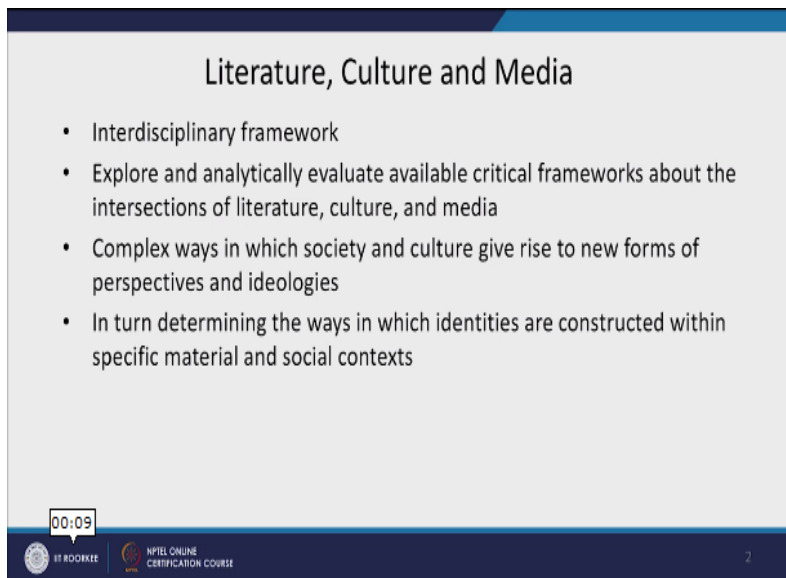


Literature, Culture and Media
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Lecture - 01
Introduction, Aims, Objectives

Dear Participants, welcome to this course on Literature, Culture and Media. This is our first module and in this module I would introduce you to the details of topics we are going to take up and the manner in which they would be discussed. Literature, Culture and Media together constitute an interdisciplinary framework to understand critical thinking in today's context.

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Literature, Culture and Media

- Interdisciplinary framework
- Explore and analytically evaluate available critical frameworks about the intersections of literature, culture, and media
- Complex ways in which society and culture give rise to new forms of perspectives and ideologies
- In turn determining the ways in which identities are constructed within specific material and social contexts

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In this course, we would explore and also analytically evaluate what are the critical frameworks which are available to us in today's date about the intersections of literature, culture and media. We find that there are complex ways in which society and culture give rise to new forms of perspectives and ideologies and these aspects of our experience are not static. In turn, we find that they determine the ways in which identities are constructed with a specific material and social contexts.

Literary theories are also a product of this. If we look at the aims and objectives of this course, we find that the primary aim is to strengthen

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Aims and Objectives

- Strengthen historical knowledge and theoretical understanding of relations between literature, culture and media
 - Theoretical course
 - Discuss various philosophical, aesthetic and cultural topics
 - Critical analysis of the many forms in which literature enters media and public arena in contemporary times
- Analysis of texts
 - Define, redefine and expand the definition of texts
 - Print, literary, non-literary, visual, audio-visual, electronic and digital




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The historical knowledge and theoretical understanding of relation which exists between and amongst literature, culture and media. It is basically a course which aims at theoretical understanding of different concepts and discusses various philosophical, aesthetic, critical and cultural topics. An analysis of the many forms in which literature enters media and public arena in contemporary times would also be taken up.

Another aspect which is very crucial for us to understand is that we would be looking at the texts but not only in a conventional manner. We would like to define, redefine and expand the definition of text as we understand that today. We would look at certain texts in print; look at certain literary as well as non-literary works; look at the question whether visual, audio visual, electronic and digital texts can also be contained within our purview of literary critical theories.

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- Analysis of texts
 - Interactions between text, context, medium
 - Medium, content and form; how is meaning a product of the interaction of all these things?
 - What is literature? How does the definition of 'literariness' change and evolve over time?
 - Literary and non-literary texts?
 - Evolution of different medium and forms of texts—novel in the 19th century versus interactive fiction in the 21st century
 - Introduction to various 'isms' and approaches—feminism, Postcolonialism, postmodernism, Deconstruction, (Post)Structuralism, Gender, Cultural Studies and Frankfurt School of Thought
 - Familiarization with the history of debates on and about literature and/or culture as arenas of human experience



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When we look at the text we have to understand that the textual entity continually interacts with the context as well as with the medium. Without understanding the context, a text can be misread or misinterpreted. It is the context which also provides newer and richer meaning to the text. The medium through which a text is being communicated to an audience is also important. So we can say that medium, content as well as form produce a meaning through a continuous interaction.

At the same time how do we respond to the word literature? What constitutes the literariness in literature? And does the definition of what constitutes literary change and evolve over time? How do we differentiate between the literary and non-literary texts? We find that over the passage of time there has been an evolution of text. There have been different mediums and forms of texts. The genres also shift their shapes. The novel in the 18th century and the 19th century is now developing into an interactive fiction because of the changes in the media.

