



SOPHIA COLLEGE FOR WOMEN
(AUTONOMOUS)

Affiliated to

University of Mumbai

Programme: Applied Component: Mass Communication

Programme Code: SBAAPC

S.Y.B.A.

2019-20

(Choice-Based Credit System with effect from the year
2019-2020)

Programme Outline: Mass Communication I (SEMESTER III)

Course Code	Unit No	Name of the Unit	Credits
SBAAPC303		Mass Communication I	2
	1	Basic Concepts	
	2	Print Culture	
	3	Radio	
	4	Film: Feature Films	

Programme Outline: Mass Communication II (SEMESTER IV)

Course Code	Unit No	Name of the Unit	Credits
SBAAPC404		Mass Communication II	2
	1	Television	
	2	Film: Documentary	
	3	Internet and Social Media	
	4	Cellphones	

SEMESTER III

NAME OF THE COURSE	Mass Communication – I	
CLASS	SYBA	
COURSE CODE	SBAAPC303	
NUMBER OF CREDITS	2	
NUMBER OF LECTURES PER WEEK	3	
TOTAL NUMBER OF LECTURES PER SEMESTER	45	
EVALUATION METHOD	INTERNAL ASSESSMENT	SEMESTER END EXAMINATION
TOTAL MARKS	50	50
PASSING MARKS	20	20

COURSE OBJECTIVES

CO 1	introduce students to some major aspects of communication and mass communication
CO 2	develop among students a broad perspective of the past and the present status of mass media in India

COURSE LEARNING OUTCOMES:

Learners will be able to:

CLO 1.	By the end of the course the students should be able to receive and analyse
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	various media products critically and become interested in jobs or career in Media Industry.
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UNIT 1	Basic Concepts
1.1	Defining communication
1.2	Models of communication: Shannon and Weaver, Wilbur Schramm, James Carey
1.3	Mass audience and mass communication
1.4	Perspectives on mass media: post-positivist, hermeneutic, critical, normative
UNIT 2	Print Culture
2.1	Historical developments: writing and printing, images and the written word
2.2	History of print media in India: parchment, pamphlet, newspaper, magazine etc.
2.3	Print media and reading: defining the reader, reading for pleasure and leisure, the classics, the canon, penny dreadfuls
2.4	Print media and the nation: colonialism and print media in India, print media and the development of national consciousness in India, censorship and freedom of expression
UNIT 3	Radio
3.1	Historical developments
3.2	Technological evolution
3.3	Formats of radio programmes: radio plays, radio talk shows, musical programmes
3.4	Contemporary trends in radio: the role of the RJ, community radio in India, online/digital radio
UNIT 4	Film: Feature Films
4.1	Historical developments: Lumière Brothers, Georges Méliès and D.W. Griffith; the silent era, the studio era in Bombay (V. Shantaram, Himanshu Rai and Devika Rani)
4.2	Parallel cinema: the contribution of Satyajit Ray and Mrinal Sen to the genre
4.3	The Angry Young Man Movement in Indian cinema
4.4	Screening and analysis: <i>Pather Panchali, Charulata, Padatik, Zanjeer, Deewaar, Coolie, Masan, Kaala, Sairat, Fandry</i>

REFERENCES:

Primary readings:

Unit 1: Basic Concepts

Selections from:

- Joseph Turow: *Media Today: An Introduction*
- Klaus Bruhn Jensen: *A Handbook of Media and Communication Research*
- Nicholas Stevenson: *Understanding Media Cultures*
- Katherine Miller: *Communication Theories: Perspectives, Processes, and Contexts*
- James W. Carey: *Communication as Culture*

Unit 2: Print Culture

Selections from:

- Robert Darnton: "What is the history of book", *The Book History Reader*
- Martin Puchner: "Earthrise", *The Written World*
- Abhijit Gupta: "Book history in India", *Print Areas*
- Miles Ogborn: "The Written World", *Indian Ink*
- Tapti Roy: "Disciplining the printed text", *Texts of Power*
- Benedict Anderson: "The origins of national consciousness", *Imagined Communities*
- David Finkelstein: "Readers and Reading", *Introduction to Book History*
- Francesca Orsini: "Introduction", *Print and Pleasure: Popular Literature and Entertaining Fictions in Colonial North India.*
- Anant Pai: *Babasaheb Ambedkar: He Dared to Fight (Amar Chitra Katha)*

