

Centre for Journalism & Mass Communication  
M. A. Communication & Journalism  
Semester IV Examination, 2024  
B. Communication & Media Aesthetics Specialization  
Paper XIX

Time: 4 hours

Full marks: 120

*Marks are indicated in the margin.*

Answer **any four** of the following questions

1. "...art in particular, and human cultural products in general, shape human cognition in ways that make it impossible to reach beyond the dominant narratives, texts, discourses, vocabularies or paradigms, that mold our thought and our understanding in order to ascertain their truth and so determine their adequacy." [Ref.: Postmodernism by David Novitz] – Do you think so? Justify your argument with relevant examples from media, society and individual experience.

30

2. Develop a visual storyboard of 2-3 minutes on any one of the following concepts: 30
  - a. Feminism
  - b. Democracy

3. Analyse any two of the following visuals based on aesthetics of visual representation:

15 x 2 = 30



a.



b.



c.

A resident walks through the rubble of homes destroyed in airstrikes, 2023.  
(Mustafa Hassouna/ Anadolu Images)

4. Develop typographic design on *any three* of the following pairs:

10 x 3 = 30

- |                |                   |
|----------------|-------------------|
| a. Word: Moon  | Emotion: Melting  |
| b. Word: Color | Emotion: Freezing |
| c. Word: Crops | Emotion: Shouting |
| d. Word: Soil  | Emotion: Mourning |



5. Analyse *any one* of the following short videos based on the various concepts of applied visual aesthetics (with necessary brief mention of sound as supporting element of the visuals):

30

- a. Video 1 [Scene from the movie, Parasite (3'59'')]
- b. Video 2 [Experimental short video (1'18'')]

6. Analyse the following short videos based on the various concepts of applied audio aesthetics (with necessary brief mention of visuals as supporting element of the sound):

15x2 = 30

- a. Sound 1 [Dunkirk (2'18'')]
- b. Sound 2 [Experimental sound design reel (1'11'')]

7. Discuss the dominant aesthetic practices and the possibilities of the *redistribution of sensibilities* in aesthetics terms on any two of the following issues -

15 x 2 = 30

- a. Farmers' suicide
- b. Indian politics
- c. Poverty
- d. War

**MA in Communication and Journalism Examination, 2024**

**Semester IV**

**Paper XIX**

**Gender and Media Specialisation (D)**

Time: 4 Hours

Full Marks: 120

*Questions are of value as indicated in the margin*

Answer any *four*

- 1) Map the waves of feminism against the corresponding development in feminist theory. (30)
- 2) Write short notes on the following (600 words each): (15+15)
  - a) Gender-related development measures of Empowerment
  - b) Six structures of patriarchy
- 3) Discuss in detail the approaches to media theory from the perspective of feminist epistemology. (30)
- 4) With reference to any popular Bollywood action film of 2023, explain how binary gender roles were reproduced in the film. (30)
- 5) "Until masculinity and its different constructions are better explored in general society as well as in the news, we as news audiences and citizens will be blind to how these masculinities are linked" (Consalvo, 2003)  
Elucidate in detail the role played by the concept of "hegemonic masculinity" in the social construction of masculinity in news media. (30)
- 6) "Content on OTT platforms have revolutionized the screen representation of female protagonists" - Argue for or against this statement by giving relevant examples from the recent past. (30)
- 7) With reference to film adaptations of Rabindranath Tagore's work, discuss how Tagore pioneered the representation of masculinities and femininities in Bengali culture. (30)



Centre for Journalism & Mass Communication

M.A. Semester IV Examination, 2024

Paper XIX: Rural Communication Specialization

Marks: 120

Time: 4 Hours

Marks are indicated in the margin.

Answer any three questions from question numbers I to VI.