We would also introduce different isms, different thought patterns and approaches towards a critical understanding of contemporary phenomenon including feminism, post colonialism, post modernism, deconstruction, post structuralism, gender, cultural studies as well as a discussion on the Frankfurt School of Thought. A familiarization with the history on debates on and about literature and or culture as arenas of human experience enriches our understanding to study and evaluate a particular literary phenomena.

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- Discussion on the historical, empirical, and cultural analyses of contemporary forms of culture, literature, identity, and power relations
 - Again a variety of theoretical approaches (feminism, structuralism, poststructuralism, deconstruction, intersectionality etc.) will deepen and complicate the problematics of defining literature and culture in a digital and post-industrial society
 - To what extent does literature reflect and influence cultural norms? Can literature and/or media challenge and transform social relations?




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We would also take up a discussion on the historical, empirical and cultural analysis of contemporary forms of culture, literature, identity and power relations. A variety of theoretical approaches would be taken up and discussed thoroughly as they would be reflected through different mediums and this would deepen and complicate the problematics of defining literature and culture in our society, which is now a digital as well as a postindustrial society.

To what extent does literature reflect and influence cultural norms? Can literature as well as media challenge and transform social relations? How do we view it as our society is moving towards different dimensions?

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- What does literature teach us about culture?
- The need to situate literary production within a specific historical-material domain—New historicism
- Study of literature within the medium of its transmission and archival
- National literature and its relationship with notions of high art and culture
- The role of academia and literary critics in the creation of literary canon
- Different kinds of literature traditionally excluded from the canon—works by women, blacks, etc.
- Role of art and literature in modernism and postmodernism; literary styles in the 20th century
- Identity relations and their expression in literature



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Similarly, an understanding of these approaches would enable us to understand the extent to which literature teaches us about culture. Is there a need to situate literary production within a specific historical material domain? Is it necessary to refer to literature only as being reflected in a particular text or do we enrich our understanding by looking at other similar contextual productions of literature and art?

We would also look at questions related with the study of literature within the medium of its transmission of these literary pieces. At the same time, what is the relationship between a national literature and the notions of high art and culture? What is role of academia and literary critics in the creation of literary canon? Does literary canon exist at all? So what are the different kinds of literature which have been traditionally excluded from the canon?

For example, works by women, works by black writers or other minorities. So what is the role of art and literature, in modernism and post modernism? How do we understand and respond to issues related with literary style in the 20th and the 21st century? What are the identity relationships and how do we express them in literature are some of the issues which we would also take up in our course of discussion. Culture in itself has various connotations. It is not possible for us to give a single identifying definition to this term.

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- The study of culture and its various processes
- Literature, culture and identity—interrelationships
- The confluence of literary studies with media studies/theory and cultural studies
 - Frankfurt School—Adorno, Walter Benjamin, Horkheimer—art and mass culture; the commodification of culture and art in capitalist societies
- Birmingham Centre for Contemporary Cultural Studies—origin, development, various debates—Hogarth, Stuart Hall, Raymond Williams
 - Dominant, Emergent and Residual forms of culture
- Reevaluation of ideology; a new form of cultural Marxism
 - Gramsci and Foucault, Foucault's notion of Knowledge, Power and Governmentality; surveillance and panopticism. Reevaluation of the binaries of High and low culture; the problems of defining high/low

Culture has various processes which we would study in our modules. Literature and culture as well as identity have interrelationships. And the confluence of literary studies with media studies, media theories and cultural studies would be taken up. It can be pointed out in this context that it was with the Frankfurt School of Thought, particularly the works of Adorno, Walter Benjamin and Horkheimer, that people started to pay attention on the commodification of culture as well as issues of art in any capitalist society.


They also raised questions about art and mass culture. So our perception regarding literary canon, our perceptions about what constitutes the popular culture and popular art started to take a particular shape. In the beginning of the 20th century, the Frankfurt School and Philosophers associated with it started to introduce certain changes in our understanding of the word culture.



This understanding was further shaped by the Birmingham center for contemporary cultural studies, which took up various debates about the origin and development of different types of cultures. They talked about the dominant, emergent and residual forms of culture. So we would take up a review of the contribution by Hogarth, Stuart Hall and Raymond Williams to understand how to define this term, culture, with its various connotations.

It also brings us to a reevaluation of ideology, to our discussions to a new form of cultural Marxism; and we would look at the works of Gramsci and Foucault. Look at Foucault's Notion of Knowledge, Power and Governmentality as well as Surveillance and Panopticism. A re-evaluation of the binaries of high and low culture; and the problems of defining them would also be contextualized in our discussion.

