THE UNIVERSITY OF BURDWAN

SYLLABUS OF ONE YEAR POSTGRADUATE PROGRAMME

IN

Mass Communication

Under

Curriculum and Credit Framework for

Postgraduate Programme (CCFPP), as per N.E.P. 2020

w.e.f. 2027 – 2028

1- year PG Programme

Semester wise and Course wise Distribution of Credit & Marks under CCFPP as per NEP, 2020

OPTION- I: Coursework in the 1st Semester & Research Thesis/Project in the 2nd Semester

SEM	Course Type	Code& Level	Name of the Course	Credit	L – T - P	Marks	Marks Dist. Th. – Pr. - IA
I	Major/Core Course	**PG1MCMN1011 (500-599)**	Digital Media and Technologies	4	3-1-0	50	40 – 0 – 10
	Major/Core Course	**PG1 MCMN 1012 (500-599)**	Peace Journalism for Conflict Resolution	4	3-1-0	50	40 – 0 – 10
	Major/Core Course	**PG1 MCMN 1013 (500-599)**	Newspaper Editing and Designing	4	3-1-0	50	40 – 0 – 10
	Major/Core Course	**PG1 MCMN1014 (500-599)**	Reporting and Writing for Print and Digital Media	4	3-1-0	50	40 – 0 – 10
	Major/Core Course	**PG1 MCMN 1015 (500-599)**	Dissertation	4	0-0-4	50	0 – 40 – 10
	Total			**20**		**250**	
II	Research Thesis/ Project	**PG1 MCMN 2031 (500-599)**	Research Thesis/ Project	20	0- 0- 20	250	0-250-0 Preparation & Submission of Research Thesis/ Project Report (12 Credits)-150 Marks, Seminar Presentation (4 credits, 50 Marks) & Viva-voce (4 Credits, 50 Marks,)- 8 Credits, 100 Marks
	Two-credit Compulsory Course	**PG2 MCMN 2041 (500-599)**	Community Engagement	(This shall not be taken into consideration in the calculation of SGPA and CGPA)			
	Total			**20**		**250**	

OR

<u>OPTION-</u> II: Only Course- work in 1st&2nd Semesters

SEM	Course Type	Code & Level	Name of the Course	Credit	L – T - P	Marks	Marks Dist. Th. – Pr. - IA
I	Major/Core Course	**PG1 MCMN 1011 (500-599)**	Digital Media and Technologies	4	3-1-0	50	40 – 0 – 10
	Major/Core Course	**PG1 MCMN 1012 (500-599)**	Peace Journalism for Conflict Resolution	4	3-1-0	50	40 – 0 – 10
	Major/Core Course	**PG1 MCMN 1013 (500-599)**	Newspaper Editing and Designing	4	3-1-0	50	40 – 0 – 10
	Major/Core Course	**PG1 MCMN 1014 (500-599)**	Reporting And Writing for Print and Digital Media	4	3-1-0	50	40 – 0 – 10
	Major/Core Course	**PG1 MCMN 1015 (500-599)**	Dissertation	4	0-0-4	50	0 – 40 – 10
	Total			**20**		**250**	
II	Major/Core Course	**PG2 MCMN 2011 (500-599)**	Telecast Media and Technologies	4	3-1-0	50	40 – 0 – 10
	Major/Core Course	**PG2 MCMN 2012 (500-599)**	Film Appreciation	4	3-1-0	50	40 – 0 – 10
	Major/Core Course	**PG2 MCMN 2013 (500-599)**	Public Health Campaign Design	4	3-1-0	50	40 – 0 – 10
	Major/Core Course	**PG2 MCMN 2014 (500-599)**	Ethics and Law for Indian Media	4	3-1-0	50	40 – 0 – 10
	Major/Core Course	**PG2 MCMN 2015 (500-599)**	Audio-Visual Production Group A: Film Production OR Group B: Documentary Production	4	0-0-4	50	0 – 40 – 10
	Two-credit Compulsory Course	**PG2 MCMN 2041 (500-599)**	Community Engagement	(This shall not be taken into consideration in the calculation of SGPA and CGPA)			
	Total			**20**		**250**	

OR

<u>OPTION-</u> III: Only Research Thesis/ Project in 1st&2nd Semesters

SEM	Course Type	Code & Level	Name of the Course	Credit	L – T - P	Marks	Marks Dist. Th. – Pr. - IA
I	Research Thesis/ Project	**PG1 MCMN 1031 (500-599)**	Research Thesis/ Project	20	0-0-20	250	0-250-0 Preparation & Submission of Research Thesis/ Project Report (12 Credits)-150 Marks, Seminar Presentation (4 credits, 50 Marks) & Viva-voce (4 Credits, 50 Marks,)-8 Credits, 100 Marks
Total				**20**		**250**	
II	Research Thesis/ Project	**PG1 MCMN 2031 (500-599)**	Research Thesis/ Project	20	0-0-20	250	0-250-0 Preparation & Submission of Research Thesis/ Project Report (12 Credits)-150 Marks, Seminar Presentation (4 credits, 50 Marks) & Viva-voce (4 Credits, 50 Marks,)-8 Credits, 100 Marks
	Two-credit Compulsory Course	**PG2 MCMN 2041 (500-599)**	Community Engagement	(This shall not be taken into consideration in the calculation of SGPA and CGPA)			
Total				**20**		**250**	
Grand Total				**40**		**500**	

