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3.4.5 (2021-2022)



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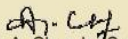
This certificate is presented to



N. Raja

Assistant Professor,
Department of Visual Communication,
Sathyabama Institute of Science and Technology,
Deemed to University, Chennai

for presenting the research paper entitled "**Social Media Innovative Educational Tool among Media Students in Tamilnadu**" in the IEEE sponsored 2022 International Conference on Advances in Computing, Communication and Applied Informatics (ACCAI 2022) held at the St. Joseph's College of Engineering, Chennai, Tamil Nadu, India, during 28 - 29, January 2022.


Dr. A. Chandra Sekar
Conference Chair


Dr. Vaddi Sesha Giri Rao
Principal



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Social Media Innovative Educational Tool among Media Students in Tamilnadu

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Abstract- The emergence of social networking for which users began making a beeline for and in which they started building virtual communities across the globe, generating their own content, holding dialogue with all netizens, known or unknown, writing blogs (cyberspace version of the age-old diary-writing), editing wikis, creating folksonomies (presenting various sites on a subject linked by common tags), sharing and commenting on visuals, photos and videos and using mashup applications. Endless are the facilities and avenues for the users in the cyberspace Web.02. As the number of users is rising, so is increasing the value and clout of Facebook, Twitter, YouTube, and various apps. In fact, YouTube is a boon to media students who can upload their studies in video format in the social media site. The researcher studies the impact of social media innovative educational tool among media students.

Keywords: Social Media Education, E-learning, M-Learning

I. INTRODUCTION

A household name in the world of short-film makers and vlogging (video blogging), YouTube was established by three former employees of PayPal, online payment portal, [10] (Chad Hurley, Steve Chen and Jawed Karim on April 23, 2005). YouTube has been teeming with millions and millions of videos, giving a visual treat to users and viewers. So, no wonder, in 2006 it was honoured by Time magazine as 'person of the year', which flashed on its cover YouTube screen.

The most important feature of YouTube is its educational nature. Lots of tutorial videos in which professors, teachers, tutors, experts and linguistic scholars have been appearing on YouTube. In fact, it has been making a heavy impact on students and teachers in all disciplines [1, 3, 6, 7].

1.1 Web 2.0 as a Communication tool

"Web 2.0 is both a platform on which innovative technologies have been built and a space where users are treated as first class objects. The platform consists of various new technologies (mashups, AJAX, user comments) on which a variety of popular social networks, such as Facebook,

MySpace, etc. have been built.... in all these social networks participants are as important as the content they upload and share with others.... the essential difference between Web 1.0 and Web 2.0 is that content creators were few in Web 1.0 with the vast majority of users simply acting as consumers of content, while any participant can be a content creator in Web 2.0 and numerous technological aids have been created to maximize the potential for content creation" [4, 9] (Graham Cormode and Balachander Krishnamurthy, 2008).

So, it was a quantum jump in the Information and Communication Technology to Web.02 whose classic example, according to some scholars, is cloud computing. It was major move that almost coincided with the birth of the millennium. A "move from personal websites to blogs and blog site aggregation, from publishing to participation, from web content as the outcome of large up-front investment to an ongoing and interactive process, and from content management systems to links based on "tagging" website content using keywords (folksonomy)" [8] (Terry Flew, 2007).

II. REVIEW OF LITERATURE

The papers presented at the 2017 International Conference on Social Media and Society held in Toronto, exploring the sunny and dark sides of the social media, have dealt with "democratizing possibilities and effects of social media platforms" [5] (Jeff Hemsley, Jenna Jacobson and Anatoliy Gruz, 2018).