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- The fields of media studies/media theory and literary studies
- Analysis and understanding of the numerous forms of media through which information is communicated
- Historical relationship between literature and media; and its evaluation from various socio-cultural perspectives
- Medium of literature no longer secondary to literary content and form
- Literary content and form can and often are deeply influenced by the media of their transmission
- Literary production and the influence of the specific forms of media dominant at the time of their production





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Along with literature and culture, we would also be looking at the fields of media studies in relationship with literary studies and the formation of culture. An analysis and understanding of the numerous forms of media through which information is communicated is becoming more and more pertinent in our days, because of recent technological changes and developments. There has been a historical relationship between literature and media and we can look at its evaluation from various socio-cultural perspectives too.



But let us say that today, medium of literature is no longer secondary to the literary content and form. Medium has become significantly more important with the development of media technologies. Literary content and form can very deeply be influenced by the medium through which we are trying to transmit it. It is introducing new developments in the literary genres and traditional understanding is dwindling away.

The literary production and the influence of the specific forms of media which is dominant at the time of their production also put certain constraints in the way a reader approaches a particular literary production.

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- Novel as a product of the printing press: the emergence of a new literary form
- Emergence of periodicals, newspapers, pulp fiction in 18th and 19th century
- Reception of literature can be influenced by dominant media forms
- New media forms and their impact on literary production
- Cultural style of popularizing/re-working works of literature for mass-market consumption in the form of comics, film adaptations, and T.V. series
- Creation of new genre/types of texts inspired by texts often taken from the literary canon: adaptations of Shakespeare in films, TV, graphic novels, modern theatrical renditions



We can take the example of the genre of novel. The development of the novel could be a possibility because of the development of the technology of the printing press. So technology in a way has been related with the emergence of the new literary form. It was related with the emergence of periodicals, newspapers, pulp fiction during the 18th and 19th century. So we can say that the reception of literature is influenced by the dominant media forms; and this was never truer than what it is in the context of our contemporary times.

We find that the latest developments in media are also influencing the way literature is being produced and received; the way we look at culture and understand it. New media forms are impacting literary production now. The cultural style of popularizing or re-working works of literature for mass market consumption in the form of comics, adaptations in films and T.V series is also growing.

A creation of a new genre or a type of text is inspired by texts which are often taken from the literary canons. But they are being reworked to popularize them among the masses through a consumerist market strategy. So, we have adaptations of Shakespeare for example, into films, in TV serials, graphic novels and modern theatrical renditions. The content may also be slightly modified and themes can be introduced to make them more contemporary.

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- Reworking traditional forms of literature through unexpected or non-traditional means: graphic novels, online/board games, self-referential films/TV series, interactive fiction, twitter/instagram poems; fan fiction written on blogs—online serialization of literature
- Print and Radio: radio plays, rise of aurality over written forms, adaptation of literature to radio content
- Print and TV: impact on literature and radio; serialization and adaptation of literature to TV; TV films/series based on popular books
- Print and Films



A reworking of traditional forms of literature through known traditional means and unexpected means has also become popular. We are looking at a contemporary phenomena when graphic novels are being written on the basis of those literary works which are earlier were considered to be sacrosanct having been placed in the literary canon. We also have now, a study of online and board games, self-referential films and TV series are being made and studied.


We have interactive fiction in a state of a traditional novel form. We have Twitter and Instagram poems, fan fiction written on blogs; online serialization of literature. So we find that suddenly in the 21st century literature has gone through an absolute change of shape. Print and radio have also affected our understanding of literature as well as culture. So in the course of our discussions, we would look at contributions of these technological developments in changing our cultural perceptions and in changing the way literature is produced and received by the people.

We would look at radio plays, the rise of orality over written forms, adaptation of literature to suit the content requirements of a radio. When we talk about the relationship between the print and the radio, we have to look at the impact of literature and different literary forms on radio programs. So we find that there have been serializations of literature not only to radio, but also to the other different mediums like T.V. So we have different TV films or TV series which have been based on popular books. Literature is also intrinsically linked with films.

So we can say that with the development of different media forms, literature has also changed shape but at the same time, the linkages between literature and changing media perspectives has always been there. All these various types of media, whether it was radio or TV or film or off late internet.

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- Print and Films: Cinematic adaptations of literature; relationship between films and literature—similarities and differences
- Popular film adaptations—the question of originality, how meanings change when texts are adapted to different media; can adaptations remain faithful to the original; the critical obsession with fidelity discourse
- Literature and the internet: social media and new literary forms; blog writing, digitization of books, digital libraries; change in the modalities of reading and writing with technological developments
- What it's like to write using a computer software as opposed to manuscripts or typewriters; digital art and literature: interactivity, hypertexts—nonlinear storytelling, kinetic poetry
- The beginnings of Digital Humanities



NPTEL ONLINE CERTIFICATION COURSE 11

If we look at the relationship between print and films, we find that literature has resulted into various cinematic adaptations and there is a close relationship between films and literature despite various differences which exist between these two ways of expressions. When we look at the adaptation of novel for example, or another piece of literature into a popular film, we have to grapple with the questions of originality.