30 X 3 = 90

- I) Elaborate the idea "Communication as Instrument of Development". Why do we require communication to develop villages? 20+10= 30
- II) Why "Community Communication Spectrum" is to be understood to develop communication strategy for sustainable development in rural areas? 30
- III) What are the six sub areas of development? Compare Tagore's and Gandhi's thoughts and action in any four subareas. 10+20= 30
- IV) Taking example of any village you visited, discuss how social and political structure influences a village. Discuss whether politics hampers rural development? 20+10= 30
- V) Delineate differences between communication for development in rural and urban setting. 30
- VI) How can folk media be utilized for development? 30
- VII) Write any two short notes from the following. 15 X 2= 30
  - a) Radio language for rural audio programs
  - b) Difference between key informant Interview and focus group discussion
  - c) Rural-urban dichotomy
  - d) Uniqueness of village

**Centre for Journalism & Mass Communication**  
**M.A. Semester IV Terminal Examination, 2024**  
**(J) Advanced Audio-Visual Production**  
**Paper XIX**

**Time: 4 hours**

**Full marks: 120**

*Answer **any four** questions.*

*Marks are indicated in the margin.*

- 1) Audio visual production has developed its own language of presenting stories/events to audience. In light of the above statement, explain in details the various components that helped form the language of audio-visual production. Mention the importance of modern technical tools in enriching the storytelling process. 20+10=30
- 2) Define documentary filmmaking. Explain the various types of documentaries with their characteristics and cite proper examples of each type. Add a note on the challenges involved in shooting a documentary. 2+18+10=30
- 3) Explain in details how sound is converted from analog to digital set up. Write a note on the various modes of listening. What is sound designing for AV production? 10+10+10=30
- 4) Discuss the subject-camera relationship that is essential for any audio-visual production. How does depth of field play a significant role in establishing the narrative structure of audio-visual production? 15+15=30
- 5) Critically analyze the technical aspect and storyline of a film of your choice. Justify which aspects of the film you consider to be realistic depiction of society and what stands as imaginative fragments of representation. 15+7.5+7.5=30
- 6) Elaborate in a detailed manner the various stages involved in making a short film. What according to you should be the salient points that a young filmmaker must consider while developing a web series? 15+15=30
- 7) Write broad notes on any two of the following- 15+15=30
  - a) History of visual communication
  - b) Types of montage with relevant example
  - c) Audio formats and video formats
  - d) Types of transitions in editing with example

**Centre for Journalism and Mass Communication**  
**Semester IV Terminal Examination, 2024**  
**K- Advance Cyber Communication and Journalism**  
**Paper XIX**

**Time: 4 hours**

**Full Marks: 120**

**Answer any four questions of the following**

1. How has the evolution of the information superhighway influenced the practice of Search Engine Optimization (SEO) in modern digital journalism? Discuss the symbiotic relationship between the given concepts, highlighting how advancements in the information superhighway have shaped SEO strategies, and vice versa, with reference to contemporary examples.  
15+15=30
2. Discuss the role of crowdsourcing in promoting citizen journalism and its impact on traditional news reporting.  
20+10=30
3. Evaluate the effectiveness of news organisations in harnessing audience-generated content to enhance storytelling and audience engagement.  
30
4. Define ubiquity in the context of digital journalism and analyse its implications for news consumption habits.  
15+15=30
5. Discuss the ethical challenges journalists face when using microblogging platforms like Twitter for news dissemination. How can journalists maintain accuracy, impartiality, and transparency within the constraints of character limits and the rapid pace of microblogging?  
15+15=30
6. Discuss the importance of Freedom of Speech and Expression, exploring its various rights and providing examples of landmark cases that have shaped its understanding.  
10+20=30
7. How do cyber laws influence the approaches of cyber journalists, and what considerations must they take into account while reporting?  
15+15=30



Centre for Journalism & Mass Communication

M. A. Communication & Journalism

Semester IV Examination, 2024

B. Communication & Media Aesthetics Specialization

Paper XX

Time: 4 hours

Full marks: 120

*Marks are indicated in the margin.*

Answer **any four** of the following questions

1. "The constituents of the aesthetic configuration are not the products of nature; they are the creations of art, which does not imitate nature, but reproduces, in all possible details, a poetic vision." (Ref.: Page 33, Comparative Aesthetics, Vol I by K. C. Pandey, second edition) – Do you think so? Justify your answer in reference to this concept discussed by Bharata in Natyashastra in comparison with Plato's concept of mimesis. 30
2. Considering broadcast news presentation as a dramatic performance, analyse the provided news clip video based on various concepts of Indian aesthetics, including verbal and vocal aesthetics. [List of analytical elements and categories in Sanskrit will be made available on request.] 30
3. (a) Resistance against adaptation and change is the main reason behind the sanctification of Indian classical performative arts and the dearth of modern Indian aesthetics theorization. – Do you agree? Justify your answer with necessary arguments and relevant examples. 20  
(b) Identify with justification the types of alamkaras used in *any four* of the following lines taken from different news reports: 4x2.5 = 10
  - (i) A pessimist's blood type is always B-negative.
  - (ii) Farmer Bill Dies in House.
  - (iii) How Archaeologists Are Using Deep Learning to Dig Deeper?
  - (iv) "We put the Taliban into bat in 2001 and took a flurry of early wickets...with half an hour to play we find ourselves some runs short." (Major Streatfield's comment on the political situation in Afghanistan)
  - (v) He roared like a lion in state legislative assembly.