Media students are now put in a situation to formulate their own perspectives of social media, travelling as they are along the digital information highway. The influence of social media on them is so immense that they are in dire need of theories and concepts that will help them understand the cyberspace phenomenon. While across the globe, the



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FAST FOOD CULTURE AMONG ADOLESCENTS: STUDY WITH SCHOOL PUPILS IN CHENNAI METROPOLITAN

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ABSTRACT

Most people living in big cities like Chennai nowadays are inclined towards the habit of eating fast food. It is mainly school children and college students who have the habit of consuming this fast food. Most of these fast food outlets are located outside government schools or on the way to schools and colleges. Almost all the customers in these fast food outlets are students. According to Singh, M. and Mishra, S. (2014), Students prefer the fast food though it is spicy and hot. Kaushik, et al. (2011) Fast food has become a significant part of most children's and adolescents' diets. The marketing strategies and peer pressure influence children. They use polythene paper to serve fast food. Many research articles from around the world have been published as evidence that when transferring hot food in polythene bags or paper, its nature changes due to heat, so it can affect the health of those who eat it. The researcher's opinion is that we should follow Dr. Abdul Kalam's words and that today's students are the future of tomorrow's India in life. The survey method was conducted in November 2021 in four areas in Chennai and a total of 200 students from Class VIII to XII participated in the study. 76% of the students eat fast food regularly and the rest 24% eat occasionally. This study will explain how our food habits are changing and moving towards fast food culture.

Keywords: Fast Food Culture, Adolescents, School Pupils, Chennai Metropolitan.

I. INTRODUCTION

Today, the food culture is changing all over the world, and it is welcomed by one party but opposed by the other. But ignorant schoolchildren are more interested in foreign dishes. Kumar, K. S. et al. (2012), scientifically explained the benefits of banana leaf, which has been used and can improve human health. But in emerging cities like Chennai, these polythene sheets are used to keep fast food warm. This fast food culture that surrounds all government schools in Chennai not only degrades our food culture but also enslaves us to foreign food cultures. Future Tamil communities will be benefited from the truth that is insisted in this study.

1-A CHENNAI FAST FOOD RESTAURANTS

Fast food means food that is cooked and served immediately with raw ingredients. Noodles and Panipuri, Masalapuri, chicken curry, Pav Pajji, samosa, Senna masala, and masala Puri are mostly sold in roadside stalls which are all cooked hot and packed in polythene bags and recooked. This method of recooking can affect organs of the body in course of time. Most fast food outlets around Chennai use polythene sheets and polythene paper.



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IMPACT STUDY ON PORTRAYAL OF DALIT CASTE IN TAMIL CINEMA: A CONTENT ANALYSIS

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Abstract -Now days movies plays a vital role when it reach to mass people,understanding,and perception.movie has a noteworthy role in caste, political relation in India.The caste based film in TamilNadu is mostly based on south side districts. This article explores the picture of caste in Tamil cinema, one of the regional film industries based in Tamilnadu, South India. Discrimination based on caste is one of the important and most deep problems in Tamilnadu because it governs one's lifestyle, status, profession, and one's entire life. Besides, it is also the source of disagreement and discrimination of the people from different castes. Tamil cinema has made many films which impact with the caste system in Tamil Nadu. There have been numerous concept swings in the portrayal of caste in the history of Tamil cinema in footings of higher and lower castes, inter-castes, and lower-ranking classes. The researcher has chosen recently released movies : namely called PariyerumPerumal, Asuran, Kaman. And he as deeply discussed about Dalit roles character and done content analysis on Portrayal of Dalit Caste in those movies.This paper illustrates the paradigm changes in portrayal of caste in different Tamil films in different periods of the history of Tamil cinema and its influence on the Tamil society. Caste is an ancient, cluster that targets people based on the birth, keeping them in such a strict hierarchy. This phenomena is quietly and imperceptibly established in the psyches of people of all social classes. As a result, the institute of caste has a long-reaching, unseen influence on various stages of cinema. The study employs a case study approach to examine various cases of caste's influence on various phases of various films.