We have to look at how a meaning can change; and can an adaptation remain faithful to the original? So what is the critical obsession with the fidelity discourse? Do we treat a film adaptation as an independent work of art or do we look at it merely as a translation? Similarly, we find that literature has a presence in the age of internet also. We find that in our days of social media, new literary forms are emerging.

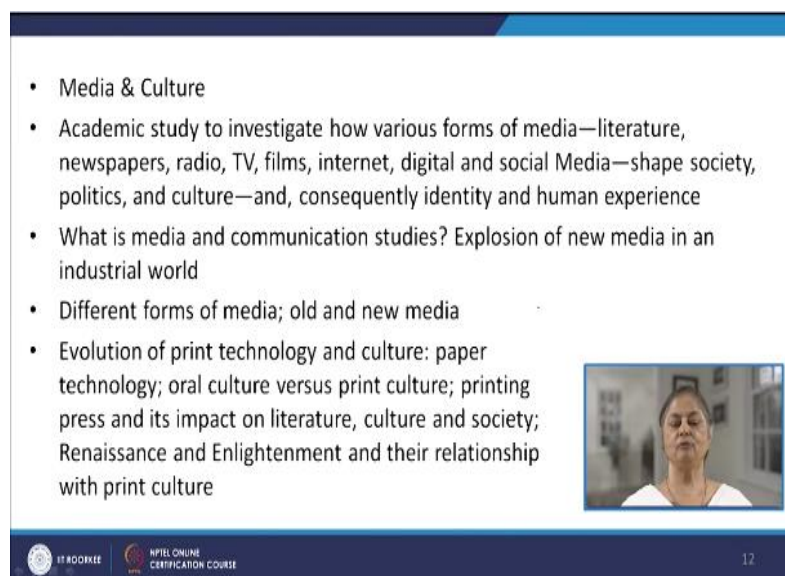
We are looking at blog writing, digitalization of books, digital libraries; change in the modalities of reading and writing with technological developments. But as I had mentioned earlier, basic linkages on relationships with literature have never been absolutely refuted by any changing

media. But it does pose certain new questions. For example, what it is like, to write using a computer software as opposed to preparing a manuscript by hand or preparing a manuscript with the help of a type writer.

So now in the twenty first century, we are not looking simply at literature or culture or media in isolation. What we are looking at is a solid beginning of digital humanities. Digital humanities is never away from the previous concerns of literature, literary criticism, media or cultural artefacts. On the other hand, we find that retaining older debates within its fold, digital humanities is presenting newer and different challenges to us today.

So we would also devote certain modules to the discussion of challenges which we have to face in the context of digital humanities. We would also critically look at the relationship between media and culture. Media is related not only with literature, but it has an intrinsic relationship with culture also.

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- Media & Culture
- Academic study to investigate how various forms of media—literature, newspapers, radio, TV, films, internet, digital and social Media—shape society, politics, and culture—and, consequently identity and human experience
- What is media and communication studies? Explosion of new media in an industrial world
- Different forms of media; old and new media
- Evolution of print technology and culture: paper technology; oral culture versus print culture; printing press and its impact on literature, culture and society; Renaissance and Enlightenment and their relationship with print culture

An academic study would be taken up to investigate, how various forms of media, literature, newspaper, radio, TV, films etcetera shape society, politics and culture and consequently identity and human experience. So, what is media and communication studies? We have to look at the explosion of new media in an industrial world as well as the explosion of new media in a postindustrial world. We would look at different forms of media, old, as well as new.

We would begin with the evaluation of the print technology and its relationship with culture, how it impacted culture, paper technology, oral culture versus print culture; printing press and its impact on literature, culture and society; Renaissance and enlightenment and their relationship with print culture.

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The slide is titled "Different media" and contains two main sections: "Print" and "Radio".

- Print:**
 - Novels, periodicals, newspapers
 - The history of the development of all these forms
 - Evolution of freedom of the press; state restrictions on what kind of news could be published
 - Newspapers--broadsheet versus penny newspapers or later tabloids
 - Magazines; the development of telegraph; consolidation of media conglomerates
- Radio**
 - Telegraph; optical fibre; wireless telegraphy
 - Earlier used in marine navigation and by the military, later commercialization
 - Extensive use in war propaganda, powerful form of mass media until TV took over
 - Radio programmes—musicals, plays, comedies; the golden era of radio; popularization of music forms—country, pop, jazz


A small video inset on the right side of the slide shows a woman speaking. The slide footer includes the IIT ROORKEE logo, "NPTEL ONLINE CERTIFICATION COURSE", and the number "13".

When we would look at different media, we would look at, to begin with, the media of Print. In the print media we would look at the novels, periodicals, newspapers and the history of development of all these forms. We would also critically look at the evolution of the freedom of the press, state restrictions on what kind of news can be published. The type of newspapers, how they have developed from penny newspapers to broad sheets to the tabloids later on.

