

Central University of Rajasthan

Department of Culture and Media Studies

Ph.D Programme (Culture and Media Studies)

Programme Objectives

1. To acquaint the students with the broad research approaches in media and cultural studies.
2. To provide an understanding of various quantitative and qualitative methods employed in media and cultural studies.
3. To introduce the students the skills that will facilitate academic writing.
4. To give scholars an understanding of key thinkers and theoretical constructs in media and cultural studies that would enable them to explore the relevance of these to their own research work.

PRE-PH.D COURSEWORK STRUCTURE

Course framework for Ph.D. Coursework under New Education Policy, 2020

Sr No	COURSE CODE	COURSE TITLE	CREDITS	NATURE OF COURSE
1	8.0CMS01	Research Methodology for Media & Cultural Studies	04	C
		Elective Courses (Student has to choose any ONE Course)		
2	8.0CMS02	Journalism Studies	03	E
	8.0CMS03	Television Studies	03	E
	8.0CMS04	Cinema Studies	03	E
	8.0CMS05	New Media/Digital Media	03	E
4	RPE	Research Publication Ethics	02	C
5	----	Pedagogy of Higher Education	03	C

Total 12 Credits. The syllabus to be applicable from July 2025 onwards

Note:

- i) A Ph.D scholar is required to take one core course and choose one elective course.
- ii) Teaching for Ph.D scholars will not necessarily in lecture mode. It would be more on a self-learning mode.
- iii) Assessment of the Scholar for these courses will be done by the faculty members of the Department who are recognized as supervisors.

- iv) Student has to acquaint himself/herself with Ordinance 9 of the University regarding other Ph.D guidelines.

SYLLABUS FOR PH.D PROGRAMME

COURSE TITLE: Research Methodology for Media and Cultural Studies

CREDITS: 4

Objectives:

- To give scholars an understanding of broad approaches to conceptualising and researching social reality.
- To acquaint them with the research process within various paradigms.
- To provide an understanding of various quantitative and qualitative methods employed in media and cultural studies.
- To introduce them to skills that will facilitate academic writing.

Module I: Approaches to Understanding and Researching Social Reality

1. What is research? Natural Sciences, social sciences and the scientific method
2. Realism, Empiricism, Positivism and Post-Positivism
3. Idealism and Constructivism
4. Marxist approaches
5. Locating and comparing different approaches
6. Situating qualitative and quantitative methodologies in relation to these approaches

Module II: The 'Scientific' Research Process

1. The steps involved in conducting the research with quantitative approach
2. Formulating Hypotheses
3. Conceptualization, Operationalization and Scaling
4. Research designs/methods under quantitative approach – Cross sectional, longitudinal, survey, experimental
5. Methods and tools of data collection under quantitative approach

Module III: The Interpretative Research Process

1. Developing a research question, reviewing literature
2. Methodological approaches: Ethnomethodology, Ethnography, Phenomenology, Action Research, Historical and archival research
3. Developing a Methodological Design
4. Content Analysis, Textual Analysis, Discourse Analysis
5. Interviewing, Observation, Focus group Discussions,
6. Using Archives
7. Analysing and Writing
8. Ethics, power and ideology

9. Reflexivity

Module IV: Literature Review and Academic Writing Skills

1. Meaning, scope and nature of literature review in social science research
2. Principles/methods of literature review
3. Literature review for creating (a) Context/framework for the study (b) ground for comparing and interpreting findings
4. Literature review for (a) raising research questions (b) shaping objectives (c) formulating hypotheses and (d) tools for data collection
5. Nature and scope of Academic writing in the research
6. Types and structures of research report: dissertation/thesis, executive summary, monograph, articles in refereed journals.
7. The style of academic language; issues of clarity, consistency and coherence. Use of different versions of English language and the non-English terms and expressions. Editing, copy editing and proof reading.
8. The Ethics of Academic Writing: Issues relating to referencing and documentation. The structure of bibliography, copy rights, plagiarism.
9. Tools for the academic writing- dictionaries, encyclopedias, and manual style of writing

COURSE CODE: 8.0CMS02

COURSE TITLE: JOURNALISM STUDIES (Elective)

CREDITS: 3

Objectives:

This course introduces students to the critical understanding of the basic concepts and theories on journalism in the specific areas of print media, radio, television, film, and web journalism. Undergoing this course and underpinning of theoretical frameworks, students will be able to be oriented towards critical studies in the contemporary subjects and issues concerning media and society.