Unit3: Radio

Selections from:

- Richard Watts and David Rutland: *Behind the Front Panel: The Design and Development of 1920's Radio*
- T. Bonini: "The new role of radio and its public in the age of social networking sites"
- Alan Levine: "The Importance of Radio in the 21st Century"

Unit 4: Film: Feature Films

Selections from:

- Marc Furstenu: *The Film Theory Reader*
- Antony Easthope: *Contemporary Film Theory*
- Mihir Bose: *Bollywood*
- Pramod Nayar: *Seeing Stars: Spectacle, Society and Celebrity Culture*
- Jeffrey Geiger

Recommended readings:

1. Acharya, A.N. *Television in India*. Manas Publications: New Delhi, 1987
2. Ahuja, B. N. *History of Press, Press Laws and Communications*. Surjeet Pub: New Delhi, 1989
3. Ahuja, B.K. *Mass Media Communication: Theory and Practices*. Saurabh Publishing House: New Delhi, 2010
4. Anderson, Benedict. *Imagined Communities: Reflections on The Origin and Spread of Nationalism*. Verso: London, 2016
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6. Arceneaux, Noah. Ed. *The Mobile Media Reader*. Peter Lang Publishing: New York, 2012
7. Barnett, Belinda A. "[Pack-rat or Amnesiac? Memory, the Archive and the Birth of the Internet](#)" *Continuum: Journal of Media and Cultural Studies*. Vol. 23. Taylor Francis Online. 2009
8. Benjamin, Ruha. *Race After Technology: Abolitionist Tools for the New Jim Code*. Cambridge: UK, 2019
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11. Chatterjee, P.C. *Broadcasting in India*, Sage: New Delhi, 2000
12. Chatterjee, Partha. *Texts of Power: Emerging Disciplines in Colonial Bengal*. University of Minnesota Press: London, 1995
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14. Finkelstein, David. *The Book History Reader*. Routledge: UK, 2002
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16. Friedrich, Kittler. *Gramophone, Film, Typewriter*. Stanford University Press: California, 1996
17. Ghosh, Anindita. *Power in Print: Politics of Language and Culture in a Colonial Society*. OUP: California, 2006
18. Goggin, Gerard. *Cell Phone Culture: Mobile Technology in Everyday Life*. Routledge: London, 2006
19. Gupta, Abhijit and Swapan Chakraborty Ed. *Print Areas: Book History in India*. Permanent Black: Delhi, 2004
20. Harrison, Dew. "Digital Archiving as an Art Practice". *Digital Visual Culture: Theory and Practice*, J Sunderland Ed. Intellect Books: Exeter, 2009
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24. Kent, Mike and Katie Ellis. *Disability and New Media*. New York: Routledge, 2011
25. Khan & K. Kumar. *Studies in Modern Mass Media*, Vol.1 & 2. Kanishka Pub. 1993
26. Klemmens, Guy. *The Cellphone: The History and Technology of the Gadget that Changed the World*. Mc Farlan and Company Inc. Jefferson: North Carolina, 2010
27. Kreiss, Daniel. *New Media and Society*. Vol. 18. Sage Publication Inc, 2009

28. Kumar, Keval. *Mass Communication: A Critical Analysis*. Vipul Prakash: Mumbai, 2002
29. McLuhan, Marshall, 1911-1980. *Understanding Media; the Extensions of Man*. Signet Books: New York, 1966
30. Miles, Ogborn. *Indian Ink: Script and Print in the Making of the English East India Company*. The University of Chicago Press: Chicago, 2007
31. Narula, Uma. *Mass Communication Theory and Practice*. Haranand: New Delhi, 1994
32. Orsini, Francesca. *Print and Pleasure: Popular Literature and Entertaining Fictions in Colonial North India*. Permanent Black: New Delhi, 2009
33. Parthasarathy, R. *Journalism in India*. Sterling: New Delhi, 1989
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35. Puchner, Martin. *The Written World*. Granta Books: London, 2017
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37. Ranganathan, Maya and Usha Rodrigues. *Indian Media in a Globalised World*. Sage: London, 2010
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39. Rodman, George. *Making Sense of Media: An Introduction to Mass Communication*. Longman, 2000
40. Roy, Barun. *Beginner's Guide to Journalism and Mass Communication*. V& S Publishers: New Delhi, 2009
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43. Singhal, Arvind and Rogers Everest. *India's Communication Revolution: From Bullock Carts to Cyber Marts*. Sage: London, 2000
44. Srivastava, K. M. *Media towards 21st Century*. Sterling Pub: New Delhi. 1998
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46. Tufeci, Zeynep. *Twitter and Tear Gas: The Power and Fragility of Networked Protest*. Yale University Press: Connecticut, 2017
47. Vilanilam, J.V. *Development Communication in Practice*. Sage: London, 2009