The development of telegraph consolidation of media conglomerates etc. In the context of media of radio, we would look at telegraph, optical fibre, wireless telegraphy and how from being used in marine navigation only they were later on used extensively for war propaganda and became a powerful mass media till it was taken up by the television.

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- **Films**
- Word and the image: prehistoric cave paintings, sculpture, print, camera obscura, photography, cinematography
- The role of technological developments in creating a new audio-visual mass media form; beginnings in photography, cinematography; the role of telegraph, optical fibre
- Birth of cinema: Lumiere brothers, Nickleodeons, realism versus formalist methods in cinema; eventual development of editing as a technique of storytelling; rise of narrative cinema; the beginnings of the Studio systems—the popularity of musicals and Westerns



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We would also look at the development of films. How the word and the image have an intrinsic relationship and they cannot be isolated absolutely and categorically from each other. From the days of prehistoric cave paintings, sculpture, print, camera obscura, photography, we have moved to the developments in cinematography. The role of technological developments in creating a new audio visual mass media form, would be viewed.

How the beginnings of photography, cinematography, the role of telegraph and optical fibre gradually grew into encompassing and enchanting medium. We would also look at the history of cinema. How cinema has reached today's situation. We would look at the development by discussing the contribution of Lumiere brothers, realism versus formalist debates. Eventual development of editing as a technique of storytelling, rise of narrative cinema and the beginnings of the two new systems.

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- American and Russian editing: Hollywood prefers seamless editing techniques; the idea is to create immersive narratives; in contrast, Russians pioneered the formalist method of filmmaking
 - Editing is the heart of cinema; Kuleshov effect—meaning produced through correlation of different shots; Pudovkin and Eisentein develop the soviet theory of montage—important element in storytelling—constantly disrupts willing suspension of disbelief
- Debate on literature and films—Is cinema art or form of mass entertainment?
 - What makes films a unique art form? What do films borrow from literature? Can literature borrow from film techniques?
 - Conrad and Griffith; Balazs, Bluestone and Benjamin on cinema and literature and adaptations
- Phases of film history: depending on genres, themes, developments of cinematic tools


It is interesting to refer to the American and Russian differences in terms of editing a film. Whereas Hollywood prefers a seamless editing technique and their idea is to create immersive narratives, the Russian pioneered formalist method of filmmaking. And to them, editing was at the heart of the cinema. So we will look at Kuleshov effect how the meaning is produced through correlation of different shots.



We would look at how Pudovkin and Eisentein developed the soviet theory of montage and how it became an important event in storytelling constantly disrupting a willing suspension of disbelief. In the context of various contemporary critical debates, the discussions on literature and films have always held a significant place. Is cinema art or a form of mass entertainment only? What has made films a unique art form?

What do they borrow from literature? and can literature can also borrow from film techniques? What is the relationship between film and literature? So we would look at these different ideas from the perspectives of some established masters. How people like Conrad and Griffith, Balzac, Bluestone and Benjamin tried to explain these questions? We would also look at the development of film history through different phases depending on genres, themes, development of cinematic tools also.

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- Three phases of film theory; different approaches to film studies—feminist, Psychoanalytic theory, Marxist, Auteur theory, Poststructuralist and Postmodernist approaches
- *Mise-en-scene*—scenery or the diegetic universe; props, actors, lighting, music etc.
- Types of shots—bird's eye view, master/establishing shot, one/two/three person shot, long shot, medium shot, close shot etc.
- Camera angles and movements—pan, zoom, dolly etc.
- Influence of cinema on culture; the impact of technology on cinema industry; TV and films; reign of DVDs and rental technology, Internet and films—question of piracy; multiplexes, digital filmmaking, rise of 3D, 4D





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During the three phases of film theory, we would also look at different approaches which can be taken up towards the evaluation and understanding of a film. For example, we can take a either feminist or psychoanalytic or Marxist or Auteur or poststructuralist or postmodern approach to understanding a film. At the same time, when we look at film criticism, we have to look at the significance of the technique in the making of a film.

For example, what is the role of *Mise-en-scene* over there, how is the scenery background given a particular idea to a movie? How does it help in the representation of the idea which is a part and parcel of the content of a film? What are the types of shots which can be taken up? What is the significance of camera angles and movements? And ultimately we would discuss what has been the influence of cinema on culture.

And also what is the significance of the impact of technology on cinema industry? Not only on the cinema, but also on the cinema industry. So we would look at different developments of television as well as film. The reign of DVDs and rental technology, internet and films. We would also look at questions of piracy, multiplexes, digital film making, rise of 3D and 4D in this context.

