PAPER-III
MASS COMMUNICATION AND JOURNALISM

Signature and Name of Invigilator
1. (Signature) ____________________________
   (Name) ____________________________
   Roll No. ____________________________

2. (Signature) ____________________________
   (Name) ____________________________
   Roll No. ____________________________

Number of Pages in this Booklet : 32
Number of Questions in this Booklet : 19

Instructions for the Candidates
1. Write your roll number in the space provided on the top of this page.
2. Answer to short answer/essay type questions are to be given in the space provided below each question or after the questions in the Text Booklet itself.
3. At the commencement of examination, the question booklet will be given to you. In the first 5 minutes, you are requested to open the booklet and compulsorily examine it as below:
   (i) To have access to the Question Booklet, tear off the paper seal on the edge of this cover page. Do not accept a booklet without sticker-seal and do not accept an open booklet.
   (ii) Tally the number of pages and number of questions in the booklet with the information printed on the cover page. Faulty booklets due to pages/questions missing or duplicate or not in serial order or any other discrepancy should be got replaced immediately by a correct booklet from the invigilator within the period of 5 minutes. Afterwards, neither the Question Booklet will be replaced nor any extra time will be given.
4. Read instructions given inside carefully.
5. One page is attached for Rough Work at the end of the booklet before the Evaluation Sheet.
6. If you write your name or put any mark on any part of the Answer Sheet, except for the space allotted for the relevant entries, which may disclose your identity, you will render yourself liable to disqualification.
7. You have to return the test booklet to the invigilators at the end of the examination compulsorily and must not carry it with you outside the Examination Hall.
8. Use only Blue/Black Ball point pen.
9. Use of any calculator or log table etc., is prohibited.

Time : 2 1/2 hours
[Maximum Marks : 200]
Note: This paper is of two hundred (200) marks containing four (4) sections. Candidates are required to attempt the questions contained in these sections according to the detailed instructions given therein.

Note: यह प्रश्नपत्र दो सौ (200) अंकों का है एवं इसमें चार (4) खंड हैं । अभ्यासियों को इनमें समाहित प्रश्नों के उत्तर अलग दिये गये विस्तृत निर्देशों के अनुसार देना है ।
SECTION – I
खण्ड – I

Note: This section consists of two essay type questions of twenty (20) marks each, to be answered in about five hundred (500) words each. (2 × 20 = 40 marks)

नोट: इस खण्ड में दो साम्य-साम्य अंकों के दो निबंधात्मक प्रश्न हैं। प्रत्येक का उत्तर लगभग पौंच सौ (500) शब्दों में अपेक्षित है। (2 × 20 = 40 अंक)

1. (a) Dissect the ethical and legal aspects of trial by media in the light of certain recent events often bordering on invasion of privacy. What legal measures are needed to prevent such a tendency?

Note:
This section consists of twenty (20) marks each, to be answered in about five hundred (500) words each.

(b) Evaluate the reasons for sidelining the concept of another development in the developing world. How do you measure the role of mass media in devising alternative developmental strategies and models?

OR / अथवा

(c) ‘The multiple cable channels have opened the opportunities for a large number of Indians to watch various serials throughout the week. But these serials are the same in terms of themes, characters and production values.’

Argue for or against this statement. Discuss what impact these may have on the Indian society – urban and rural, poor and rich, and majority and minority.

OR / अथवा

‘बहु केवल चैनलों ने पूरे सततक विभिन्न धारावाहिक अन्य अन्वेषण करने के कारण का मूल्यांकन करने के लिए बड़ी संख्या में भारतीयों के लिए अवसर ऐसे किये हैं। परंतु ये धारावाहिक विषय प्रस्तुत, पाठ्य और प्रस्तुतिकरण के मूल्यों के सम्बन्ध में एक समान हैं।’ इस कथन के पक्ष और विपक्ष में तर्क दीजिये। भारतीय समाज – नगरीय और ग्रामीण, निरंतर और धनी, और वहुसंख्यक एवं अल्पसंख्यक, पर इनका क्या प्रभाव पड़ सकता है, विवेचना करिये।
2. (a) Analyse the impact of global cartelisation of news supply on the media in developing societies, in the context of unidimensionality of news values and conversion of governance into a routinised entertainment.

(b) Explain how the digital technologies have converted the films from the tools of cultural domination to the agents of empowerment.

(c) Analyse why the media industries do not adopt qualitative research methods, while on the other hand they are not satisfied with the findings of the quantitative research methods. Suggest ways to conduct research for media industries.
SECTION – II
खंड – II

Note :  This section contains three (3) questions of fifteen (15) marks each, to be answered in about three hundred (300) words.  

(3 × 15 = 45 marks)

नोट :  इस खंड में पन्द्रह-पन्द्रह अंकों के तीन (3) प्रश्न हैं। प्रत्येक प्रश्न का उत्तर लगभग तीन सौ (300) शब्दों में अर्पित किया गया है।

(3 × 15 = 45 अंक)
3. Argue the need for setting up a new media commission in India. What possible terms of reference do you suggest?
भारत में नयी मीडिया आयोग स्थापित करने की आवश्यकता के लिये तर्क-बितर्क करें। आप इस सम्बन्ध में किन सम्भावित शर्तों का सुझाव देंगे?

4. Delineate the role played by print media in privileging human rights issues in post-emergency India.
उपरान्त-आपातकालीन भारत में मानवाधिकारों को विशेषधिकार बनाने में मीडिया का निम्नोत्तर भूमिका का वर्णन करें।

5. Describe at least two approaches of documentary film making. Can documentary film making be considered as an objective endeavour? Explain.
बृत्त चित्र फिल्म निर्माण के कम से कम दो उपायों का वर्णन करें। बृत्त चित्र फिल्म निर्माण को क्या वस्तुनिष्ठ प्रयास समझा जा सकता है?