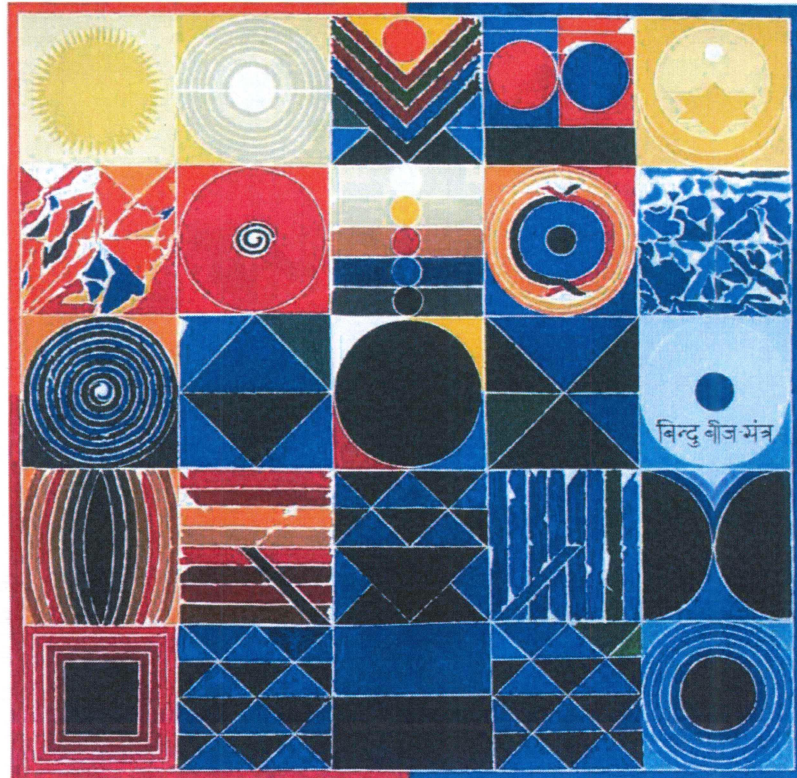
4. Develop script for a short play with its title (at least of 10 minutes) on any one of the following themes: 30

- a. Indian General Election 2024
- b. Economic class difference and climate refugees
- c. Rise of AI

5. Develop a minimum of 3 minutes' soundscape script based on any one of the following images. 30



a.



b.





c.

6. Develop visualization based on the provided audio piece (the lyrics from the audio piece provided below for reference). 30

Warli Revolt by Prakash Bhoir, Swadeshi (2019)	Warli Revolt by Prakash Bhoir, Swadeshi (2019) – English translation
<p>Me tho warli aadiwasi  Amchya padhati hait etihaseek  Hya rana cha mool nivasi  Jeev annto padsar matit  Pran hirva majha dev ahe wagoba  Pragati tumchi baad amchya  junglelaatna maagh wha  Paisha kiti dakhwal? Bhawtik sukhache  chakar whal  Bhavishya tumche hai labad  Me jagto hai tho wartaman</p> <p>Pragrati che tumche dhong  Pahatar paise chaptai kon  Jhade amchi kaptai kon ni  Junglat metro magtai kon</p> <p>Jhale hai jagne dukh hai  Pinjaryat ghalta janawar muke  Kele maal matache tukde  Pahuna det tumha akash mokale</p> <p>Godbole neta te songade, adiwasyan che</p>	<p>"I'm a Warli Adivasi,  Our story is an ancient one.  We are indigenous,  We bring life where there was none.  In this jungle even our lives are green,  Waghoba is our feline God.  Put a hold to your 'development dream'  back off from our forest, be gone forever!  You tempt us with material gains, just to  make us your slaves.  Your future is a cunning lie, but the present  is what I am living with.</p> <p>You're selling us your 'Fake Progress', but  you know who is raking in the profits.  Who's cutting down our sacred fortress,  Who even wants a metro in a forest?</p> <p>It breaks my heart to see you putting  innocent animals behind bars.  Dividing the spoils, money and land too.  You claim open skies that are rightfully  ours.  You politicians are sweet talking vermin,</p>