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- **Media and Technology**
 - Harold Innis and technological determination; technological developments in media influence the nature and kind of societies; difference between predominantly oral and post-print cultures and societies; how media determines how we perceive the world
- **Different media theories/models and their pros and cons:**
 - Hypodermic or 'magic bullet' model; social responsibility theory—combination of media freedom and feedback mechanism
 - Gerbner's 'mean world syndrome'—TV affects perceptions of the viewers about their world
 - 'Two-step flow' theory, 'Agenda-setting theory'; 'Uses and gratifications' theory;
 - Hodkinson' model—reciprocal flow of media and culture;
 - Weist's model—explains the role of mass media in the diffusion of culture

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The relationship of media and technology is also critically evaluated by various thinkers from time to time. When we look at the development of the twentieth century critical thought, our mind goes to Harold Innis and his ideas of technological determination. He has looked at the technological developments in media influences, the nature and kind of societies; difference between predominantly oral and post print cultures and societies; and how media determines, how we perceive the world around us.

So we would take up different media theories as well as different media models and look at their pros and cons in the course of our discussions. Major media theories and modules which we are going to take up are hypodermic or magic bullet model; social responsibility theory, that is the combination of media freedom and feedback mechanism. Gerbner's 'mean world syndrome', two step flow theory, agenda setting theory; uses and gratifications theory; Hodkinson' model, the reciprocal flow of media and culture as well as Weist's model which explains the role of mass media in the diffusion of culture.

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- Marxist and neo-Marxist approach to media and culture
- Influence of media on culture in the 60s and 70s: hippie culture
- Media theorist Marshall McLuhan's 'Media is the message'; his theoretical works
- McLuhan's concept of the global village; the liberating qualities of electronic media
- Media in the age of machine; media and the electric age
- McLuhan's Hot and Cold Media
- Electronic media and its impact on identity and human experience
- Postmodern media—internet, digital culture, email, blogs




In our understanding of media and culture, we simply have to take about Marxist as well as the neo Marxist approach. So we would take them up also. As well as we would look at the influence of media on culture during the sixties and seventies, for example the hippie culture. We would also take up the major media theorist in our discussions. We would take up Marshall McLuhan particularly and his theoretical works about how media is the message and his concept of the global village and the liberating qualities of electronic media would be taken up in detail.

So would be his ideas about the machine and the electric age. His ideas about hot and cold media would also be taken up in discussion. We would also look at the developments of electronic media and its impact on identity and human experience as well as an evolution of contemporary postmodern media including the internet, the digital culture, emailing, blogs and how these digital mediums are not absolutely free of traditional cultural constraints and the imprint of them is reflected even in the digital mediums.

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- **Television**
- Origins of TV technology—telegraph, Cathode ray
- Black and color TV: technological developments
- Impact of war on TV sales
- The golden era of TV; emergence as the most ubiquitous form of mass media
- Adaptation of radio show formats; reworking of earlier formats, development of new tv formats; prime-tv slot; the popularity of situational comedies, fantasy shows, TV adaptations of classical books; chat shows, news
- Interrelationship between culture and TV shows:
 - reciprocity, reflects broader cultural tendencies; ability to challenge stereotypes, biases; powerful tool of ideological domination and formation of public opinion




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When we would look at the medium of television, we would begin with the discussions of its origin and gradually move on to different technological developments and how with each technological development, the cultural value also undertakes a change. What has been the impact of war TV sales? What has been the golden era of TV? What are the changes when one adopts literature for radio and the same literary piece for a TV?

Reworking of earlier formats in the TV medium, development of new TV formats, chat shows, adaptation of classical books, news etc., would also be taken up. When we will look at the interrelationship between culture and TV shows, we would look at the issues based on reciprocity. How they reflect broader cultural tendencies; the ability of this media to challenge stereotypes, biases and how it is a powerful tool of ideological domination as well as of formation of public opinion.

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- Cable TV and Satellite TV: diversification, creation of niche channels according to audience's taste—exclusive entertainment, news, music, sports, cooking channels
- Further technological developments: Internet TV—interactive medium, greater control over what, when and how to watch shows; the challenge to the domination of network channels; on-demand channels; development of online streaming platforms like Netflix, Hulu and Amazon prime; the struggle with online piracy
- **Internet** : New form of media; rise of computer-mediated communication; creation of a networked society—the world truly becomes a global village; creation of virtual communities and societies. Web 1.0 and Web 2.0—the latter is more interactive; a step up in the world of digital communication



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Media is never far away or totally detached from technological developments. TV is also not an exception. So we would look at the cable TV and the satellite TV and we would move on to a discussion on internet TV. And how through the internet TV, it has now being developed as an interactive medium with a greater control over what, when and how to watch shows. And how it is challenging the domination of network channels.

We have the phenomena of on demand channels and the development of online streaming platforms like Netflix, Hulu and Amazon prime, and there are struggles which are going on with online piracy. At the same time, we would look at the contribution and significance of the internet technology. Because it is responsible for development of new forms of media. There is a rise of computer mediated communication to the extent that our culture has now become a networked culture.

The world has truly become a global village. And we are now in the process of witnessing the creation of virtual communities and societies. So what has been the significance of web 1 and web 2 technology. How a more interactive technology has made our media more interactive and how it has brought about changes in the way culture is perceived and presented to us. And also in the ways literature is produced, disseminated and responded to. So we would look at different theories of digital communication as well as approaches to digital media.