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1. “ Being Right-Swiped as a Dalit Woman on Dating Apps”, *Live Wire* 2019, livewire.thewire.in/personal/dating-dalit-woman-casteism/ Accessed 12 May 2020
2. Brogan, Jacob. “My Severed Thumb and the Ambiguities of Technological Progress”, *Slate*, 2015, slate.com/technology/2015/03/my-severed-thumb-makes-it-more-difficult-to-use-smartphone-touchscreens.html Accessed 12 May 2020
3. Cordes, Ashley. “Meeting place: Bringing Native Feminisms to Bear on Borders of Cyberspace”, *Feminist Media Studies*, 2020, www.tandfonline.com/doi/full/10.1080/14680777.2020.1720347 Accessed 5 April 2020
4. Dhanaraj, Christina Thomas. “Swipe Me Left, I’m Dalit” *Genderit. Org*, 2018, www.genderit.org/articles/swipe-me-left-im-dalit Accessed 11 May 2020
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6. Guha, Pallavi, Editor. *ADA (A Journal of Gender, New Media and Technology)*, 2019, adanewmedia.org/issues/issue-archives/issue15/ Accessed 13 May 2020
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10. Mukhongo, Lusike Lynete “Reconstructing Gendered Narratives Online: Nudity for Popularity on Digital Platforms”, *ADA Journal of Gender, New Media and Technology*, 2014, adanewmedia.org/2014/07/issue5-mukhongo/ Accessed 27 April 2020
11. Samer, Roxanne. “Revising ‘Re-vision’: Documenting 1970s Feminisms and the Queer Potentiality of Digital Feminist Archives”, *ADA Journal of Gender, New Media and Technology*, 2014, adanewmedia.org/2014/07/issue5-samer/ Accessed 27 April 2020
12. Shah, Nishant. “Bodies, Technology and public Shame: The Selfie and the Slut”, *Economic and Political Weekly*, 2015, www.epw.in/journal/2015/17/review-womens-studies-review-issues/selfie-and-slut.html Accessed 25 April 2020.
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15. Tiwari, Ayush. “Indian media is an upper-caste fortress, suggests report on caste representation” *News Laundry*, 2019, www.newslaundry.com/2019/08/02/caste-representation-indian-newsrooms-report-media-rumble-oxfam-india Accessed 3 Jan 2020

SEMESTER IV

NAME OF THE COURSE	Mass Communication - II	
CLASS	SYBA	
COURSE CODE	SBAAPC404	
NUMBER OF CREDITS	2	
NUMBER OF LECTURES PER WEEK	3	
TOTAL NUMBER OF LECTURES PER SEMESTER	45	
EVALUATION METHOD	INTERNAL ASSESSMENT	SEMESTER END EXAMINATION
TOTAL MARKS	50	50
PASSING MARKS	20	20

COURSE OBJECTIVES

CO 1	develop among students a critical understanding of mass media with regard to their presentation formats, roles and audiences in Indian context
CO 2	acquaint students with legal and ethical issues related to mass media in India

COURSE LEARNING OUTCOMES:

Learners will be able to:

CLO 1.	By the end of the course the students should be able to receive and analyse various media products critically and become interested in jobs or career in Media Industry.
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UNIT 1	Television
1.1	Historical developments: satellite television and Indian broadcasting policy from 1990-2010
1.2	Television and consumerism: advertisements and brands
1.3	Television and politics: news as propaganda
1.4	Television and gender: TV soaps in India
UNIT 2	Film: Documentary
2.1	Defining the documentary: interrogating the objectivity of the genre
2.2	Historical developments: the contribution of John Grierson to the British Documentary Film Movement
2.3	Types of documentaries: modes of documentaries as specified by Bill Nichols
2.4	Screening and analysis: Shyam Benegal's documentaries, representative examples from Bill Nichols's classification of documentaries
UNIT 3	Internet and Social Media
3.1	Historical development: the history of the internet
3.2	Historical development of Social Networking Sites: Yahoo! Messenger, Orkut, Facebook
3.3	Social media and celebrity culture
3.4	Social media and body politics
UNIT 4	Cellphones
4.1	Historical development: wireless technology, cellular phone

