Noir  
Italian Neorealism  
French New-Wave  
Genre and the development of Classical Hollywood Cinema

### **Unit IV-Alternative Visions**

Third Cinema  
Non Fiction Cinema  
Feminist Film Theory- Apparatus Theory and Male Gaze  
Auteur- Film Authorship with a special focus on Satyajit Ray or Hitchcock

### **Unit V-Indian cinema**

Beginnings of Indian cinema (Phalke, Nationalist movement and cinema)  
1950s - Cinema and the Nation (Guru Dutt, Raj Kapoor, Mehboob)  
The Indian New-Wave  
Regional cinema formations  
Globalization and Indian Cinema  
The multiplex Era- industry, exhibition and genre

### **Suggested Class Screenings**

Recommended Screenings of films or clips

#### Unit I

- *Rear Window* (1954) Director Alfred Hitchcock (Language of Cinema)
- *Battleship Potemkin* (1925) Director Sergei Eisenstein (Language of Cinema)

#### Unit II

- *Man with a Movie Camera*(1929) Director Dziga Vertov
- *Shots from Lumiere Brothers*

#### Unit III

- *Rome Open City* (1945) directed by Roberto Rossellini (Italian Neo Realism)
- *Metropolis* (1927) Director Fritz Lang/ (German Expressionism)
- *Double Indemnity*( 1944) Director Billy Wilder (Film Noir)
- *Breathless* ( 1960) Director Jean Luc Godard ( French New Wave)

#### Unit IV

- *Pather Panchali* (1955) Director Satyajit Ray

- *Mandabi* (1969) Director Ousmane Sembane
- Clips from *The Hour of the Furnaces* (1968) Directors Gettino and Solanas, Films by Costa Gavras
- *Battle of Algiers* (1966) Director Gille Pontecorvo

#### Unit V

- *Nishant* (1975) by Shyam Benegal/Aakrosh by Govind Nihalani (Indian New wave)
- *Pyasa* (1957) by Guru Dutt
- *Mother India* (1957) by Mehboob Khan
- *Jagte Raho* (1956) Raj Kapoor

**Learning Outcome:** The student achieves a critical vocabulary about cinema which takes them beyond reading films as just entertainment. They also learn to historicize cinema as historically specific cultural forms.

**Teaching -Learning Process:** Teaching the course demands knowledge in the history of cinema and its formal characteristics. Students who are familiar with the visual language of cinema through an omnipresence of film material in public sphere can be made to think of cinema as a medium beyond its entertainment value. Bringing the course material in conversation with key themes of our society and history is an essential part of the classrooms. Film screenings and screening of clips in class is an inbuilt aspect of the course and thus classrooms have to have good screening facilities. Students can be encouraged to work on projects that correspond to various film movements in the world, analyse film clips, and undertake visits to film archives and produce journals / blogs as a collective project on films.

**Assessment:** As per the guidelines of the University of Delhi

**Keywords:** film language, film movement, film genre, film theory, Hindi cinema

#### Essential Readings:

Villarejo, Amy. *Film Studies : The Basics*, Routledge, 2006. ( Unit I & II)

Vincendeau, Ginette. "European cinema." *World Cinema: critical approaches*, 200. (For Unit III) 65-82)

Robert Stam, " Film Theory: An Introduction". Massachusetts & Oxford: Blackwell Publishers: 2000

Nowell-Smith, G, *The Oxford History of World Cinema*. Oxford: Oxford University Press .

Duggal, V, Menon & Bhattacharya. *Film Studies: An Introduction*, Worldview Publications. 2019.

#### Suggested Readings:

Brockmann, Stephen. *A critical history of German film*. Vol. 93. Camden House, 2010. 43-59.

Paul Schrader —Notes on Film Noir in John Belton ed. *Movies and Mass Culture* New Brunswick, New Jersey: Rutgers University Press: 1996 pg. 153-170

Srinivas, S. V. "Gandhian nationalism and melodrama in the 30s Telugu cinema." *Journal of the Moving Image* 1, no. 1 (1999): 14-36.

Velayutham, Selvaraj. *Tamil cinema: the cultural politics of India's other film industry*. Routledge, 2008. P 1-15, 58-75

Anandam P. Kavoori & Punanthambekar Eds. *Global Bollywood*, New York: New York University Press. 2008. Pages 17-41, 223-240

Mishra, Vijay. *Bollywood cinema: Temples of desire*. Routledge, 2013.( chapter 3 chapter 4,Chapter 5)

Ravikant. "Popular Cinephilia in North India: Madhuri shows the way (1964–78)." *Journalism Studies* 16, no. 5 (2015): 637-650.