Semester I
Major Course (Core)
Digital Media and Technologies
(PG1MCMN 1011)
Full Marks: 50 (Theory: 40, Internal Assessment: 10)
Credit: 4 (L:3, T:1, P:0)
Lecture Hours: 50

Course Objectives:

• To know about the origin of Digital media, its characteristics and understand the socio-cultural impact of digital media technologies in contemporary communication
• To critically analyse the theories related to digital media and examine the relationship between digital media, culture, identity and participatory communication
• To understand the usage of emerging technologies in media and communication
• To observe the changes in the professional approaches in communication vis-à-vis digitalization and develop analytical and practical skills to assess digital media practices
• To develop understanding related to ethics, governance and future communication trends.

Unit	Topic	Details	Lecture Hours
1	Foundations of Digital Media and Communication	Definitions, Characteristics, evolution from Web 1.0 to Web 3.0, public sphere to digital sphere, digital communication and network society, Digital transformation of communication, culture and commerce - Citizen Journalism, Data journalism, open-source journalism, automated journalism, streaming services, gate watching, etc.	10
2	Theories related to Digital Media	Network society, Technological Determinism, Media Ecology, Diffusion of Innovation, Uses and Gratification, TAM (Technology acceptance model), Media Convergence, digital capitalism, etc.	10
3	Social Media, Culture and Society	Online culture and media convergence, social media and networking, participatory culture, prosumerism, user generated content, digital democracy, social media movements, surveillances capitalism, digital activism, influencer culture, online communities etc Media effects and cultural implications of social media	10
4	Emerging Media Technologies	Artificial Intelligence in communication and content creation, Immersive media –Augmented Reality, Virtual Reality, Extended Reality, metaverse, blockchain, algorithmic curation, impact of emerging technologies upon journalism, advertising, entertainment etc.	10

5	Ethics, Governance and Future of Digital Media	Digital ethics, privacy, cybersecurity and data protection, misinformation & disinformation-deepfakes, media literacy, Emerging trends and career opportunities in digital media and communication	10

Reference:

Burgess, J.(2018) Alice Marwick & Thomas Poell, The Sage Handbook Of Social Media, Sage
Castells M, (2011) Rise of Network Society, Wiley & Sons
Cinque.T (2024) Emerging Digital Media Ecologies-The Concept of Medialogy Routledge
Fuchs,C (2021) Social Media – A Critical Introduction Sage
Jan van Dijk(1991) The Network Society Sage
Lievrouw, L.Brian D Loader, (2021), Routledge Handbook of Digital Media and Communication Routledge

Course outcome

- Improved understanding of the evolution, theoretical foundations, key concepts of Digital media and their influence on society and culture.
- Critically analyse digital platforms, user-generated content, digital cultures, and algorithmic communication from media and cultural perspectives.
- Evaluate the role, opportunities, challenges, ethical issues and policy implications associated with emerging digital technologies.
- Examining contemporary digital media practices, digital communication campaigns, and technology-driven media ecosystems.

Semester - I
Major Course (Core)
Peace Journalism for Conflict Resolution (PG1MCMN1012)
Full Marks: 50 (Theory: 40, Internal Assessment: 10)
Credit: 4 (L: 3, T:1, P:0)
Lecture Hours: 50

Course Objective:

1. Critically examine the historical evolution, concepts, and theoretical foundations of Peace Journalism and Solutions Journalism to analyse the role of journalism in conflict transformation, peacebuilding, democracy, social cohesion, and sustainable development.
2. Respond to growing concerns over conflict-oriented reporting, misinformation, political polarization, algorithm-driven news ecosystems, and declining public trust in the media.
3. Apply Peace Journalism and Solutions Journalism frameworks to reporting on conflicts, disasters, public health, climate change, gender, migration, and humanitarian crises developing the skills in conflict-sensitive reporting, constructive storytelling, evidence-based journalism, and solution-oriented investigative reporting.

Unit	Topic	Details	Lecture Hours
1	Foundations of Peace and Solutions Journalism	**Concepts and Historical Development -** Evolution of Peace Journalism -Emergence of Solutions Journalism -Journalism in Democratic Societies -Conflict-sensitive Reporting -Public Interest Journalism - Humanitarian Journalism -Public Sphere and Journalism -Journalism for Social Change **Philosophical Foundations -** Greek Philosophy: Socrates, Plato, and Aristotle- Kant and the Idea of Perpetual Peace, Gandhian Philosophy of Nonviolence - Liberalism and Democratic Peace Theory- Ubuntu Philosophy - Cosmopolitan Communication **Contemporary Challenges -** Polarized Media - Commercialization of News - News Avoidance -Trust Deficit **Case Studies -**Northern Ireland Peace Process -South African	**12**