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- Theories of digital communication and approaches to digital media. Mass-media is uni-directional in terms of creation of content; producers create content and consumers consume it; with digital media and internet, the divide between producers and consumers blur
- Revolutionizes how media is perceived and consumed; greater interactivity and reciprocity; immediacy—events, content, information availability at the click of a mouse
- Media convergence; relationship between old mass media forms and digital media. Desktop, tablets, smartphones-greater connectivity
- Traditional media houses and online media houses
- Different forms of writing emerge—blogs, email, digital literary genres; changes how literature is produced and disseminated



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Mass media is unidirectional in terms of creation of content. Producers create content and consumers consume it. However, with digital media and internet we find that the divide between producer and consumers has blurred. It has revolutionized how media is perceived and consumed, so there is a greater interactivity and reciprocity and at the same time there is a sense of immediacy which was absent in any other previous media forms.

So the availability of information and the capability to share it immediately are certain issues which have changed our notions about culture, as well as media, as well as literature. So now we are talking about media convergence. There is a relationship between old mass media forms and digital media. But now we are in the process of creating new and fresh and unheard of digital based media only.

The digital advancement has given us a greater connectivity and at the same time we find it has been responsible for giving rise to a different type of writing. For example, blog, e mail, digital literary genres. So already we find that the changes in literature and culture are visible because media has changed.

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- Social media—Facebook, Twitter, Instagram, Reddit, Pinterest, Snapchat; pros and cons; consumers become equal participants; gives rise to new forms of expression; greater connectivity; a divide between real and virtual identities
- The threat of data mining and surveillance; concerns over privacy
- Digital humanities; digital libraries
- Game studies—what are games? Games as events/processes; Gameplay; history of game studies as a discipline; approaches; notion of ludification and gamification—differences, similarities
- Representations of gender and women in different forms of media. Issues of underrepresentation, misrepresentation; how media perpetuates prejudices and biases





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When we talk of media, the significance of social media cannot be underestimated. Significance of platforms like Facebook, Twitter, Instagram, Reddit, Pinterest, snapchat are there. They have their pros and cons but certain features are common in all of them. A consumer also becomes a participant and it gives rise to new forms of expression. It gives rise to greater connectivity, but at the same time we find that the divide between real and virtual identity has started to pose problems for people.

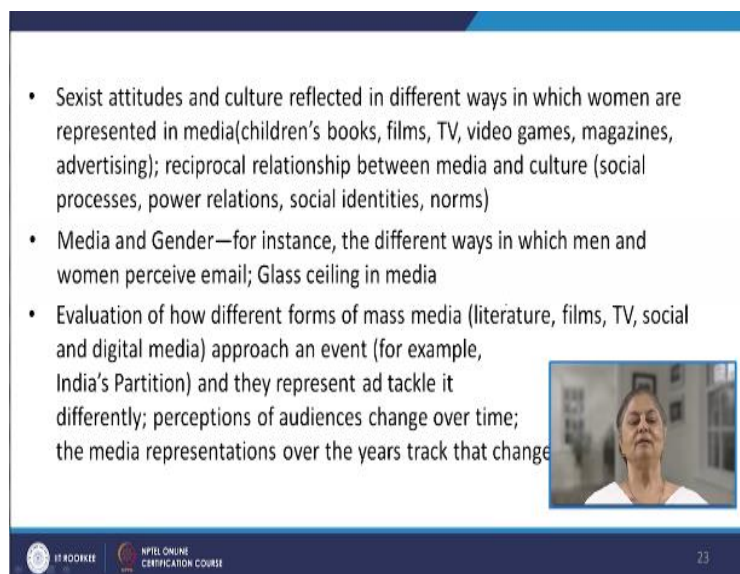
There are certain threats also. For example, the threat of data mining, continuous surveillance and there are concerns over privacy. Many of them remain to be valid. At the same time, there are various developments also. The growing scope and possibilities of digital humanities have revolutionized our perception of culture and literature. We are talking in the context of digital libraries, where easy and immediate access is available to everybody.

At the same time, we find that these changes have introduced certain fundamental shifts in the way we are leading our life. So new areas are also emerging in the context of critical literary studies and cultural studies. For example, a field like game study is also emerging. What exactly are games? Do we study them in the same manner in which we used to study a literary text earlier? Are they events or processes? And what is game play?

History of game studies is being taken up as a discipline now. And different critical approaches are being developed. We would review them, along with the notions of ludification and gamification. We would go deeper into this changing perceptions and challenges of ludic culture. So on the one hand; we look at interesting developments in the context of media and literary production.

On the other hand, we find that our culture is not free of several biases and often the latest media technology also becomes a victim to these constraints.

