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 Test Booklet itself.

No Additional Sheets are to be used.

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.

PAPER-III

MASS COMMUNICATION AND JOURNALISM

Number of Pages in this Booklet : 24

Number of Questions in this Booklet : 26

-P.T.O.-
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.

नोट: यह प्रश्नपत्र दो सौ (२००) अंकों का है एवं इसमें चार (४) खंड हैं। अभ्यासियों को इनमें समाहित प्रश्नों के उत्तर अलग दिये गये विस्तृत निर्देशों के अनुसार देना है।
SECTION – I
खंड – 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 खंड में बीस-बीस अंकों के दो निबन्धात्मक प्रश्न हैं। प्रत्येक का उत्तर लगभग पाँच सौ (500) शब्दों में अपेक्षित है। (2 × 20 = 40 अंक)

1. (a) Identify the basic characteristics of an information society while discussing various theories of information society. Can India become an information society? Elaborate.

(b) In an era of globalisation, and crumbling ideologies and economic systems, should we revisit the communication strategies for development? Explore such possibilities.

(c) Describe the reasons as to why the newspaper industry in India is expanding rapidly. Explain how the ownership pattern is changing in the newspaper industry.

OR / अथवा

OR / अथवा
2. (a) Corporatisation of media ethics and marketisation of media morality have been debated upon in media circles. Examine the issue in relation to the paid news syndrome recently observed in Indian media.

(b) Digital flexibility, erasure of media distinction and disappearance of mass society have created a world of contrasts and contradictions. Dissect the statement in the Indian context.

(c) Describe the reasons as to why the documentary films lost out to the feature films. Explain why and how it has been revived recently.

OR / अथवा

OR / अथवा

OR / अथवा
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 \times 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 है।

(3 \times 15 = 45 अंक)

3. Do you favour the proposition that there should be an advertisement-free zone for children’s television? What difficulties would you foresee in setting up such a zone? Amplify.

क्या आप इस प्रस्ताव का समर्थन करते हैं कि बच्चों के टेलीविजन के लिये विज्ञापन-मुक्त अंधकार होना चाहिए? ऐसे अंधकार की स्थापना करने में आप किन कठिनाइयों का पूर्वानुमान करते हैं?

4. Describe the problems and issues that a social researcher encounters in designing instruments/tools, data collection and data interpretation while conducting research in India. Suggest ways to overcome them.

भारत में शोध करते समय सामाजिक शोधकर्ता को उपकरण/आवाज डिजाइन करने, ऑक्ट्रेक्ड का संकलन और ऑक्ट्रेक्ड की व्याख्या करने में जिन समस्याओं और मुद्दों का सामना करना पड़ता है उनका वर्णन कीजिए। उन पर काबू पाने के तरीके बताइए।

5. Media focus today on upper class of the society. Don’t you think that media have accepted the drizzling theory for information distribution also. Find out the relationship between media and power elite.

आज मीडिया समाज के उच्चतर वर्ग पर फोकस करता है। क्या आप नहीं सोचते हैं कि मीडिया ने सूचना वितरण को 'डिज़ैलिन थ्यॉरी' को स्वीकार कर लिया है। मीडिया और शक्तिशाली संस्थान वर्ग के बीच सम्बन्ध ज्ञात कौनसी?
SECTION – III
खंड – III

Note: This section contains nine (9) questions of ten (10) marks each to be answered in about fifty (50) words. (9 × 10 = 90 marks)

नोट: इस खंड में दस-दस (10-10) अंकों के नौ (9) प्रश्न हैं। प्रत्येक प्रश्न का उत्तर लगभग पचास (50) शब्दों में अर्पित किया गया है। (9 × 10 = 90 अंक)

6. How does the narrative of sports reporting differ from other types of reporting? Discuss.
खेल रिपोर्टिंग का वर्णन अन्य प्रकार की रिपोर्टिंग से किस प्रकार भिन्न है? व्याख्या कीजिये।
7. What are the objectives of the News Broadcasters’ Association of India?

8. Discuss the qualitative and quantitative approaches to the content analysis of newspapers.
9. For what reasons, the mainstream Indian press is resisting FDI in the print media sector?
मुख्य धारा (या मेनस्ट्रीम) भारतीय प्रेस किन कारणों से मुद्रित मीडिया क्षेत्र में एफ.डी.ए. का विरोध कर रही है?