		Truth and Reconciliation Commission	
2	Theoretical Perspectives	**Peace Journalism Theories -** Johan Galtung's Peace Journalism Model -Conflict Transformation Theory -Conflict Resolution Theory -Normative Media Theory -Narrative Theory **Solutions Journalism Framework -** Four Pillars of Solutions Journalism - Evidence-based Reporting -Responses versus Problems -Accountability Journalism -Explanatory Journalism -Philosophical Challenges in Achieving Peace - The Problem of Evil and Human Nature	**10**
3	Conflict Reporting and Peace building Communication	**Conflict-sensitive Journalism -** Ethnic Conflict -Religious Conflict -Political Violence - Terrorism Reporting -Refugee Communication **Reporting Peace Processes -** Peace Negotiations -Transitional Justice -Human Rights Reporting - Gender-sensitive Conflict Reporting -Indigenous Communities **Case Study -**Kashmir - Northeast India -Border Reporting -Peace Communication through Community Media -Rwanda - Ukraine -Israel–Palestine	**8**
4	Solutions Journalism in the Digital Era	**Constructive Reporting -**Data Journalism -Explanatory Journalism -Community Journalism -Collaborative Journalism -Hyperlocal Journalism **Digital Technologies -** Generative -AI-assisted Fact Checking and Verification Tools -Open-source Intelligence (OSINT) -Geospatial Storytelling -Immersive Journalism **Information Disorder -** Misinformation & Disinformation -Deepfakes -Hate Speech -	**10**

		Algorithmic Amplification - Platform Governance **Case Study** - BBC Media Action Peacebuilding Projects - Reuters Institute Case Studies -International Centre for Journalists (ICFJ)	
5	Peace and Solutions Journalism in Contemporary Global Issues	**Public Health Journalism -** Pandemic Communication - Vaccine Communication -Mental Health Reporting **Climate Journalism -**Climate Crisis -Climate Adaptation - Climate Justice **Development Issues -** Food Security - Water Conflicts - Migration -Human Trafficking - Gender Equality **Global Governance -**UNESCO - United Nations -Human Rights - Peacekeeping Communication **Case Study** - People's Archive of Rural India (PARI) -Community Radio for Peace building -COVID-19 Solutions Reporting	**10**
		Total Hour	**50**

Reading List:

1. Benesch, S. (2014). *Countering dangerous speech: New ideas for preventing mass violence*. Dangerous Speech Project.
2. Bornstein, D. (2016). *How to change the world: Social entrepreneurs and the power of new ideas* (Updated ed.). Oxford University Press.
3. Galtung, J. (2002). *Peace journalism*. TRANSCEND University Press.
4. Keeble, R., Tulloch, J., & Zollmann, F. (Eds.). (2010). *Peace journalism, war and conflict resolution*. Peter Lang.
5. Killelea, S. (2020). *Peace in the age of chaos*. Hardie Grant Books.
6. Lynch, J. (2025). *Peace journalism in the new millennium: New challenges with the changing face of conflict*. In S. Roy (Ed.). Routledge.
7. McGoldrick, A., Lynch, J., & Youngblood, S. (2017). *The Routledge handbook of peace journalism*. Routledge.
8. Thier, A., & Namkoong, K. (Eds.). (2020). *The Routledge handbook of media, conflict and security*. Routledge.
9. UNESCO. (2023). *Guidelines for the governance of digital platforms*. UNESCO Publishing.
10. UNESCO. (2023). *Journalism, "fake news" and disinformation: A handbook for journalism education and training* (Updated ed.). UNESCO Publishing.

11. Webel, C., & Galtung, J. (Eds.). (2007). *Handbook of peace and conflict studies*. Routledge.
12. Youngblood, S. (2017). *Peace journalism principles and practices: Responsibly reporting conflicts, reconciliation, and solutions*. Routledge.

Course Outcomes

1. Apply and test dialogical and conflict-sensitive communication strategies in intercultural and interdisciplinary team settings.
2. Co-design and justify a feasible, context-responsive response to a real-world challenge, using transformative communication principles.
3. Design evidence-based multimedia stories addressing complex social problems integrating AI tools, verification technologies, and data journalism techniques into constructive reporting.

Semester – I
Major Course (Core)
Newspaper Editing and Designing (PG1MCMN1013)
Full Marks: 50 (Theory: 40, Internal Assessment: 10)
Credit: 4 (L:3, T:1, P:0)
Lecture Hours: 50

Course Objectives

- To introduce students to the principles and practices of newspaper editing.
- To develop skills in copy editing, headline writing, proofreading, and page design.
- To familiarize students with newsroom organization and editorial workflow in print and digital environments.
- To provide practical knowledge of typography, photo editing and contemporary newspaper production.