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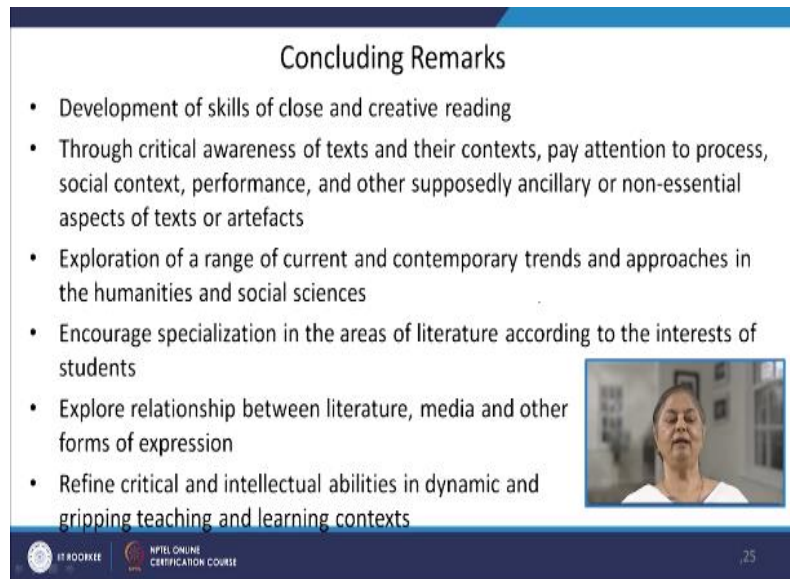
- Sexist attitudes and culture reflected in different ways in which women are represented in media(children's books, films, TV, video games, magazines, advertising); reciprocal relationship between media and culture (social processes, power relations, social identities, norms)
- Media and Gender—for instance, the different ways in which men and women perceive email; Glass ceiling in media
- Evaluation of how different forms of mass media (literature, films, TV, social and digital media) approach an event (for example, India's Partition) and they represent and tackle it differently; perceptions of audiences change over time; the media representations over the years track that change

Sexist attitudes and culture which is reflected in different ways in which women are being represented in media remains to be an issue of concern. And these sexist biases can be seen in children's books, film, TVs, video games, magazines and advertisements. So we would view them, when we would be looking at the reciprocal relationship between media and culture.

Media and gender are important because gender is related with our social conditioning and there are different ways in which men and women perceive a cultural product and a cultural phenomena like writing to somebody else. Even in the digital world we find that the identity of gender does not remain anonyms because different genders opt for different cultural and linguistic registers.

An evaluation of how different forms of mass media can approach a similar event and showcase different understandings would also be taken up. There may be a situation when literature, films, TV, social and digital media approach a single event and they represent and tackle it differently. It would be taken up with a case study of the partition narratives of India and we would discuss how the perceptions of audience change over time and how does media represent over the years these changes tracking them, abetting them and underlining them.

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Concluding Remarks

- Development of skills of close and creative reading
- Through critical awareness of texts and their contexts, pay attention to process, social context, performance, and other supposedly ancillary or non-essential aspects of texts or artefacts
- Exploration of a range of current and contemporary trends and approaches in the humanities and social sciences
- Encourage specialization in the areas of literature according to the interests of students
- Explore relationship between literature, media and other forms of expression
- Refine critical and intellectual abilities in dynamic and gripping teaching and learning contexts


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

During this course, we aim at the development of skills of close and creative readings. Through critical awareness of text and their contexts, participant would be able to pay attention to process, social context, performance and other supposedly ancillary or non-essential aspects of texts or artefacts which none the less help us to create an estimate about their significance as a part of our cultural process.

An exploration of a range of current and contemporary trends and approaches in the humanities and social sciences would encourage the participants to specialize in an area of literature which is close to their interest. We would explore together the relationship between literature, media and other forms of expression and refine critical and intellectual abilities in dynamic and gripping teaching and learning contexts.

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- The different ways in which we can engage with media; material conditions of communicative acts, technologies of writing; phenomenology of new media
- Study literary and media 'texts' both as expressions of the societies and cultures that have produced them and as active agents in the creation of individual and collective experience--how we live
- Understand and learn a range of transferable competencies and skills
- How human beings determine the texts of their lives, and in turn, how these texts shape their worlds--carry their pasts and point to their futures
- Competencies required in a culture being challenged by Artificial Intelligence!





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The different ways in which we can engage with media, material conditions of communicative acts, Technologies of writing and phenomenology of new media would also be taken up. Together we would study literary and media texts, both as expressions of the societies and cultures that have produced them and as active agents in the creation of individual and collective experience of how we actually live.’

It would help us in understanding and learning a range of competencies and skills which would be transferable to different situations. So how human beings determine the texts of their lives, and in turn, how these texts shape their world, carry their pasts and point to their futures. We would be talking about those transferable competencies which are required in a culture which is now being challenged by the encroachments of artificial intelligence. So together we begin our journey into this course. Thank you.