Module 1: Print media

References

1. Denis Mcquail, McQuail`s Mass Communication Theory
2. Ed. Laurie Ouellette, The Medi Studies Reader
3. Fuchs, Christian, Foundations of Critical Media and Information Studies, 2011.
4. D.H. John Downing, Questioning the Media: A Critical Introduction, SLE Pound, 1995
5. P Sainath, Everybody loves a good drought

Module 2: Radio, Television and Film

References

1. Adele Emm, *Researching for the Media: Television, Radio and Journalism*, Routledge; 2 edition, June 5, 2014
2. Graham Mytton, *Radio and Television Audience Research*, UNICEF and UNESCO, 1999
3. Monaco, James, *How to Read a Film: Movies, Media, and Multimedia*, Oxford University Press: Oxford, 2000
4. James Monaco, *How to Read Films*, 30thEd., Oxford University Press, 2009.
5. *Film analysis: a Norton reader* by Jeffrey Geiger & R. L. Rutsky, eds
6. Rushton, Richard; Bettinson, Gary, *What is film theory? : an introduction to contemporary debates*, Maidenhead McGraw-Hill International UK Ltd, 2010
7. Sage journal- *Television and New Media*

Module 3: Web Journalism

References

1. Mike Word, *Journalism Online*, Elsevier India, 2002
2. Tapas Ray, *Online journalism: A basic Text*, Cambridge university press, 2006
3. Eli Noam, *Internet Television*, Lawrence Erlbaum Associate Publication, 2003
4. Charles Miller, *The Future of Journalism*, Cojo Publication, 2009
5. Martin Lister, *New Media: A Critical introduction*, Routledge, 2009

Course Code : 8.0CMS03

COURSE TITLE: Television Studies (Elective)

Credits: 03

Course Objective

What is television today? In what ways are television's aesthetics and economics changing in the age of the mobile, Internet, video iPod and iPad? How can we understand the politics of representation in televisual texts? How have representations of gender, region, religion and class changed due to television's transformation from a state- controlled medium to a privately owned multi-channel niche-oriented medium? These and many other issues regarding television's past and present role as a cultural, social, political and industrial force will be explored over the course of the semester. Each teaching session will involve a lecture, illustrative material/clips of several TV programmes and a class discussion on the set reading and video clips. Students should have an interest in watching television programmes in order to participate fully in the discussions.

Module – 1: Framing Television

- How to read televisual texts?
- Television Flow and Sequence
- Television and its Audiences
- TV & Identity formation in our everyday lives

Readings

Ang, Ien (1996) *Living Room Wars. Rethinking Media Audiences for a Postmodern World*. London and New York: Routledge.

Bourdieu, Pierre (1996) *On Television* (Trans. By Priscilla Parkhurst Ferguson). New York: New Press.

Lembo, Ron (2000) *Thinking through Television*. UK: Cambridge University Press.

McCarthy, Anna (2001) *Television: Visual Culture and Public Space*. Durham & London: Duke University Press.

Williams, Raymond (2009) 'Programming as Sequence or Flow'. In Sue Thornham et.al (ed) *Media Studies: A Reader*. Edinburgh: Edinburgh University Press; pp.192-198.

Silverstone, Roger (1994) *Television and Everyday Life*. London and New York: Routledge .

Module – 2: Globalisation of Indian Television

- Globalisation, Glocalisation and Indian Television
- Political economy of Television
- Private Channels, Regionalism and Nationalism

Readings

Ranganathan, Maya and Usha M Rodrigues (ed) *Indian Media in a Globalised World*. New Delhi: Sage Publications.

Mehta, Nalin (2008). *India on Television. How satellite news channels have changed the way we think and act*. New Delhi: Harper and Collins.

Mehta, Nalin (2009). *Television in India. Satellites, Politics and Cultural Change*. New York: Routledge.