Unit	Topic	Contents	Teaching Hours
1	Fundamentals of News Editing	• Meaning, objectives and principles of editing • The Six Cs of Editing • Four Pillars of Editing • Macro editing and Structure	5
2	News concepts & elements:	• Walter Lippmann (*Public Opinion* 1922); • Galtung and Ruge (*The Structure of Foreign News* 1965) • Harcup and O'Neill Updates (2001/2016)	5
3	News value determinants: Theoretical Framework	• Gate Keeping; Agenda Setting, • Shoemaker and Cohen's Dimensions: *deviance* and *social significance* • Discursive News Values Analysis (DNVA)	5
4	Structure and Functioning of newsroom	• News desk -editor and his team - editorial board • News editor - duties and responsibilities • Chief sub-editor - duties and responsibilities • Sub-editor - duties and responsibilities	5
5	Copy Processing and Editing	• Copy testing • Copy editing marks • Proof reading	5
6	Headline and Intro Writing	• Writing effective intros: types and styles • Headline writing: principles, functions and styles	6
7	Agency Copy Editing	• Editing agency copies: Selection, integration, rewriting, updating and localization of agency content	4
8	Typography	• Principles of typography • Typeface classification and font families • Readability and legibility • Design hierarchy and visual balance	4

9	Page Design and Layout	• Principles and elements of newspaper design	6
10	Photo Editing and Visual Journalism	• News photography: news values and selection criteria • News photo editing • Caption writing	5
		Total	50

Reference:

1. Brian S. Brooks, James L. Pinson, The Art of Editing In the Age of Convergence: Taylor & Francis 2022
2. David Wainwright. Journalism made simple. Heinemann, 1982
3. Geoffery Roger. Editing for print. Macdonland & Co., London, 1986
4. John Hohenberg. The Professional Journalist: a guide to modern reporting practice. Holt, 1966
5. Judith Butcher. Copy – Editing, Cambridge University Press, 1992
6. K.M. Shrivastava. News Reporting and Editing. Sterling publishers. 2011
7. M.V. Kamath. Professional Journalism. Vikas Publishers. 1980.
8. N.N. Sarkar . Art & Print Production. Oxford University Press, 2008
9. Ron. F. Smith and Loraine M. O'Connell. Editing Today Wiley. 2003
10. Sourin Banerji. News Editing in Theory and Practice. K.P. Bagchi, 1992
11. T.J.S. George. Editing. IIMC New Delhi. 1989
12. Harcup T. & O'Neill, D. (2001). *What is News? Galtung and Ruge Revisited*. *Journalism Studies*, 2(2)
13. Harcup T. & O'Neill, D. (2016). *What is News? News Values Revisited (Again)*. *Journalism Studies*, 18(12)
14. Walter Lippmann. Public Opinion. Laurus - Lexecon Kft.1922
15. Pamela J. Shoemaker, Timothy Vos. Gatekeeping Theory. Taylor & Francis. 2009
16. David Randall. The Universal Journalist - Second Edition. Pluto Press. 2000

Course Outcomes:

- Understand the principles, ethics and processes of newspaper editing in print and digital media.
- Apply copy-editing techniques, proofreading skills and editorial style guidelines to news content.
- Write effective headlines, intros and captions suitable for different media platforms.
- Design newspaper pages using principles of typography, layout, and visual communication.

Semester I
Major Course (Core)
Reporting and Writing for Print and Digital Media (PG1MCMN1014)
Full Marks: 50 (Theory: 40, Internal Assessment: 10)
Credit: 4 (L:3, T:1, P:0)

Course Objective:

1. To develop skills in news gathering, reporting and writing for multiple media platforms
2. To understand the differences in style, ethics and audience for print, social and digital media
3. To train students in fact-checking, data journalism, MoJo and multimedia storytelling to have a better understanding of contemporary media
4. To prepare students for professional roles as reporters, content writers and digital editors considering the need of the hour

Unit	Topic	Details	Lecture Hours
1	Basic Concept and Foundations of Reporting	• Concept and Principles of News: News Values, News Elements. • Types of Reporting: Investigative, Interpretative, Specialised. • Sources of News: Official, Unofficial, RTI and Online Sources • Qualities, Responsibilities and Challenges of a Reporter	10
2	Reporting And Writing for Print Media	• Structure of a News Story: Inverted Pyramid, Leads, Headlines. • Writing Hard News Story • Writing Features • Writing Editorials.	08
3	Digital Journalism and Writing	• Characteristics of Digital Media and Online Audience, SEO and Content Strategy • Multimedia Storytelling: Text + Image + Audio + Video + Infographics • Writing: Blogging, Content Writing • Digital Ethics: Plagiarism, Copyright and Verification	12
4	Social Media Reporting and Writing	• Role of Social Media in News Dissemination: Twitter/X, Instagram, Facebook, YouTube • Writing for social media: Micro-content, Threads, Captions, Hashtags • Live Reporting, Crisis Reporting and Fact-checking on social media	10

5	Mobile Journalism – Mojo	• Concept and Evolution of Mobile Journalism: Tools and Mindset • Smartphone as a Newsroom: Shooting, Scripting and Editing on Mobile • Essential MoJo Apps: Filming, Audio Recording, Editing, Graphics - InShot, VN, Canva, Audacity Mobile • Live Streaming and Reporting from the Field using Smartphone • Ethics, Safety and Workflow of a MoJo Reporter in Indian Context	10
	Total		50

Reference:

- Quinn, S. & Burum, I. (2015). MOJO: The Mobile Journalism Handbook: How to Make Broadcast Videos with an iPhone or iPad. Routledge
- Burum, I. (2020). The Mojo Handbook: Theory to Praxis (1st ed.). Routledge
- Pavlik, J. V. (2019). Journalism in the Age of Virtual Reality: How Experiential Media Are Transforming News. Columbia University Press.
- Bruce D. Itule & Douglas A. Anderson – News Writing and Reporting
- K.M. Srivastava – News Reporting and Editing
- Carole Fleming – Online Journalism
- PCI – Norms of Journalistic Conduct

Course Outcomes:

After completing this course, students will be able to:

1. Write and produce news for print, digital, social and mobile platforms

2. Shoot, edit and publish complete news stories using only a smartphone

3. Use digital tools for reporting, verification and data storytelling

4. Apply legal and ethical principles while reporting across platforms

5. Build a professional multi-platform portfolio for media jobs

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Semester I
Major Course (Core)
Dissertation (PG1MCMN1015)
Full Marks: 50 (Practical: 40, Internal Assessment: 10)
Credit: 4 (L:0, T:0, P:4)

Course Objectives

1. Develop independent research skills by identifying, defining, and investigating a relevant research problem in the field of media and mass communication.
2. Apply appropriate research methodologies to collect, analyse and interpret qualitative and/or quantitative data in a systematic and ethical manner.

Student will prepare a dissertation paper under a Supervisor's guidance**.** The dissertation will follow a structured format and be approximately 4000 words in length. The project is assessed through both the written submission and a viva voce, evaluated by the internal supervisor and an external examiner.

Course outcome:
This course enables students to apply theoretical knowledge to practical research and prepares them for academic or professional research roles.

Semester I
Major Course (Core)
Research Thesis/ Project (PG1MCMN1031)
Full Marks: 250
Credit: 20 (L:0, T:0, P:20)

- Candidate will prepare a structured descriptive Research Thesis/Project of approximately 6000-8000 words under a Supervisor.
- Student will make a seminar presentation of the research work.
- A viva-voce test will be conducted following the presentation.

Semester II
Major Course (Core)
Telecast Media and Technologies (PG2MCMN 2011)
Full Marks: 50 (Theory: 40, Internal Assessment: 10)
Credit: 4 (L:3, T:1, P:0)
Lecture Hours: 50

Course Objectives:
•To understand the evolution and nature of television broadcasting.
• To learn the principles and stages of television production.
• To develop basic skills in television scripting and production techniques.
• To examine emerging television technologies and their applications.

Unit	Topic	Details	Hours
1	Introduction to telecasting	Telecast techniques, Terrestrial to Satellite [STB,CAS,DTH etc] and Beyond [Next Gen TV, Smartcasting, AI-driven delivery, and Connected TV]	10
2	Indian Television	Nature and Scope, Public Service Broadcasting- Doordarshan , Private Broadcasters, Types of TV Channels, Genre of TV Programmes, Television News, TV News script format [News Package]	8
3	Stages of documentary production	Pre-production, Production, Post-production, telecast/distribution	8
4	Video production techniques	Different types of shots, movements and angles. Importance of light and sound in production, Types of television lighting [Three Point Lighting etc] and microphones etc	10
5	Emerging technologies	HDTV, UHDTV, IPTV, Smart TV etc, Video Compression, MPEG, H.264, HEVC, Cloud broadcasting, Live Streaming, etc. Streaming Platforms and Legacy Telecasting Networks, Subscription Models-AVOD, SVOD, TVOD, FAST Channels, On-Demand Content Consumption, Cord-Cutting and Cord-Shaving etc	14

References

Belavadi V(2013) Video Production Oxford University Press .
Donald R& Thomas Spann (2004). Fundamentals of Television Production. Surjeet Publications
Kaul.A, Effective Television Production. Oxford University Press.
Kaushik S (2000) Script to Screen : An introduction to TV journalism Macmillan
Kellyson C, D. Morrow etal(2021) Producing for TV and Emerging Media Routledge
Kumar Keval J. (2020). Mass Communication in India (5th ed.). Jaico Publishing House.
Mehta,N (2008). Television in India: Satellites, Politics and Cultural Change. Routledge .
Partap & R. Mittal (2022) OTTs and Digital Media Ishan Arts& Production

Course Outcomes

- Have basic idea of telecasting techniques, understanding television as a mass medium, its formats, and scripting approaches for news content.
- Understanding the fundamentals of television production,
- Comprehend the emerging digital technologies used in TV

Semester II
Major Course (Core)
Film Appreciation (PG2MCMN 2012)
Full Marks: 50 (Theory: 40, Internal Assessment: 10)
Credit: 4 (L:3, T:1, P:0)
Lecture Hours: 50

Course Objectives

- Introduce students to the history and evolution of cinema.
- Familiarize students with the language and techniques of filmmaking.
- Develop an understanding of film aesthetics, genres, and major film movements.
- Introduce significant Indian filmmakers and contemporary developments in Indian cinema.
- Enable students to critically analyse films using various theoretical approaches.
- Develop skills in film criticism, journalism, and review writing.