4.2	Cellphones and app culture: the impact of app culture on dating, travel and entertainment
4.3	Cellphones and the body: social codes and etiquette, narratives of health
4.4	Cybercrimes: online frauds, cyber bullying, phreaking

REFERENCES:

Primary readings:

Unit 1: Television

Selections from:

- Theodore Adorno: *The Culture Industry*
- Adam Arvidsson: “Brands: A Critical Perspective”
- Noam Chomsky: *Manufacturing Consent*
- Raymond Williams: *Technology and Cultural Form*
- Stuart Hall: *Encoding and Decoding in the Television Discourse*
- Arvind Rajagopal: *Politics After Television*
- Nalin Mehta: *Television in India: Satellites, Politics and Cultural Change*
- Narrian Siddhartha: “A Broad Overview of Broadcasting Legislation in India”
- K. Moti Gokulsing and Wimal Dissanayake: *Popular Culture in a Globalised India*

Unit 2: Film: Documentary

Selections from:

- Bill Nichols: *Blurred Boundaries*
- Bill Nichols: *Representing Realities*

Unit 3: Internet and Social Media

Selections from:

- Volker Eisenlauer: *A Critical Hypertext Analysis of Social Media*
- Barbara M. Kennedy and David Bell: *The Cybercultures Reader*

Unit 4: Cellphones

Selections from:

- Gerard Goggin: *Cell Phone Culture: Mobile Technology in Everyday Life.*

- Guy Klemens: “Mobile Phones” and “Cell Phones Beyond Phones”
- Mari K Swingle: “The i-addiction: A new world”
- Vishnupriya Das: “Dating Applications, Intimacy and Cosmopolitan Desire in India”, *Global Digital Culture*
- Kate O’Riordan: “Fitbit: Wearable technologies and material communication practices”, *Appified: Culture in the Age of Apps*
- Amparo Lasen: “History Repeating? A Comparison of the Launch and Uses of Fixed and Mobile Phones”, *Mobile World: Past, Present and Future*
- Jojada Verrips: “Haptic Screens and Our Corporeal Eyes”, *Etnofoor*
- Susan W Brenner: “From Mainframes to Metaverse”, *Cybercrime: Criminal Threats from Cyberspace*
- Calum Jeffray: “The underground web: The Cybercrime challenge”, *Special report, Australian Strategic Policy Institute*
- Debarati Halder: “Trolling and Gender Bullying”, *Cyber Crimes against Women in India*

Recommended readings:

1. Acharya, A.N. *Television in India*. Manas Publications: New Delhi, 1987
2. Ahuja, B. N. *History of Press, Press Laws and Communications*. Surjeet Pub: New Delhi, 1989
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7. Hess, Love. “White Supremacy, Colonialism and Fatphobia are Inherently Tied to Each Other” *Wear Your Voice*, 2018, wearyourvoicemag.com/white-supremacy-colonialism-fatphobia/ Accessed 10 May 2020
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ASSESSMENT DETAILS:(this will be same for all the theory papers)

Question Paper Pattern:

Semester End Examination: (75 Marks)

Second Year: Mass Communication – I and Mass Communication - II

Duration: 2.5 hours

Q.1 Objective Type:

- a) Explain the following terms and/or concepts in 2 to 3 sentences (5 terms and/or concepts from 4 units) (10 marks)
- b) State whether the following statements are true or false (5 statements from 4 units) (5 marks)

Q.2 Essay on Unit 1

or

Two short notes on Unit 1 (15 marks)

Q.3 Essay on Unit 2

or

Two short notes on Unit 2 (15 marks)

Q.4 Essay on Unit 3

or

Two short notes on Unit 3 (15 marks)

Q.5 Essay on Unit 4

or

Two short notes on Unit 4 (15 marks)

Internal Assessment: (25 marks)

Students will be given a class test with objective-type questions.