Andre Bazin, —*The Ontology of the Photographic Image* from his book *What is Cinema* Vol.I Berkeley, Los Angeles and London: University of California Press: 1967, 9-16

Sergei Eisenstein, —*A Dialectic Approach to Film Form* from his book *Film Form: Essays in Film Theory* (Edited and Translated by Jay Leyda) San Diego, New York, London: A Harvest/Harcourt Brace Jovanovich, Publishers: 1977, 45-63

Tom Gunning, "Non-continuity, Continuity, and Discontinuity: A theory of Genres in Early Films," in Thomas Elsaesser, ed. *Early Cinema: Space, Frame, Narrative*. London: British Film Institute, 1990, 86-94

David Bordwell, "Classical Hollywood Cinema: Narrational Principles and Procedures" in Philip Rosen, ed. *Narrative, Apparatus, Ideology*. New York: Columbia University Press, 1986, 17-34.

Richard Dyer —*Heavenly Bodies: Film Stars and Society* in *Film and Theory: An Anthology* Massachusetts, U.S.A & Oxford, U.K: Blackwell Publishers: 2000, 603-617

Madhava Prasad. *Ideology of Hindi Film* New Delhi: Oxford University Press. 1998

## Semester VI

### Development Journalism

**Objective:** The course will familiarize students with concepts pertaining to development and the nature of development journalism. The students will also understand various development issues and how to write and develop development stories and messages for different types of media.

#### Unit I- Concept of Development

The meaning of development; first world, second world and third world; models of development, major development paradigms -dominant paradigm – its rise and fall – alternative paradigm – participatory approach.

#### Unit II -Development Journalism

Definitions, nature and scope, evolution of development journalism, agriculture extension, development support communication;

Information dissemination and education, behavior change, social marketing, social mobilization. Communication for social change, media advocacy, new age media, use of ICTs for development, development journalism. Participatory development journalism development journalism pre and post liberalization

### **Unit III-Development stories:**

Researching and writing a development story, development with a human face, packaging of the development story, development features writing. Conflict of interests, mobilizing support for development.

### **Unit IV-Media specific development coverage:**

The differences in approach between print and broadcast development journalism, packaging attractive ideas, visuals and documentation. Folk media, community radio for local development, niche, rural and tribal communication media, newspapers and magazines. Development communication agencies and websites. Critical appraisal of mainstream media's reporting of development issues.

### **Unit V-Issues in development:**

Economic development, liberalization, privatization and globalization.

Environment and climate change, impact on agriculture and food security, energy security, environmental sustainability, mass displacements and migration. Urban and rural development, water and waste management, health, education, employment, housing, transport, gender and development.

**Learning Outcome:** This paper will help students to develop an understanding and sensitivity towards developmental concerns. It will equip students with skills to write development features and develop development material for different media platforms.

**Teacher-Learning Process:** Lecture method, Power point Presentations, class discussions, Debates, Special lectures by development journalists and NGO representatives, designing development communication messages for different media.

**Assessment:** As per the rules of the University of Delhi

Key words: Development, development communication, DSC, development journalism, tribal and rural communication.

### **Essential Readings:**

*Manual of Development Journalism* – Alan Chalkley.

*Participatory Communication, Working for change and development* – Shirley A .White, K Sadanandan Nair and Joseph Ascroft.

*Development Communication and Media Debate* – MridulaMeneon.

*India, the Emerging Giant* – Arvind Panagariya.

*Participatory Video, Images that Transform and Empower* – Shirley A. White (Editor).  
*The Art of Facilitating Participation* – Shirley A. White (Editor).  
*Television and Social Change in Rural India* – Kirk Johnson.  
*Communication, Modernization and Social Development*. K. Mahadevan, Kiran Prasad, Ito Youichi and Vijayan K. Pillai.

### **Suggested Readings :**

*Everybody Loves a Good Drought*. P. Sainath.  
*Designing messages for development communication: An audience participation-based approach* (communication and human values).by Bella M Mody.  
*Development Journalism/Communication: The Status of the Concept*, Christine L. Ogan, Sage, 1982  
*Development Journalism: What Next? An Agenda For The Press*, D. V. R. Murthy, Kanishka Publishers Distributors, 2006  
Melkote, Srinivas R, Steeves, H. Leslie. (2015): *Communication for Development : theory and practice for empowerment and social justice*, New Delhi:Sage

## **Semester VI**

### **Media, Polity and Democracy**

**Objective:** The course will introduce the students to the concepts of Indian Polity and role and of the media in the Indian Democracy.