Unit	Topic	Contents	Teaching Hours
1	Birth and Evolution of Cinema	From Magic Lantern to Moving Pictures Basic Technical Principles of Moving Images • Lumière Brothers and Actuality Films • Georges Méliès and Narrative Cinema • Edwin S. Porter and Continuity Editing	8
2	Film Technique	• Cinematography • Lighting • Editing	10
3	Film Language	• Real Time and Film Time • Montage • Mise-en-scène • Deep Focus • Flashback Flash Forward	6
4	Film Movements	• Italian Neorealism – *Bicycle Thieves* (Vittorio De Sica) • French New Wave – *Breathless* (Jean-Luc Godard) • Cinema Novo Third Cinema	6
5	Film Classification	• Film Genres Fiction and Non-fiction Films	4
6	Contemporary Indian Cinema	• Globalisation and Indian Cinema • Multiplex Culture and New Audiences • Film Censorship	6

7	Indian Masters	• Satyajit Ray • Ritwik Ghatak • Mrinal Sen	6
8	Film Analysis	• Critical analysis of films • Film journalism • Film Review: style and format	4
			50

Reference:

1. James Monaco . How to Read a Film: Movies, Media, and Beyond. Oxford University Press. New York. 2009
2. Gordon Gray. Cinema: A Visual Anthropology. Berg. New York. 2010
3. Garth Jowett, James M. Linton. Movies as mass communication. Sage. 1989. 2nd Ed.
4. Gerald Mast, Marshall Cohen, Film Theory and Criticism: Introductory Readings. Oxford University Press. 1985
5. Quick Jon & Tem La Bau . Handbook of Film Production, Macmillan,NY,1972
6. Bordwell, David. Making Meaning: Inference and Rhetoric in the Interpretation of Cinema. Cambridge: Harvard University Press. 1989
7. Bordwell, David . The Cinema of Eisenstein Cambridge: Harvard University Press. 1993
8. David Bordwell, Kristin Thomson Janet Staiger. The Classical Hollywood Cinema: Film Style &Mode of Production to 1960. Routledge. 1985
9. Des Lyver, Graham Swainson, Basics of Video Lighting. Taylor & Francis. 2013
10. Blain Brown. Cinematography: Theory and Practice: Image Making for Cinematographers and Directors. CRC Press, 2016.

Learning Outcomes

Upon successful completion of the course, students will be able to:

1. Explain the historical development of cinema and its technological evolution.
2. Identify the essential techniques and language of filmmaking.
3. Distinguish between major film genres and forms.
4. Analyze the contributions of leading Indian filmmakers.
5. Examine contemporary issues and trends in Indian cinema.
6. Apply critical approaches to film analysis and review writing.
7. Evaluate the characteristics of major international film movements.
8. Interpret films using important theoretical perspectives.

Semester - II
Major Course
Public Health Campaign Design (PG2MCMN2013)
Full Marks: 50 (Theory: 40, Internal Assessment: 10)
Credit: 4 (L:3, T:1, P:0)
Lecture Hours: 50

Course Objectives

1. This interdisciplinary course introduces students to the theory, planning, design, implementation, monitoring and evaluation of evidence-based public health communication campaigns.
2. Apply behavioural and communication theories to health campaign planning to conduct audience research, segmentation and message framing using qualitative and quantitative methods.
3. Apply culturally appropriate, inclusive and evidence-based multimedia health campaigns, integrating digital communication, AI tools, social media analytics and data visualization
4. Design professional campaign proposals suitable for government, NGOs, WHO, UNICEF and development agencies.

Unit	Topic	Details	Lecture Hours
1	Foundations of Public Health Campaign Design	Evolution of Public Health Communication - Health Promotion vs Health Education - Behaviour Change Communication (BCC) - Social Behaviour Change Communication (SBCC) -Communication for Development (C4D) and Communication for Health (C4H) -Public Health Campaign Planning Cycle ; Ottawa Charter ; Astana Declaration ;Universal Health Coverage -Sustainable Development Goals -Indian Public Health System -National Health Mission --Health Literacy -Community Participation **Case Studies -**Pulse Polio Campaign -Mission Indradhanush - Swachh Bharat Mission - Ayushman Bharat - Tobacco Control Programme -Ebola Communication Campaign and WHO Infodemic Management Programme	12
2	Behavioural and Communication Theories	**Behaviour Change Models -** Health Belief Model , Theory of Planned Behaviour , Theory of Reasoned Action , Social Cognitive Theory , COM-B Model , Behaviour Change Wheel ,PRECEDE-PROCEED , Social Ecological	8