<p>ghar mhande jhopde chombde te labad bombale</p> <p>Swai Kisha madhe rokda kombale Sahu me ka. Tumchi tudawani? Pahu tari kiti tumchi fasawani? Nishi Dini amha deta ashaanti, Atta vadun maati kapalpatti. Dharin baan Me hoyin raanti Yataajaat mag yel karnti Bhit na tula me, Tilka Manjhi, Hasi hasi chadbo fassi</p> <p>Manus mhanun jagnyasaathi amhala Sara karaycha (x2) Aaj nahi udyala maraycha tar kashala maga saraycha (x2)</p> <p>Hume na pasand ye khota vikas, na hai tum jaise choron pe vishwas. Metro banane ukhado tum zhaad jab zhaad na bachenge kaise loge saans. Ghar mera jungle khula aakash, tum aye traas dene karne iska nash. Prakriti ka banao mazak yahi prakriti se bani manav jaat.</p> <p>Tum aaj rahe ho hume bhaga, chhinke tum humse humari jagah. Bas bacha hai ye jine ka tarika, tum wo bhi chhinke kare hume tabah Saja pakshi prani ki hai kya, kyu inhe bedakhal kar rahe aisa. Udyogi sarkar hume rahe fasa, hume vata ke ye bana re paisa Aur basa rahe bhalti soch, bhavishya me inke bachhe denge inhe dosh. Par afsos ye na dekh sakenge wo, sehte hue apne agle pidhi ko</p> <p>Khud tum jeeyo aur jeene do, lagao pauhe jab tak jeevit ho.</p>	<p>calling our Adivasi homes slums. Manipulating facts, making fools of everyone.</p> <p>Getting rich, stuffing your pockets with a hefty sum. Why should we step aside? How long should we watch you trample our pride? Day and night you tortured us. I shall smear my forehead with the soil of the land. Grab my weapon and a massive revolution before you will stand. I am not scared of you, I am Tilkha Manjhi. With a smile on my face, I'll lay down my life if need be.</p> <p>To live like human what should we do? (x2) Death will come today or tomorrow, so why to be afraid and step back (for protecting the jungle) (x2)</p> <p>We don't like your 'fake development', nor do we trust your thieves. To build a metro you're killing the trees. When they are gone then how'll you breathe? The jungle and open sky are my home; You come here, mess with us and destroy our home. Nature for man has lost its worth but she is the one who gave us birth.</p> <p>Today you are trying to throw us out snatching away our home and ground. All we have left is the way we live now, but you want to snatch that too to destroy us. What did our birds and animals do, why are you evicting them too? Your sell-out industrialist government is making us fools, making money by making us move. Setting up an evil condition, for which their own kids will accuse them in future. It's a regret that they won't be around to see the next generation suffer.</p> <p>So live yourself and let us live - as long as you live, plant trees after trees.</p>
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Murkho, utho apni soch badlo ya na  
kuchh bachega fir khoneko. Jeeneko ek  
hi hai praan uski bhi kagaz me tum  
mango pehchaan. Adivasi hu garib  
insaan, kaisa sabit karu mera hai ye  
sthaan  
Me kisaan, ugavu anaaj aur har prani  
mere parivaar saman.  
Khud pe karo tum bas ek ehshan,  
bachalo apni ye sone ki khaan.

Gaav shejari padik raana. Pikavala  
adivashyana. Gaav gunda haramkhorana  
tyachi keli Aadul daana  
Jar ka guna kela punha. Tyala Titech  
gadaycha  
Aaj nahi udyala maraycha tar kashala  
maga saraycha (x2)

Jungli jungli jungli  
Jungli zindagi pahije amhala jungli  
khavala jungli power. Matichi lekra  
maishi julun dost, aanewale hai janawar  
Hukurukuku mhatlya barobar Eka  
awajawar saare angawar.  
Tumhala tar lok mhante maalak, pathi  
maga kiti gandi haalat

Mantri nandi sarkhe dolat gulam banun  
rajacha thaat. Aadesh dete ki jungle kaap  
Lavala tar nahi yet konacha baap  
Cement che majle, Takle, bhobale  
Tari bhi pahije chamiya naach  
Ya junglaat, ekine naachto dharun  
saryache haatat haat!