Module – 3 : Television and Genre

- Modalities of framing news
- Gendered Representations and Television
- Caste, Class and Race on Television
- Politics of Reality Television

Readings

Bhushan, Sandeep (2019) *The Indian Newsroom. Studios, Stars and the Unmaking of Reporters*. Chennai: Context Publications.

Abercrombie, Nicholas (1996) *Television and Society*. USA: Polity Press.

Hall, Stuart et.al (2009) 'The Social Production of News'. In Sue Thornham et.al (ed) *Media Studies: A Reader*. Edinburgh: Edinburgh University Press; pp.648-655.

Mankekar, Purnima (1999) *Screening Culture, Viewing Politics. An ethnography of Television, Womanhood, and Nation in PostColonial India*. Durham: Duke University Press. (Chapter – 3, 6 & 7)

Hill, Annette (2009) 'The Rise of Reality TV'. In Sue Thornham et.al (ed) *Media Studies: A Reader*. Edinburgh: Edinburgh University Press; pp.573 – 587.

Evaluation Pattern : There will be an End Semester Examination of this paper of 100 marks. It might be a complete written examination OR the student may be asked to do several book and articles review related to their topic of research on Television and submit a term paper of 7,000 – 10,000

words OR it may be partly divided in terms of 50 marks for assignment and 50 marks for written exam.

COURSE CODE: 8.0CMS04

COURSE TITLE: CINEMA STUDIES (Elective)

CREDITS: 3

Course Objective

The course aims to unravel some of the most important issues and debates; both old and contemporary on cinema; concerning the problem of meaning, the processes of spectator identification or the construction of spectatorship, stardom and politics. In doing this, the course aims to provide the student with adequate inputs to conceptualize complex and nuanced aspects of the relationship between film and society; in order to finally arrive at processes and procedures of critically reading and evaluation of films. It also gives a historical and critical introduction to Bollywood.

Module 1: Introduction to Indian Cinema – This module aims to introduce students the invention and early forms of Indian cinema and the transformation of the Hindi film industry.

- History of Indian Cinema
- Indian Silent Forms
- Sound Era in Indian Films

Reading List:

Bhaumik, Kaushik. 2011. 'Cinematograph to Cinema: Bombay, 1896-1928', *BioScope*, vol.2, no.1.

Rajadhyaksha, Ashish.1993. 'The Phalke Era: Conflict of Traditional Form and Modern Technology' in Tejaswini Niranjana, P. Sudhir and Vivek Dhaireswar (eds), *Interrogating Modernity: Culture and Colonialism in India*.

Chatterjee, Gayatri. 2005. 'Icons and Events: Reinventing Visual Construction in Cinema in India' in R. Kaur and A. Sinha (eds), *Bollyworld, Popular Indian Cinema through a Transnational Lens*.

Bandhopadhyay, Samik (ed). 1993. *Indian Cinema: Contemporary Perceptions from the Thirties*.

Encyclopedia of Indian Cinema; Ashish Rajyadhyaksh; Routledge, London.

Indian Cinema Book; Ed. Kaushik Bhaumik & Leila Jordan; Palgrave Macmillan, 2008.

Madhuja Mukherjee. (ed). 2012. *Aural Films, Oral Cultures, Essays on Cinema from the Early Sound Era*.

Mishra, Vijay, *Bollywood Cinema- A Critical Genealogy*, Asian Studies Institute, Wellington, 2008.

Module 2: Indian Cinematic Conventions – This module involves a detailed analysis of the phases of development in the Indian cinema ranging from realism, melodrama, adaptations of popular culture, and Bollywoodization of film industry.

- Realism in Indian cinema (Mani Kaul/ Kumar Sahani/Satyajit Ray/Ritwik Ghatak/Shyam

Benegal)

- 1950s Melodrama
- 1960s Mass Film
- Bollywoodization of Hindi Cinema.

Reading List

Ray, Satyajit. 1993. *Our Films, Their Films*.

Biswas, Moinak (ed).2005. *Apu and After: Re-visiting Ray's Cinema*.

Richard Allen, 'Pather Panchali', in Lalitha Gopalan (ed), *The Cinema of India*, 2010.

Ira Bhaskar, 'Myth and Ritual: Ghatak's *Meghe Dhaka Tara*', *Journal of Arts and Ideas*, April-June 1983.