Keywords: *Cast based Cinema, portrayal of Dalit, Tamil Cinema, Tamil society*

Introduction:

The popularity of Dhanush's Asuran has prompted a debate on how Tamil cinema has dealt with the reality of caste, with a slew of critics hailing the film as part of a recent trend of mainstreaming Dalit stories. While the film's source material, Vekkai, a novel written by Poomani, a Dalit, alluded to the issue of caste, filmmaker Vetrimaran has made it apparent by focusing on panchami lands. The latest tendency, which began with Pa Ranjith's Madras (2014), Kabali (2016), and Kaala (2018), as well as his production of PariyerumPerumal (2018), is part of Tamil cinema's evolution in its handling of caste. In general, Tamil cinema has a long and illustrious history. Most films in Tamil cinema's early years, before the 1950s, focused on stories about people from higher caste communities. The protagonists' surnames can be used to determine their upper caste status.

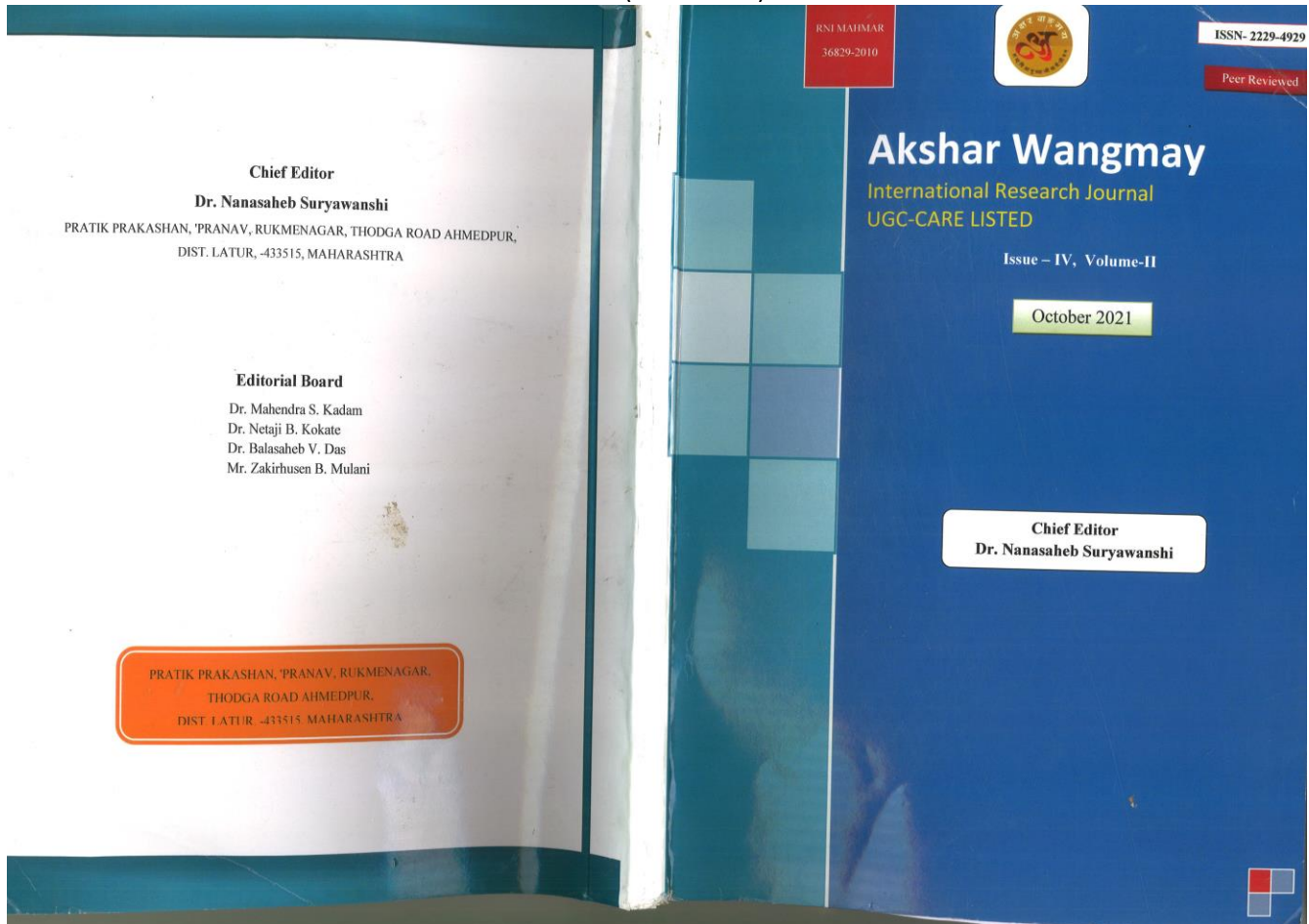


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Vaanam (The Sky): Characterization and Muslim Culture representation in Tamil Film

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Abstract:

Indian cinema has been a represent to the multidimensional nature of the subcontinent, be it in its representation of Indian customs, society, castes, classes, politics, art, or religion. Minorities especially Muslims, as kings, spies, friends, traitors, or smugglers, gangsters transform to terrorist has been a universal theme in commercial cinema. This paper attempt to examine the representation of a Muslims characters in Tamil cinema. The theory of social construction of reality comprises the ideas of socialization by which individuals make sense of the world through various characteristics, one of which is the mass media. The process by which the media interpret and create the world, or external reality for us is called representation. As movies develop the image, in the same way they can distort the image. Tamil cinema portrays image of Muslims cast in films from Pre-independence period to post independence in India with conflicts of India & Pakistan. This paper aims to study how Tamil cinema attempts to influence its audience through the images and its misinterpretation used in the recent films. Predominantly, so far, the representation of this minority community in Indian cinema has remained within the dominant text, even in its stereotyping.

Keywords: Muslims Culture, Tamil cinema, Representation, Identity

Introduction:

It is a greater extent and clearly noticed that the world has been shifted after the 9/11 incident. If we see the world politics, we get the notion that the whole world has been dragged in the war against terrorism. This battle was started after the unforgettable incident of 9/11. Twin towers of New York were been hit by two passenger planes (Muhammad Ashraf Khan et.al, 2011). The responsibility of this incident was laid upon "Muslims" by the west. After that, Muslims are blamed as terrorists all over the world without any discrimination of gender or age (Sumaiya Ahmed, 2014). A recent incident which has affected the Muslims more is the 26/11 Mumbai attack. The wave of terrorism and the picture of Muslims as terrorist, invaded the world almost at the same time. Khan (2011) in his view "Indian film industry took a benefit of this situation and they started to present Muslims as terrorists in their films. Movies were made on the subject of terrorism and only Muslims were shown as terrorists who were fostering terrorism not only in India but in the whole world". Indian film industry has also been showing the Kashmir freedom fighters as militants and terrorists. Generally, in films has enormous impact on the societies. It gives new trends, ideas and traditions etc. But films not only make the belief but also reshape the opinions. Movies restructure old trends, customs and traditions. If one idea exist powerfully in a society then it can be communicated from one society to another.

Portrayal of Islamic Culture in Indian cinema:

As discussed, Bollywood is the sign of India's day to day life and thought. The depiction of Muslim characters in Bollywood film from Nawabs [Urdu: nobility], Badshah [Urdu: king] and aristocrats to rascals, thugs, terrorists, street men and hooligans is very gradual and systematic. The alternation of Muslims from philanthropists to terrorists is the reflection of changing perception about Muslims in the Indian society. Muslims constitute the second largest minority group in the nation Hindi films have wrongfully portrayed the Muslims either as non- modern feudal characters or as anti-national, terrorist, villain, or anti-social characters. There is a great change with time in portrayal of Muslims in Bollywood as this paper will explore with examples. From 1930's Tamil Cinema had covered wide range of images of Religious based stories like Ramayanam, Hari Chandra, were created different idioms in Audience mind. There were many films which started to portray Muslim identity as Arabs from Middle east countries in the earlier tamil cinema.