Tarpa dhol, Warli bol vajte nachte ya  
junglaat.  
Bayko poraa hard kore bahin bhava  
sarakha samaaj  
Nisargachya rangana jagaat famous  
aamcha Warli art  
Swatahachya gharana Anna Banavto.

Wake up and open your mind, you fools,  
before it's all gone and there is nothing left  
to lose. Who has only one life to live, you  
even demand their identification on paper.  
We are Adivasi, poor men. How do I even  
prove that this is my land?  
I am a farmer growing food. Every animal  
here is part of my brood.  
Now do yourself a favor, save your own  
treasure!

Now we tribals created life from what was  
once a barren ground.  
But evil goons from villages nearby  
destroyed everything around.  
If anyone dare repeat this crime again, they  
will be buried right then and there!  
Death will come today or tomorrow, so why  
to be afraid and step back (for protecting the  
jungle).

Jungli jungli jungli.  
Jungle's life! Jungle's food! Jungle's power!  
Sons of the soil, sons of our mother, the  
forest animals are like my brothers.  
The minute I scream "hukurukuku", they  
will rip you asunder.  
Innocent people might call you their master,  
but you're just a sweet-talker, a destructive  
disaster.

Your ministers are like puppets you pull,  
nodding their heads like Nandi, the bull.  
Sending out orders to cut down the trees,  
but who comes here to plant another?  
Not their fathers, in their fancy quarters!  
Balding, toothless swine, lusting after girls  
like they are objects.  
In our jungle, we give and take respect.  
Dancing together hand in hand.

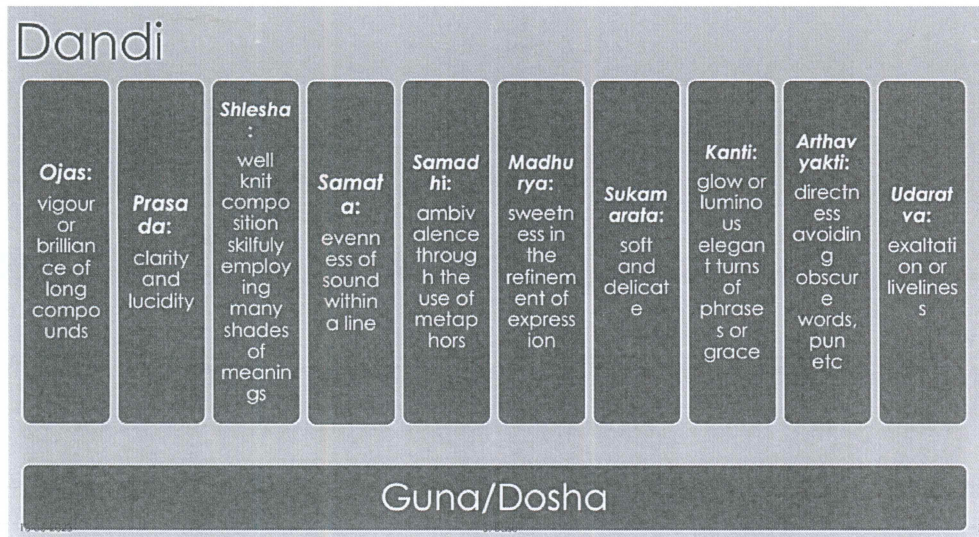
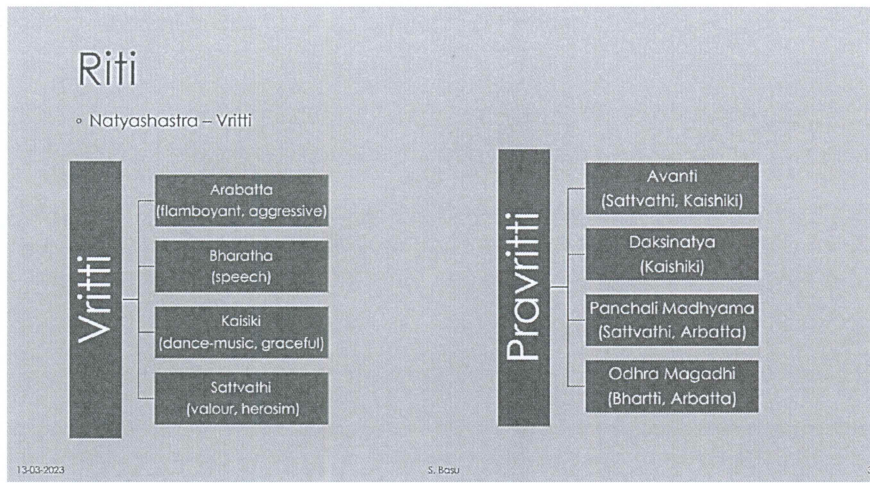
Drums beat, Warli songs, resonate and  
dance through the land.  
Our women and children are brave.  
We all live like brothers and sisters now, just  
like we did before.  
Our Warli Art has become world famous.  
We grow our own food.