10. Elaborate the ethical issues arising around corporate communications practices following the global financial melt-down.
वैश्विक वित्तीय विपटन के फलस्वरूप कॉर्पोरेट संचार प्रवाहों से सम्बन्धित नैतिक मुद्दों की विस्तृत व्याख्या कीजिए।

11. Radio is a copywriter’s medium. Elucidate.
रेडियो कॉपीराइटर का माध्यम है। स्पष्टपूर्वक बताइये।
12. Describe with examples the meaning of tilt up and tilt down shots. Why is it advised to use ‘zoom lens’ sparingly?

13. What are the reasons for the growing trend of international news agencies preferring to recruit local journalists?
SECTION – IV
खंड – 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. (5 × 5 = 25 marks)

The encoding/decoding model was first outlined by Stuart Hall in the early 1970s. The approach included three levels of analysis. At the level of the infrastructure of everyday life, it proposed that the researcher should take account of at least three aspects of social structures: the frameworks of knowledge, the relations of production, and the technical infrastructure that supports these. This is the social context that creates both production teams and audiences, and that generates a need for the continuous remaking of society’s ideas about itself (its legitimating discourses), and about the people (historically and culturally situated persons) who endorse and so refresh those discourses in the process of living in that world. The social infrastructure was understood as the source of the materials for the production of material culture. In the particular instance addressed by encoding/decoding,
material culture takes the form of mass media programmes, which both document and typify the ideas and interests competing for recognition and dominance in society. The second level of analysis focused on the meaning structures that were in operation in the processes of both encoding and decoding. The model assumed that the discernment of a “message” in the media programme is subject to the interested/motivated deployment of discourse. Two “moments” exercise a determinative impact on the message: the moment of encoding and the moment of decoding. At the moment of “encoding,” message production is subject to the meaning structures in play within the production teams. At the moment of decoding, message production is subject to the meaning structures at play in the life worlds of audience members. The message “decoded” may bear little, if any, relation to the meanings the production teams thought they were creating, but is nevertheless far from random. The third level of analysis concentrated on the programme as “meaningful discourse”. Both encoding and decoding contribute to the socially “meaningful discourse” produced by a programme.

The encoding/decoding model was more successful than other cultural approaches in promoting audience research as a cultural process, but it failed to establish itself as scientific practice. It was insufficiently responsive to the methodological difficulties it created and to the requirement, inherent in the model, for a radical re-evaluation of the role of the researcher. Specifically the model called into question the role of the researcher as a self-appointed spokesperson for an audience. It legitimated a different role: that of advocate and committed group member taking on the role of apologist, translator and interpreter of the interests and ideals of the group. Secondly, the model failed to advocate a sufficiently sophisticated analysis of texts. Once the question of the audience’s view of the text is raised, the nature of the audience member’s experience of the text must be addressed, and the relation of that knowledge to the researcher’s knowledge of the text questioned. Further more, the complexity of television series and serials as cultural forms was underestimated. And lastly, given the pretensions of the model to the contrary, it unnecessarily limited the activity of the audience to a responsive or reactive role.
15. What is the social context that creates both production teams and audiences?

Vo saamajik sambhd kha hoga jao nirmaan dal aur shrayagan donon ko sunit karata hoga?

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16. What is the source of material culture and what forms does it take in encoding/decoding?

Bhootik sankirtan ka shrot kha hoga aur inkediong/dikediong mein ya kha rup lehti hoga?

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17. What are the two “moments” that exercise an impact on the message?  
को दो ‘क्षण’ जो संदेश पर प्रभाव डालते हैं?

18. How has the encoding/decoding model called into question the role of the researcher?  
इन्कोडिंग/डिकोडिंग मॉडल ने किस प्रकार शोधकर्ता की भूमिका पर सवाल उठाया है?

19. How has the model failed to advocate a sufficiently sophisticated analysis of texts?  
विषय का व्यक्ति रूप से परिष्कृत विश्लेषण सम्बंधित करने में मॉडल किस प्रकार से विफल हुआ?
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