		Model , Entertainment-Education , Nudge Theory , Protection Motivation Theory , Framing Theory , Narrative Persuasion and Elaboration Likelihood Model - Mental Health Campaigns . **Case Studies -**Pulse Polio Campaign -Mission Indradhanush - Swachh Bharat Mission	
3	Campaign Planning, Audience Research and Message Design	**Needs Assessment -** Situation Analysis - SWOT -PESTLE - Community Mapping - Epidemiological Data and Health Surveillance **Audience Research -** Audience Segmentation -Persona Development -Behavioural Insights - Gender-sensitive Communication -Indigenous Communication Systems -Health Equity **Message Design -** Message Framing -Fear Appeals -Gain-Framed Messages -Storytelling -Visual Communication -Infographics -Health Literacy Principles **Media Planning – Conventional Mass media -** Community Media -Mobile Communication -YouTube -Podcasts -Influencer Communication -Social Media Strategy **Case Studies -** - Ayushman Bharat - Tobacco Control Programme	10
4	Digital Health Communication and Emerging Technologies	**Digital Communication -** Digital Health Ecosystem -eHealth -mHealth -Telemedicine - Digital Public Health -AI in Health Communication -ChatGPT and Generative AI - Large Language Models -Predictive Analytics -Infodemic Management -Health Misinformation -Fact-checking -Algorithmic Bias **Emerging Technologies -**AR/VR Health Education -Gamification -Wearable Devices - Internet of Medical Things –helath advocacy and Big Data Analytics and Geo-spatial Health Mapping **Case Studies -** Ebola Communication Campaign and WHO Infodemic Management Programme	10
5	Monitoring, Evaluation and Campaign Analytics	**Monitoring Framework -** Indicators - SMART Objectives -Logical Framework - Results-Based Management **Evaluation Methods -**Baseline Survey -End-line Survey -Process Evaluation -Outcome Evaluation -Impact Evaluation	10

		Research Methods -Focus Group Discussion -Key Informant Interview -Digital Analytics - Google Analytics -Social Media Analytics - Dashboard Development -Data Visualization	
		Total Hours	50

Reading List:

1. Abraham, C., & Kools, M. (Eds.). (2020). *Writing health communication: An evidence-based guide*. SAGE Publications.
2. Ahmed, R., & Bates, B. R. (Eds.). (2023). *Health communication and mass media: An integrated approach to policy and practice*. Routledge.
3. Berry, D. (2007). *Health communication: Theory and practice*. Open University Press.
4. Cho, H. (Ed.). (2012). *Health communication message design: Theory and practice*. SAGE Publications.
5. Dalal, A. K. (2016). *Cultural psychology of health in India: Well-being, medicine and traditional health care*. SAGE Publications.
6. Green, L. W., & Kreuter, M. W. (2005). *Health program planning: An educational and ecological approach* (4th ed.). McGraw-Hill.
7. Harrington, N. G. (Ed.). (2015). *Health communication: Theory, method, and application*. Routledge.
8. Hornik, R. C. (Ed.). (2002). *Public health communication: Evidence for behavior change*. Lawrence Erlbaum Associates.
9. Kim, D. K. D., Singhal, A., & Kreps, G. L. (2013). *Health communication: Strategies for developing global health programs*. Peter Lang.
10. Marinescu, V., & Mitu, B. (Eds.). (2016). *The power of the media in health communication*. Routledge.
11. Markov, M. S. (Ed.). (2015). *Mobile communications and public health*. CRC Press.
12. Noar, S. M., & Harrington, N. G. (Eds.). (2012). *eHealth applications: Promising strategies for behavior change*. Routledge.
13. Papa, M. J., Singhal, A., & Papa, W. H. (2006). *Organizing for social change: A dialectic journey of theory and praxis*. SAGE Publications.
14. Schiavo, R. (2007). *Health communication: From theory to practice*. Jossey-Bass.
15. Singhal, A., & Rogers, E. M. (1999). *Entertainment-education: A communication strategy for social change*. Lawrence Erlbaum Associates.
16. Singhal, A., & Rogers, E. M. (2003). *Combating AIDS: Communication strategies in action*. SAGE Publications.
17. Smithies, J., & Webster, G. (1998). *Community involvement in health: From passive recipients to active participants*. Routledge.
18. World Health Organization. (2024). *Global competency and outcomes framework for the essential public health functions*. World Health Organization.
19. World Health Organization. (2026). *Applying communication for health: Planning guide*. WHO Regional Office for the Western Pacific.

Course Outcomes

1. After successful completion of the course, students will be able to:
2. Define an integrated Indian public health priorities based on communication theories, behavioural sciences, digital media strategies, artificial intelligence (AI), misinformation management and community engagement
3. Design and create the communication strategies for diverse populations and evidence-based communication materials using multimedia platforms

Semester II
Major Course (Core)
Ethics and Law for Indian Media (PG2MCMN2014)
Full Marks: 50 (Theory: 40, Internal Assessment: 10)
Credit: 4 (L:3, T:1, P:0)
Lecture Hours: 50

Course Objective:
This course will help the students**:**

1. To understand the Constitutional and legal framework governing and guiding Indian media
2. To develop awareness of ethical standards and professional codes for journalists
3. To analyse digital media laws, cyber-crimes and security issues affecting media
4. To prepare students with legal and moral grounds to handle legal challenges and ethical dilemmas in newsrooms

Unit	Topic	Details	Lecture Hours
1	Constitutional Framework For Indian Media	i. Freedom exercised by Indian Media- Freedom of Speech and Expression: Article 19(1)(a) ii. Reasonable Restrictions: Article 19(2) iii. Right to Information Act, 2005: Scope and Use for Journalists iv. Fundamental Duties and Media Responsibility in democracy	08
2	Laws Related To Print And Broadcast Media	i. Defamation law and Defences for Media ii. Law of Sedition: Section 152 BNS and Judicial Interpretations iii. Contempt of Court Act, 1971 iv. Official Secrets Act, 1923 and National Security v. Cable Television Networks Regulation Act, 1995 vi. Cinematograph Act, 1952 and Film Certification	12
3	Laws Related To Digital Media And Social Media	i. IT Rules 2021: Guidelines for Digital News Publishers and OTT Platforms ii. Intermediary Liability and Due Diligence: Section 79 IT Act 2000 iii. Regulation of Social Media Platforms: Content Takedown and Grievance Mechanism iv. Election Commission Guidelines and MCC for Social Media during Elections	10