<p>Nahi ho amhi konache ghulam Gadya motar savayi tumchya indhanichi Tumhi kara tabahi. Karakhaane dete zehrila dhuaa Ani tarangte dhagachi kaali malai. Banduka marayla paisa pan jantechya bhukecha ilaaj kela nahi. Itihaas dete sakshi Warli kadhi bhi bhukena mela nahi</p> <p>Deshbhakt lok tumhi na tyaag amha kaay maagta? (x2) Arey Jungle ase aamchi aai, rakshanat jeev zai, rakshanat jeev zai (x2)</p> <p>Jhada tumhi todun taak ta, tyaag amha kaay maangta? Arey deshbhakta lok tumhi na, tyaag amha kaay maangta? Dolya dekhat ujed choritaa, Tyaag amha kaay maangta? (x3)</p>	<p>We are nobody's slaves. So dependent on motor cars, burning so much oil, you are doing destruction. Your factories spit out poisonous smoke, leaving behind a thick, black cloak. So much have been spent on guns, not a rupee on feeding the hungry. But history will show you that no Warli ever died of starvation before.</p> <p>You are patriotic people. Then why ask us to be the sacrifice? (x2) The jungle is our mother To save her we will lay down our lives. (x2)</p> <p>You chop our trees, then why asking us to be the sacrifice? You are patriotic people. Then why ask us to be the sacrifice? You leave everything devastated in front of our eyes, Then why ask us to be the sacrifice?" (x3)</p>
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7. "The flower eschews its surplus of colour and aroma to achieve the richer sweetness of fruition wherein Beauty and Goodness become one. Whoever has penetrated into the mystery of this union, can never again confound Beauty with luxury. Life for such a one becomes simple and plain not because he lacks sense of beauty, but because he cultivates this sense to its highest perfection". [Excerpt from Sense of Beauty by Rabindranath Tagore, 1906]

- On the basis of the above statement and in the context of present times, discuss how media 'confound Beauty with luxury' and what role aesthetics can play in decentring this capitalist aesthetics with relevant examples. 30





## Artha-dosha (Mammata-bhaṭṭa)

i. Arthopuṣṭa (irrelevant).	i. Aniyama (too specific).
ii. Kaṣṭa (obscure).	ii. Viśeṣā (too restricted).
iii. Vyāhata (inconsistent).	iii. Viśeṣaparivṛttā (too unrestricted).
iv. Punarukta (tautophonous).	iv. Sākāṅkṣa (incomplete).
v. Duṣkrama (irregular).	v. Padayukta (misplaced).
vi. Grāmyā (vulgar).	vi. Sahacarabhinna (mismatched).
vii. Sandigdha (dubious).	vii. Prakāśitaviruddha (of repugnant implication).
viii. Nirhetu (inconsequential).	viii. Vidhyayuktatā (with improper predicate).
ix. Prasiddhviruddha (opposed to prevailing notions).	ix. Anuvādayukta (with improper adjunct).
x. Vidyāvairuddha (opposed to scientific notions).	x. Punaḥsvikṛta (resuming the concluded) and
xi. Ananikṛta (monotonous).	xi. Aśīla (indecorous)
xii. Sanīyama (too unspecific)	

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## Bharata (Chapter XVII)

- Upama (Simile)
- Rupakam (Metaphor)
- Dipakam (Condensed expression)
- Yamakam (Alliteration)