---Vasudevan, *The Melodramatic Public, Film Form and spectatorship in Indian Cinema*, 2010, New Delhi: Permanent Black, 2010.

M. Madhava Prasad, 'Melodramatic Politics?', *Inter-Asia Cultural Studies*, vol.2, no. 3, 2001.

Ravi Vasudevan. 'The Melodramatic Mode and the Commercial Hindi Cinema: Notes on Film History, Narrative and performance in the 1950s', *Screen*, vol. 30, no.3, 1989.

Rajadhyaksha, Ashish. 2013. 'The Bollywoodization of the Indian Cinema: Cultural Nationalism in a Global Arena', in Ravi Sundaram (ed) *No Limits. Media Studies from India*. New Delhi: Oxford University Press: pp.21 – 42. & Afterword: The Bollywoodization Argument.Ten Years On: pp.43-46.

Raminder Kaur and Ajay J. Sinha. (eds).2005. *Bollyworld: Popular Indian Cinema through a Transnational Lens*.

Indian Popular Cinema: A Narrative of Cultural Change; K. Moti Gokulsing, Wimal Dissanayake; Trentham Books, 2004.

Module 3: Early Cultural Thematics of Indian Cinema - This module intends to show the trajectory of Indian cinema through the themes that developed in cinematic frames by bringing the social context into the foreground. It will revolve around the social issues of nation, partition, the city, youth, and gender.

- Partition and National Cinema
- Urban Space & Culture in Cinema
- Phenomena of 'Angry Young Man'.
- Courtesan Film

Reading List

M. Madhava Prasad.2000. *Ideology of the Hindi Film: A Historical Construction*. Oxford University Press.

Rosie Thomas, "Sanctity and Scandal: The Mythologization of Mother India," *Quarterly Review of Film and Video* 11:3 (1989): 11-30.

Vijay Mishra, *Bollywood Cinema*, Chapter 3, "The Texts of 'Mother India': 61-87.

Mazumdar, Ranjani, *Ruin And The Uncanny City- Memory, despair and death in Parinda, Sarai Reader 2002: The Cities of Everyday Life*, Delhi .

Mazumdar, Ranjani, Figure of the 'Tapani': Language, Gesture and Cinematic City, *Economic and Political Weekly*, Vol. 36, No. 52 (Dec. 29, 2001 - Jan. 4, 2002), pp. 4872-4880.

Fareeduddin Kazmi, "How Angry is the Angry Young Man? 'Rebellion' in Conventional Hindi Films," in *The Secret Politics of Our Desires: Innocence, Culpability and Indian Popular Cinema*, ed. Ashis Nandy. (London: Zed Books, 1998): 134-156.

Ranjani Mazumdar, 2000. "From Subjectification to Schizophrenia: The 'Angry Man' and the 'Psychotic' Hero of Bombay Cinema," in *Making Meaning in Indian Cinema*, ed. Ravi S. Vasudevan. (New Delhi: Oxford University Press, 2000): 238-264.

Mukul Kesavan, "Urdu, Awadh, and the Tawaif: The Islamicate Roots of Hindi Cinema," in *Forging Identities: Gender, Communities, and the State* ed. Zoya Hasan (New Delhi: Kali for Women, 1994): 244-257.

Sumita Chakravarty, selection from Chapter 8, "Woman and the Burden of Postcoloniality: The Courtesan Film Genre," in *National Identity in Indian Popular Cinema 1947-1987*

Module 4: Globalisation and Indian Cinema – This module reflects on the transitions in terms of issues dealt in Indian cinema along with the rise of alternative or parallel cinema.

- Consumerism and Diaspora
- Terrorism
- Representation of Sexuality
- Globalised Youth
- Regional Cinema

Reading List

Vijay Mishra, *Bollywood Cinema*, Chapter 8, "Bombay Cinema and Diasporic Desire": 235-269.

Patricia Uberoi, "The Diaspora Comes Home: Disciplining Desire in *DDLJ*," *Contributions to Indian Sociology* 32:2 (July-December 1988): 305-336.

Bharucha, Rustom, Utopia in Bollywood: 'Hum Aapke Hain Koun...!', *Economic and Political Weekly*, Vol. 30, No. 15 (Apr. 15, 1995), pp. 801-804.

