|  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- |
|  |  |  | Register Number:  Date: | | | |
| Description: col LOGO outline   |  | | --- | |  | |  |  |
|  |  |  |
|  |  |  |
|  |  |  |
|  |  |  |  |  |  |
| **ST. JOSEPH’S COLLEGE (AUTONOMOUS), BANGALORE-27** | | | | | | |
| **MA JOURNALISM AND MASS COMMUNICATION - II SEMESTER** | | | | | | |
| **SEMESTER EXAMINATION: APRIL 2019** | | | | | | |
| **MC 8418 – Media and Cultural Studies** | | | | | | |
|  |  |  |  |  |  | |
| **Time- 2 1/2hrs** | |  | **Max Marks-70** | | | |

This question paper has **TWO** printed pages and **TWO** parts

(Write the answers clearly, precisely, and to the point. Answers submitted in point form will not be marked.)

**I. Write short notes on any FIVE of the following in 200 - 300 words each.(5 X 10 = 50)**

1. Television news is a mediator of political reality. Respond to the statement with appropriate examples from the Indian political mediascape
2. Culture Industry and Cultural hegemony
3. Technological determinism
4. Frankfurt School
5. Culture Jamming
6. Ideological state apparatus
7. Global Village

**II. Answer the following in about 550 - 600 words. (1 x 20 = 20)**

1. Read the following excerpt from ParomitaVohra’s article *Tracking SRK’s film journey is to map the growth of the Indian middle class*and answer any **ONE** of the questions that follow.

I once had a dream about Shah Rukh Khan, when I — and I guess he — was in my 20s. I dreamt I had gone to meet a friend, an assistant director on a film starring Shah Rukh. She was busy, so he kept me company. It was like talking to your college crush — excited inside, effortlessly chatting outside. As I was leaving, he said, “Wait, what’s your number? I’ll give you a missed call so you’ll have mine.” Our eyes met and I woke up. In those days, I could not afford a cell phone. Whenever it came, though, it would have Shah Rukh’s number in it. What better reason to buy one?

This is a quintessential SRK dream. SRK is the bright star who has illuminated the skies over 25 years of liberalisation. Mixing the everyday and the romantic, he has created an appetite for opportunity and a readiness for consumer goods — in this dream, for instance, a cell phone, as symbolic of Indian liberalisation as SRK. Through his on-screen and off-screen persona, SRK has helped middle-class India navigate liberalisation — its possibilities, its cultural and emotional puzzles, its anxieties and desires.Visibly, SRK has danced, romanced, risen and fallen, married, divorced, cheated and even died against the backdrop of Punjabi mustard fields, an abbreviated New York, a thumbnail version of London, and several Eurail stops, offering a new imagination of being Indian, and where those Indians can go.He has also provided the uneasy NRI safe cinematic passage to an immutable India, as in their nostalgic memories, and individualistically driven, as were their immigrant journeys. Where earlier films grappled with the tensions of Partition, his films have overwritten the Partition of resident Indians from NRIs.

Integrating desi-ness with global mobility, SRK not only heralded the arrival of the global market to India, he also helped create a new global market for the Bollywood film. His own life is a remarkable fairytale: a middle-class boy, with no connections to an older order, rising to dizzying financial and cultural heights, on the basis of some individual gifts and a lot of get-go. He has also played such characters on screen, exhorting Indians to shed codes of chivalric honour and embrace new cultural and emotional selves.

To track the on-screen journey of SRK is to track the journey of a certain middle-class India, which has not partaken of Nehruvian India’s structures for mobility. Those who have not gone to IIT or IIM, or joined the armed services or IAS, who have limited engagement with public life, and do not adhere to older proprieties. Their entrepreneurial energies, frustrated by older systems, took centre stage in the new regime of liberalisation.

But this narrative alone is insufficient to explain the persistent meaningfulness of SRK to liberalised India, because it is too literal. Perhaps, it is more fruitful to understand SRK as one does a dream — a mixture of the explicit, reflecting social and economic currents, and the implicit, a mix of unconscious feelings that infects our consciousness and transforms it.

a. What does Vohra mean by the following sentence: “Integrating desi-ness with global mobility, SRK not only heralded the arrival of the global market to India, he also helped create a new global market for the Bollywood film.”

**OR**

b. What does Vohra mean by the following sentence: “To track the on-screen journey of SRK is to track the journey of a certain middle-class India, which has not partaken of Nehruvian India’s structures for mobility.”