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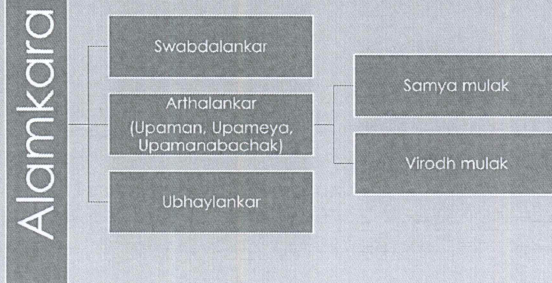
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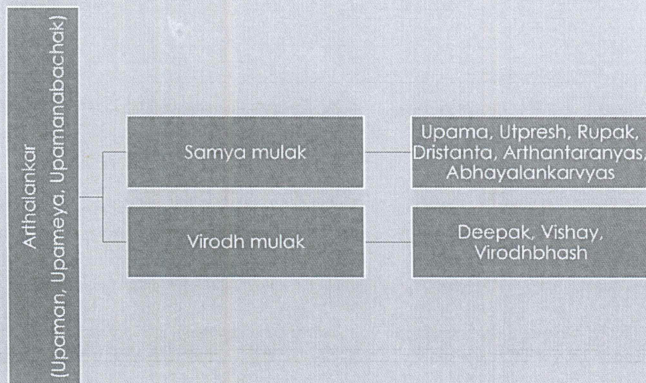
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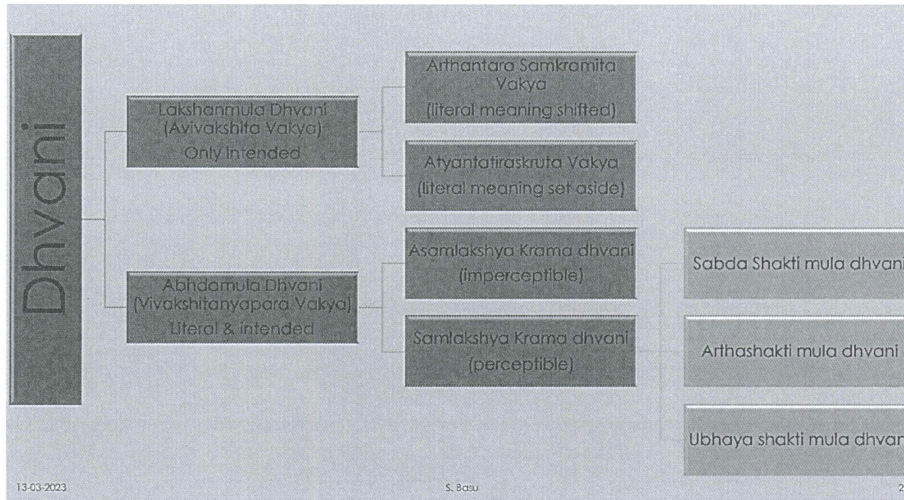
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## 36 Lakshanas of a Good Play

- |                            |                              |  |
|----------------------------|------------------------------|--|
| 1) Ornateness              | 1) Inference from Similitude | 1) Indirect Expression of one's Desire |
| 2) Compactness             | 2) Multiplex Predication     | 2) Wit                                 |
| 3) Brilliance              | 3) Description               | 3) Concealment                         |
| 4) Parallelism             | 4) Pointed utterance         | 4) Enumeration of Merits               |
| 5) Causation               | 5) Deliberation              | 5) Semi-uttered Expression             |
| 6) Hesitation              | 6) Inversion                 | 6) Compliment                          |
| 7) Favourable Precedent    | 7) Slip of Tongue            |  |
| 8) Discovery               | 8) Mediation                 |  |
| 9) Fancy                   | 9) Series of Offers          |  |
| 10) Unfavourable Precedent | 10) Clever Manner            |  |
| 11) Convincing Explanation | 11) Censure                  |  |
| 12) Persuasion             | 12) Presumption              |  |
| 13) Distinction            | 13) Celebrity                |  |
| 14) Accusation of Virtue   | 14) Interrogation            |  |
| 15) Excellence             | 15) Identity                 |  |
- Nāṭyaśāstra, Vol I, Chapter XVII
- 14-03-2023 S. Basu 36