______________________________________________________________________________________________
SECTION – III
खंड – III

Note: This section contains nine (9) questions of ten (10) marks each to be answered in about fifty (50) words.

नोट: इस खंड में दस-दस (10-10) अंकों के नौ (9) प्रश्न हैं। प्रत्येक प्रश्न का उत्तर लगभग पचास (50) शब्दों में अपेक्षित है।

(9 × 10 = 90 marks)

(9 × 10 = 90 अंक)

6. Currently audio-visual music albums have become an important tool of film promotions, advertising and publicity. Find out the reasons.

वर्तमान समय में श्रवण-दृश्य संगीत एलबम फिल्म संचार, विज्ञापन और प्रचार का महत्वपूर्ण उपकरण बन गई हैं। कारण जानें।
7. Examine the importance of situation analysis in a public relations campaign.
लोक सम्बन्ध अभियान में स्थिति विश्लेषण के महत्त्व की परीक्षा कीजिये।

8. Identify the reasons for the setting up of Samachar News Agency in 1976.
1976 में समाचार न्यूज एजेंसी की स्थापना के कारण बताइये।
9. Discuss the merits and demerits of ‘Uses and Gratification’ theory of communication.

संचार के ‘यूज एण्ड ग्रेटिफिकेशन’ सिद्धांत के गुण और दोषों की विवेचना कीजिये।

11. Examine the concept of civic journalism.

नागरिक पत्रकारिता की अवधारणा की परीक्षा कीजिये।
12. Analyse the different dimensions of the digital hub.
‘डिजिटल हब’ की भिन्न विवादे का विश्लेषण कीजिये।
13. Describe at least four video/film editing devices. What is a jump cut? Can it be used as an editing device?

वीडियो / फिल्म सम्पादन की कम से कम चार विधियों का वर्णन कीजिये। जंप कट क्या है? क्या इसे सम्पादन विधि के रूप में उपयोग किया जा सकता है?
14. Differentiate between colour correction and colour separation.

SECTION – IV

Note: This section contains five (5) questions of five (5) marks each based on the following passage. Each question should be answered in about thirty (30) words.

Note: इस खंड में निम्नलिखित परिच्छेद पर आधारित पाँच (5) प्रश्न हैं। प्रत्येक प्रश्न का उत्तर लगभग तीस (30) शब्दों में अपेक्षित है। प्रत्येक प्रश्न पाँच (5) अंकों का है।

The “high culture-mass culture” debate is familiar territory within media studies, where the “mass” is invariably explained as a pejorative referent for (lower) “class” cultural preferences. However, as Huyssen demonstrates, the high culture-mass cultural dichotomy is also permeated by considerations of gender. Europe’s late nineteenth-century industrial revolution and cultural modernization, he argues, coincided with the first major women’s movement. Huyssen shows how turn-of-the-century political, psychological and aesthetic
The dichotomy that gendered mass culture as feminine and inferior has strongly patterned media criticism and analysis, which disregarded femininity, gender and sexuality in discussions of the “political”. Feminist critics rejected the dominant, narrow definition of the political in terms of “the market” or “public policy”, arguing that it must include a consideration of everyday life, domesticity and consumerism. It was within this context that feminist media scholars set out to “reclaim” the popular media of mass entertainment. As a result, genres such as romance, soap opera, sitcoms, popular drama and rock music became legitimate subjects for critical analysis. The extremely large body of work that developed over the 1980s and 1990s is one in which different critical approaches have become increasingly intertwined. While some scholars have limited their work to textual analysis per se (for example, the close reading of narrative structures, iconography, symbolic codes and themes, and of the solicitation of pleasure, identification and subjectivity within the text), others have increasingly fused textual analysis with other approaches. For instance, studies of the discursive, social and institutional contexts in which the texts themselves are produced have looked at the historical and organizational imperatives and constraints that shape female characters and audience interpretations of them. Studies of the context of reception have focused on how texts are viewed and interpreted in the framework of domestic and familial relations.

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Adorno and Horkheimer conjure up the fairy tale evil queen to claim that “mass culture, in its mirror, is always the most beautiful in the land.”
15. How is “mass” explained in the “high culture-mass culture” debate?
‘उच्च संस्कृति-जन संस्कृति’ में ‘जन’ की किस प्रकार व्याख्या की गई है, बाद-विवाद कीजिये।

16. In Huyssen’s view, which discourses consistently gendered mass culture and the masses as feminine and inferior?
यूसेन के दृष्टिकोण में, किन प्रवचनों ने संगत रूप से जन संस्कृति और जन को खेलवादी और निम्न रूप दिया है?
17. Why have the feminists rejected the dominant, narrow definition of mass culture?

जन संस्कृति की प्रावल्य, संकीर्ण परिभाषा स्त्रीवादियों ने क्यों अस्वीकार कर दी है?

18. How have the feminist media scholars attempted to “reclaim” the popular media of mass entertainment?

स्त्रीवादी मीडिया विद्वानों ने किस प्रकार जन मनोरंजन के लोकप्रिय मीडिया को वापस लाने का प्रयास किया?
19. What were the various critical approaches that were a part of the large body of work that developed in 1980s and 1990s?

विभिन्न आलोचनात्मक उपागम, जो 1980 और 1990 के दशक में विकसित कार्य का बहुत बड़ा भाग थें कौन से हैं?
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Signature & Name of the Coordinator .................................

(Evaluation) Date ..........................