

## SEMESTER -VI

[UG Programme for Bachelor in Journalism(Honours) degree in three years]

### DISCIPLINE SPECIFIC CORE COURSE-16 (DSC-16) : Social Media and Communication

#### CREDIT DISTRIBUTION, ELIGIBILITY AND PRE-REQUISITES OF THE COURSE

Course title & Code	Credits	Credit distribution of the course			Eligibility criteria	Pre-requisite of the course (if any)
		Lecture	Tutorial	Practical/ Practice		
DSC 16: Social Media and Communication	4	3	0	1	Passed Class XII with English	NIL

#### Learning Objectives

The Learning Objectives of this course are as follows:

- To understand the dynamics of social media platforms and their significance in daily life.

#### Learning outcomes

The Learning Outcomes of this course are as follows:

- By studying this course, students will be able to explore new avenues of internet mediated communication.

#### SYLLABUS OF DSC-16:

##### UNIT – I (15 hours)

##### 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
- Evolution and rise of social media- a brief historical perspective
- Social network sites and logistics of interaction, features and characteristics
- Applications-politics, government, social support, democracy

## **UNIT – II (15 hours)**

### **UNIT II: 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 – III (15 hours)**

### **UNIT III: 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

### **Practical component: (30 hours)**

The students will analyse the features of different social media platforms and understand the strategies of communicating on these platforms. The students can critically examine the social media campaigns of each social media platform. They can compare the marketing strategies of organisations/institutions for reaching out to target publics.

### Essential/recommended readings:

1. Coban, and Baris, *Social Media and Social Movements: The Transformation of communication Patterns*, New York: Lexington, 2016
2. Fuchs Christian, *Social Media: A Critical Introduction*, London: Sage, 2014.
3. Lipschultz, and Harris Jeremy, *Social Media Communication: Concepts, Practices, Data, Law*, New York: Routledge, 2014.
4. Seargeant, Philip and Tagg, and Caroline, *The Language of social media: Identity and Community on the Internet*, New York: Palgrave Macmillan, 2014.

### Suggestive readings:

1. Trottier, Daniel and Fuchs, and Christian, *social media, Politics and the state: protests, Revolutions, Riots, Crime and Policing in the Age of Facebook, Twitter and You Tube*, New York: Routledge, 2015.

## DISCIPLINE SPECIFIC CORE COURSE-17 (DSC-17) : Introduction to Cinema Studies

### 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: Introduction to Cinema Studies	4	3	0	1	Passed Class XII with English from List A in CUET	NIL

### Learning Objectives

The Learning Objectives of this course are as follows:

- To historicize cinema as historically specific cultural forms.

### Learning outcomes

The Learning Outcomes of this course are as follows:

- By studying this course, students will be able to achieve a critical vocabulary about cinema which takes them beyond reading films as just entertainment.

## **SYLLABUS OF DSC-17:**

### **UNIT – I (15 hours)**

#### **UNIT I: Language of Cinema**

- Focus on visual Language: Shot, Scene, Mis-en-scene
- Deep focus, Continuity Editing, Montage,
- 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 (15 hours)**

#### **UNIT II: History of Cinema**

- Beginnings of Cinema (Photography to cinema)
- Soviet Cinema- Eisenstein and Pudovkin
- Classical Hollywood Cinema
- Italian Neorealism
- French New-Wave
- Beginnings of Indian cinema (Phalke, Nationalist movement and cinema)
- 1950s - Cinema and the Nation (Guru Dutt, Raj Kapoor)
- The Indian New-Wave
- Regional cinema formations
- Globalization and Indian Cinema

### **UNIT – III (15 hours)**

### UNIT III: 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

#### Practical component: (30 hours)

Students can be encouraged to work on projects that correspond to various film movements in the world, analyze film clips, and undertake visits to film archives and produce journals / blogs as a collective project on films.