The *Roja* Debates from *Economic and Political Weekly* (Niranjana, Chakravarty, Srinivas and Niranjana) .

Nicholas B. Dirks, "The Home and the Nation: Consuming Culture and Politics in *Roja*," in *Pleasure and the Nation*.

Bakshi, Kaustav & Sen, P. 2016. A room of hir own: the queer aesthetics of Rituparno Ghosh in Sangeeta Datta, K.akshi & Rohit K Dasgupta (ed) Rituparno Ghosh: Cinema, Gender & Art.

Corey K. Creekmur, "Bombay Boys: Dissolving the Male Child in Popular Hindi Cinema," in *Where the Boys Are: Cinemas of Boyhood*, ed. Murray Pomerance and Frances Gateward. (Detroit: Wayne State UP, 2004).

Evaluation Pattern : There will be an End Semester Examination of this paper of 100 marks. It might be a complete written examination OR the student may be asked to do several book and articles

review related to their topic of research on Television and submit a term paper of 7,000 – 10,000 words OR it may be partly divided in terms of 50 marks for assignment and 50 marks for written exam.

COURSE CODE: 8.OCMS05

COURSE TITLE: NEW MEDIA/ DIGITAL MEDIA (Elective)

CREDITS: 3

Objectives:

1. To explore basic concepts of new media as well as the role digital media technologies play in society.
2. To understand the impact of new media on communication today.

Module 1: Overview of online Communication & Internet

1.1. Meaning and definition, Features of Online Communication

1.2 Characteristics of internet, Networking, ISP and browsers, Types of websites, Video conferencing, Webcasting, social networking, blogging and micro-blogging

1.3. History of New Media

Module 2: New Media

1. Digital media and communication, ICT
2. Information Society, New World Information Order and E-governance
3. Media Convergence
4. Emerging Trends: Mobile Technology, Social Media & Web 2.0
5. Network theory
6. Public sphere
7. Wikipedia

Module 3: Content Journalism

1. Traditional vs Online Journalism-difference in news consumption
2. Selection of news content, presentation of news
3. Online News Writing & Editing, News Portals, Blogs, Chat, Video, Podcasting, live casting and mobile communication

Module 4: Laws and Ethics

1. Cyber Crimes & Security : Types and case studies
2. WikiLeaks
3. Cyber Laws & Ethics, Internet censorship in India, Comparison between America and India

Suggested Readings:

1. LA Lievrouw, S Livingstone, *Handbook of new media: Social shaping and consequences of ICTs*, Sage 2002
2. Martin Lister, *New Media: A Critical introduction*, Routledge, 2009
3. Flew. Terry, *New Media: An Introduction*, Oxford Higher Education, 3rd, 2007
4. Wendy Hui Kyong Chun, Thomas Keenan, *'New media, Old Media, A history and Theory reader*, Routledge, 2006
5. Carolina McCarthy, *Facebook: Our targeted ads aren't creepy* , The Social-CNET news, June 18, 2009
6. Levinson. Paul, *New New Media*, Allyn & Bacon, 2nd, 2012
7. Lev Manovich, *The language of New Media*, MIT Press, 2001
8. Ronal Dewolk, *Introduction to Online Journalism*, Allyn & Bacon

9. John Vernon Pavlik, *New Media Technology*, Allyn & Bacon
10. Michael M. Mirabito, *New Communication Technologies : Application*
11. Barbara . Mogrenstorn, *Policy & Impact*, Focal Press, 4th edition
12. Xtine Burrough, Paul Martin Lester, *Visual Communication on the Web*, Routledge, 2012
13. Richard Kahn, Douglas Kellner, University of California, Los Angeles, USA, '*New media and internet, activism: from the 'Battle of Seattle' to blogging'*, New Media and Society, Sage 2004.

Assessment/ Examination

- The compulsory/core papers will have written examination of 100 marks.
- For both the elective papers, there can either be a written examination or the scholar will choose an area of interest, draw up a reading list in consultation with his/her guide and formulate a term paper of 7000-10,000 words after a process of self-study. This should involve a review of literature that is relevant to the scholar's area of work and should also identify areas for further research, which will be of 100 marks each.