#### **Unit I- Facets of the Constitution of India**

Fundamental Rights, Equality and Liberty, Freedom of Speech, Issue of Reservation and contemporary debates  
Directive Principles of State Policy and contemporary issues  
Centre-State Relations  
Governor: Power and Functions

#### **Unit II - Indian Democratic Set-up**

Functioning of the Parliament  
Role of the President, Prime Minister and Council of Ministers  
Judiciary: High Court and Supreme Court, Judicial Review and Judicial Activism, Public Interest Litigation, Controversies and Issues related to Independence of Judiciary, Panchayati Raj Institutions

#### **Unit III - Parties, Party System and Electoral Politics in India**

Party System in India and the Rise of Coalitions



Types of Parties – National and State level  
Election Commission and Electoral Reforms  
Law Commission and National Committee for Review of the Constitution  
Identity Politics: Gender, Caste, Class and Religion in Indian Politics

#### **Unit IV– Role of the Media in a Democracy**

Democracy and Freedom of the Press  
Media as a Watchdog  
Freedom of Expression and responsibility of the Journalists  
Power and responsibility of the media  
Role of the media in agenda setting  
Critical review of the Media in India

#### **Unit V– Media, Politics and Concerns**

Media – Government relationship  
Government and censorship controversies  
Covering Campaigns, Elections  
Media-Judiciary relationship  
Freedom of the Press versus National Security Concerns  
Future of the News Media: Issues and Concerns

**Learning Outcome:** This paper will enable the student to understand the role of the media in a democracy. It will help the student to comprehend the relationship between politics, media and the interplay of power relations in a democratic set up.

**Teacher-learning Process:** Lecture-method, discussions, debates, power-point presentations, screening films and documentaries on Indian politics and issues, you tube videos etc

**Assessment Method:** As per rules of the University of Delhi.

**Key words:** Democracy, Public Interest Litigation, Judicial activism, National security, Panchayati Raj, Elections, freedom of expression, watchdog etc

#### **Essential Readings:**

Austin, Granville, *The Indian constitution: Cornerstone of a Nation*, London: OUP, 1966.  
Austin, Granville, *Working a Democratic Constitution*, London: OUP, 1999.  
Baum, Matthew, *Soft News Goes to War: Public Opinion and American Foreign Policy in the New Media Age*, Princeton: Princeton University Press, 2005.  
Chakrabarty, Bidyut, *Indian Politics and Society since Independence: Events, Processes and Ideology*. New Delhi: Routledge, 2008.  
Khinani, Sunil. *The Idea of India*. New Delhi: Penguin, 2003.

## **Suggested Readings:**

Iyengar, Shanto, and McGrady, Jennifer A., *Media Politics: A Citizen Guide*, New York: W.W. Norton, 2011.

Kashyap, Subhash C. *Our Parliament*. New Delhi: National book Trust, 2011.

Lippman, Walter. *Public Opinion*. New York: Macmillan, 1922.

Mitchell, Army et al. "Millennials and Political News: Social Media the local TV for the next generation?", Pew Research Center Journalism & Mass Media, 2015.

Rajni, Kothari, *Politics in India*, New Delhi: Orient Longman, 1970.

Snowden, Edward. "The World say No to Surveillance". The New York Times, 2015.

Toobin, Jeffrey." Edward Snowden is No Hero". The New Yorker, 2013.

White, Theodore. *The Making of the President: 1960*. Atheneum, 1960.

Young, Dannagal Goldwaite, *The Daily Show as the New Journalism: In Their Own words*", *Laughing Matters: Humor and American politics in the Media Age*, New York: Routledge, 2008.

## **Semester VI**

### **Dissertation**

**Objective:** The research dissertation produced by the students enables them to hone their skills to investigate a social science phenomenon and understand the interplay and relationship between variables. It helps the students to apply the concepts and nuances of research learnt during the course. The student shall write a research report in the form of a dissertation.

**Learning Outcome:** After producing a research report the student is able understand how to do research, apply the concepts, formulate the research question, investigate the research problem applying different methodologies and methods, collect and interpret the data and finally write a research dissertation.

**Modalities:** This is a research dissertation to be brought out as an original piece of work by the students based on the inputs received in the 5<sup>th</sup> semester from the communication research and methods paper. Every student is allocated a mentor from the teaching faculty. The students are expected to get in touch with their mentors as per the schedule in the time table of the college. The lecture periods for DSE 12 Dissertation shall be as per rules laid down for a DSE paper by the University of Delhi (to be treated at par with DSE papers of the Honors Course). The maximum marks allotted for this paper are 100. The division of marks will be as follows:

Research Dissertation: 75 marks  
Guide/Mentor: 10 marks  
Viva: 15 marks  
Total: 100 Marks