## Vyabhichari

- |   |                                |
|---|--------------------------------|
| ◦ (1) nirveda, indifference                             | ◦ (11) unmāda, craziness       |
| ◦ (2) viṣāda, moroseness                                | ◦ (12) apasmāra, forgetfulness |
| ◦ (3) dainya, meekness                                  | ◦ (13) vyādhī, disease         |
| ◦ (4) glāni, a feeling that one is in a faulty position | ◦ (14) moha, bewilderment      |
| ◦ (5) śrama, fatigue                                    | ◦ (15) mṛti, death             |
| ◦ (6) mada, madness                                     | ◦ (16) ālasya, laziness        |
| ◦ (7) garva, pride                                      | ◦ (17) jāḍya, invalidity       |
| ◦ (8) śaṅkā, doubt                                      | ◦ (18) vīṛḍā, shame            |
| ◦ (9) trāsa, shock                                      | ◦ (19) avahitthā, concealment  |
| ◦ (10) āvega, intense emotion                           | ◦ (20) smṛti, remembrance      |
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## Vyabhichari

- (21) vitarka, argument
- (22) cintā, contemplation
- (23) mati, attention
- (24) dhṛti, forbearance
- (25) haṣa, jubilation
- (26) autsukya, eagerness
- (27) auḡya, violence
- (28) amarṣa, anger
- (29) asūyā, jealousy
- (30) cāpalya, impudence
- (31) nidrā, sleep
- (32) supti, deep sleep
- (33) prabodha, awakening

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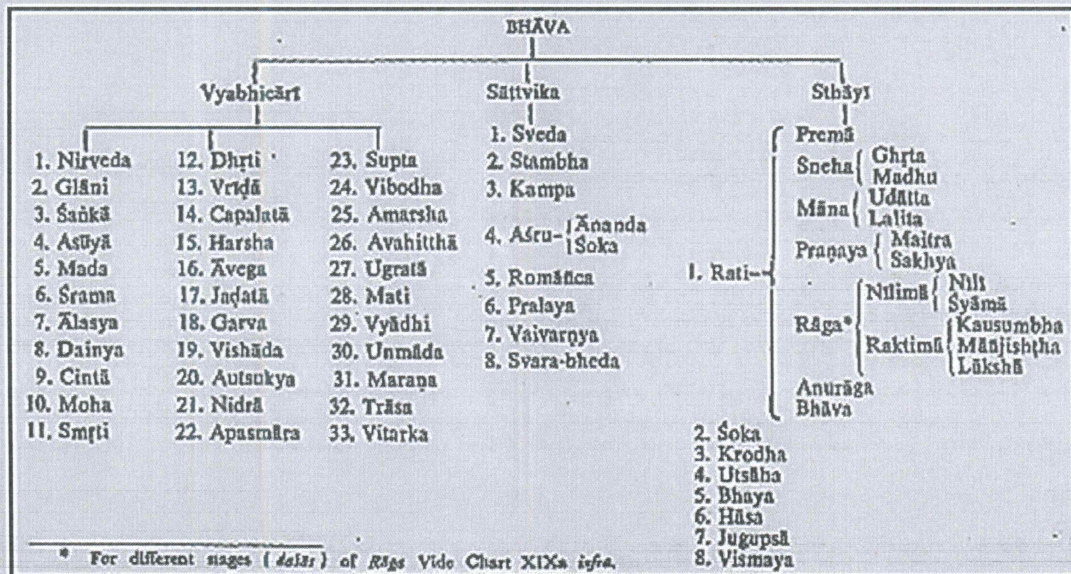
## Eight Sattwikbhabas

- Stambha (paralysis)
- Ralaya (fainting)
- Romāṇca (horripilation)
- Sveda (sweating)
- Vaivarṇya (change of color)
- Vepathu (trembling)
- Aśru (weeping)
- Vaisvarṇya (change of voice)

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**Centre for Journalism and Mass Communication**

**Semester IV Examination, 2024**

**Gender and Media (D)**

**Paper- XX**

**Time: 4 hours**

**Full Marks: 120**

Answer any *four* of the following questions

1. Discuss the role of streaming platforms in generating social acceptance ideas regarding LGBTQIA individuals, supported by relevant examples. (20+10)
2. Elucidate the forms of popular masculinity and sexuality generally portrayed in Indian films. (15+15)
3. Can audio-visual media serve as a platform to counteract gendered media culture? Explain your views with recent examples. (30)
4. Explore the contemporary role of social media in perpetuating gender stereotypes, using relevant instances. (30)
5. Describe a media monitoring project of your choice about gender portrayal in Indian media.(30)
6. How significant is the impact of societal perspectives in shaping media approaches and influencing gender stereotypes? Provide examples to support your argument. (20+10)
7. Highlight the significance of gendered verbal and nonverbal communication, substantiating your discussion with suitable illustrations. (20+10)