1. Stereotypical image of Muslims from Arabian nights tales.
2. Later 1970 's while tamil cinema started to work on social issues based stories, it started to depict the image of muslims as good friends, humble man.
3. From 1990's the films entirely changed their perception of Muslims in India.
4. Muslims are depicted in the films starting from the 1950s to date.
5. Earlier in Tamil cinema started stereotyping Islamic people as Mughals and Arabs in Tamil films;

Objectives

1. To examine image of Muslims portrayed in recent Tamil film – Vaanam(2009)
2. To study the cinematic codes in constructing Muslims characters -Vaanam (2009)

Methodology

The attempt of Indian cinema about portraying Muslims as bad people is a serious matter. The issue was



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AN ANALYSIS OF GENDER REPRESENTATION IN ACTION CRIME TAMIL FILM: A CASE STUDY ON "NAACHIYAR"

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Abstract:

Over the years till now in Indian mainstream Cinema, women has mostly been stereotypically portrayed as weaker sex, dependents upon the male lead, victims of male gaze and items of pleasure. Among such films there are few films which are women centric and films that portray women in bold and empowered characters. Characterization is attained through diverse modes of teasing, representing types of gender identity roles and behavior within the southern part of Indian film. Only few directors break the stereotypes and gender bias of the characters to produce virtuous films to society. The implication of this study is in giving a deeper understanding of the situations connected with violence against women and critically questioned the female identity constructed by cultural and religious traditions. Besides, they have so-called into question the prevailing laws and acts relating to women, and depicted the economic, physical, psychological exploitations and abuses encountered by women in the society. Director Bala Palanisamy, is known for making realistic and revolutionary films and for his remarkable characterizations of characters, this research is to identify how women are portrayed in his film "Naachiyaar". This Film work examines the developments in Tamil women centric cinema and production of movies.

Key words: Bala Palanisamy, Naachiyaar, Women Portrayal, Stereotypes, Revolutionary Films.

Introduction:

As the famous quote says, not knowing the history and origin is like a tree without roots. The roots of Tamil Cinema goes way back to the 1915-1920. Keechaka Vadham, filmed by R. Nataraja Mudaliyar in 1917-1918 is the first ever silent Tamil film and South Indian film. There began the era of Tamil Cinema. Kaalidas by H. M. Reddy became the 1st Tamil talkie and the film was multilingual. Some of the prominent directors of the Tamil cinema industry from the 1960s to present are K. Balachander, Balumahendra, Bharathi Raja, Bhagyaraj, Mani Ratnam, Shankar, Bala Palanisamy, Vetrimaran, Ram. Each director is known for their own unique styles and story lines. **Bala Palanisamy** born on 11th July 1966 at Periyakulam, is an Indian screenwriter, film director, and producer. Bala is one of the finest directors known for making revolutionary films. His films often depict the dark, realistic and disturbing state of the working class. He is well praised for screenplay, creating the suitable mise-en-scenes, characterization and to convey the emotions as realistic to the audience. At beginning he worked as a production assistant under Balu Mahendra and later joined as his assistant director. In 1999, Bala made his directorial debut with Sethu. Actors who played lead roles were transformed into brand new avatars and stars in the industry.

Women Representation in Tamil Cinema:

Though there are numerous technological advances, what still hasn't advanced is the depiction of women protagonists in movies. Stereotypes and male gaze have always been a part of Tamil Cinema. They're socially constructed and mostly interceded and showcased by the popular media. Tamil cinema still promotes the traditional stereotypes. Till now most of the films in kollywood displays male, dominant and female, submissive in nature. These stereotypes in movies create a mindset among the audience that submissive, sensitive, and domesticated women are righteous; while rebellious,



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Measuring the Effect of E-Learning during Pandemic covid 19 Among Rural Students: The Case Study of Rural Students Residing in Chengalpattu

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