#### Suggested Class Screenings:

- *Rear Window* (1954) Director Alfred Hitchcock (Language of Cinema)
- *Battleship Potemkin* (1925) Director Sergei Eisenstein (Language of Cinema)
- *Man with a Movie Camera* (1929) Director Dziga Vertov
- *Shots from Lumiere Brothers*
- *Rome Open City* (1945) directed by Roberto Rossellini (Italian Neo Realism)
- *Breathless* (1960) Director Jean Luc Godard (French New Wave)
- *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
- *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

**Essential/recommended readings:**

1. Villarejo, Amy. *Film Studies : The Basics*, Routledge, 2006.( Unit I & II)
2. Vincendeau, Ginette. "European cinema" *World Cinema: critical approaches*, 2000. (For Unit III) 65-82)
3. Robert Stam, " Film Theory: An Introduction". Massachusetts & Oxford: Blackwell Publishers: 2000
4. Nowell-Smith.G, *The Oxford History of World Cinema. Oxford: Oxford University Press*, 1996
5. Duggal.V, Menon & Bhattacharya. *Film Studies: An Introduction*, Worldview Publications. 2019.

**Suggestive readings:**

1. Brockmann, Stephen. *A critical history of German film*. Vol. 93. Camden House.43-59, 2010
2. Paul Schrader —Notes on Film Noir in John Belton ed. *Movies and Mass Culture* New Brunswick, New Jersey: Rutgers University Press:pg.153-170, 1996
3. Srinivas, S. V. "Gandhian nationalism and melodrama in the 30s Telugu cinema. *Journal of the Moving Image* 1, no. 1: 14-36, 1999
4. Velayutham, Selvaraj. *Tamil cinema: the cultural politics of India's other film industry*. Routledge, 2008. P 1-15, 58-75
5. Anandam P. Kavoori & Punanthambekar Eds. *Global Bollywood*, New York: New York University Press. 2008. Pages 17-41, 223-240

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

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

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

9. 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

### DISCIPLINE SPECIFIC CORE COURSE 18- (DSC-18) : Media Industry and 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 18: Media Industry and Management	4	3	0	1	Passed Class XII with English from List A in CUET	NIL

#### Learning Objectives

The Learning Objectives of this course are as follows:

- To apprehend Media Economics, problems of finance, personnel, land, machinery etc.

## Learning outcomes

The Learning Outcomes of this course are as follows:

- By studying this course, students will be able to understand the emerging alternative online media platforms and their role in keeping spirit of free press alive.

## SYLLABUS OF DSC-18:

### UNIT – I (15 hours)

#### Unit I: Media Management Concepts and Issues

- Concept, origin and growth of media management, fundamentals of management, management school of thought
- Changing phases of media management
- Challenges and issues: finance, personnel, land, machinery etc.
- Media industry as manufacturers- Manufacturing Consent, news and content management.
- Market Forces, performance evaluation (TAM, TRP, BARC and HITS) and Market shifts Changing Ownership patterns

### UNIT – II (15 hours)

#### Unit II: Media Economics

- Media Economics, Strategic Management and Marketing, Government-Media Interface Policies and regulations, FDI (policies & Practices)
- Issues of Paid news, lobbying, pressure group influence,
- Corporatization and Politicization of Media Capital inflow, Budgeting, Financial management, and personnel Management, Market forces

### UNIT – III (15 hours)

#### UNIT III: Media Market: Contemporary Scenario



- Ethico–legal perspectives in Media management
- Regional media industry
- Alternative media forums and their management
- Case Studies -Indian and International Media Giants

### **Practical component (30 hours)**

The students must undertake a case study examination of the Indian and International media giants and examine their management strategies.

### **Essential/recommended readings:**

1. Vinita Kohli Khandekar, *Indian Media Business*, Sage, 2010.
2. Pradip Ninan Thomas, *Political Economy of Communications in India*, Sage, 2010
3. Lucy Kung, *Strategic management in media*, Sage, 2008
4. Dennis F. Herrick, *Media Management in the age of Giants*, Surjeet Publications, 2003
5. Jennifer Holt and Alisa Perren, (Edited) *Media Industries-History, Theory and Method*, Wiley- Blackwell, 2009

### **Suggestive readings:**

1. John M. Lavine and Daniel B.Wackman, *Managing Media Organisations*, 1988
2. Robin Jeffrey, *India's Newspaper Revolution*, Oxford University Press, New Delhi, 2000

**Note:** Examination scheme and mode shall be as prescribed by the Examination Branch, University of Delhi, from time to time.