4	Cyber Security, Crimes and Laws Related to Media	i. Information Technology Act, 2000 and 2008 Amendments ii. Cyber Crimes and Media: Hacking, Phishing, Data Theft, Website Defacement iii. Online Harassment: Trolling, Doxxing, Cyber Stalking and Journalists iv. Fake News, Misinformation, Deepfakes and Section 66E, 66F, 67 IT Act v. Digital Personal Data Protection Act, 2023: Data of Sources and Audience	12
5	Media Ethics and Professional Standards	i. Concept and Importance of Media Ethics ii. Press Council of India: Norms of Journalistic Conduct- PCI Guidelines for Reporting on Gender-based Violence- POCSO Act and Reporting on Children iii. Paid News, Sting Operations, Media Trials and TRP Manipulation	08
	Total		50

Reference:

DurgadasBasu:' Laws Of The Press In India', Prentice Hall Of India, 1980
Ra Yudu C S : 'Communication Laws', Himalaya Pub. House,1995
M. Neelamalar :'Media Law and Ethics' Phi Learning, 2009
DurgadasBasu : 'Indian Constitution' Lexisnexis,1998.
SomeswaraRaoB.'Journalism:, Codes And The Law', Academy Of Communication &Media1997.
Mankakar, D.R. :'Press and Pressure'.Indian Book Co. 1973.
Media Ethics and Global Justice in the Digital Age – Clifford G. Christians, Cambridge University Press, New York, 2019
Journalism Ethics: Arguments and Cases for the Twenty-First Century – Martin Hirst and Roger Patching, Routledge, 2013
Indian Journalism in a New Era: Changes, Challenges, and Perspectives – Shakuntala Rao, Oxford University Press, New York, 2019
Press in India – Reports of the Press Council of India Media Ethics – Paranjoy Guha Thakurta, Oxford University Press, India, 2011
Media Ethics and Laws – Jan R. Hakemulder, Fay A.C. de Jonge, and P. P. Singh, Anmol Publications, 1998

Course Outcomes:

After completing this course, students will be able to:

1. Explain key laws and constitutional provisions affecting Indian media

2. Apply IT Rules 2021 and DPDP Act 2023 while working in digital/social media

3. Identify and respond to cyber-crimes and security threats in journalism

4. Apply ethical principles while reporting on sensitive issues

5. Critically evaluate the role of regulatory bodies and self-regulation

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Semester II
Major Course (Core)
Audio Visual Production (PG2MCMN 2015)
Full Marks: 50 (Practical: 40, Internal Assessment: 10)
Credit: 4 (L:0, T:0, P:4)

Course objectives:

- Develop conceptual and technical competencies in planning, scripting, shooting, and producing fiction films and documentaries using industry-standard production practices.
- Apply visual storytelling techniques by integrating cinematography, sound, editing and narrative structures to create engaging and socially relevant audiovisual content.

Students will opt any one group of the following

Group A

Film Production

A Film of approximately 5-15 minutes duration is to be made by a group of maximum 3 students. A script is to be submitted along with the Film. The production may be made on any video format such as mobile, DV, SLR camera etc. Technical support may be borrowed from outside if necessary. However, students are encouraged to do of their own as far as possible. The Film will be assessed after screening with a viva voce, evaluated by the internal supervisor and an external examiner.

OR

Group B

Documentary Production

Students will produce one documentary project (either in individual or in a group with maximum three members). to develop skills in conceptualizing, directing and editing. Time duration would be approximately 15 minutes. The Documentary will be assessed after screening with a viva voce, evaluated by the internal supervisor and an external examiner.

Course outcome:

- Conceptualize a documentary/ film idea by identifying relevant themes, narratives, and research sources.
- Plan and structure a film/documentary using appropriate scripting, storyboarding and production planning methods.
- Apply technical skills in directing live or recorded film/documentary shoots, including camera handling and audio capture.
- Demonstrate editing proficiency using video editing software to craft a coherent and engaging visual narrative.

Semester II
Major Course (Core)
Research Thesis/ Project (PG1MCMN2031)
Full Marks: 250
Credit: 20 (L:0, T:0, P:20)

- Candidate will prepare a structured descriptive Research Thesis/Project of approximately 6000-8000 words under a Supervisor.
- Student will make a seminar presentation of the research work.
- A viva-voce test will be conducted following the presentation.

Semester II
Major Course (Core)
Community Engagement (PG2MCMN 2041)
Credit: 2 (L:0, T:0, P:2)

The Social Outreach Programme is designed to develop students' understanding of community dynamics and the role of communication in addressing social issues. It emphasizes experiential learning through fieldwork and engagement with diverse communities. The course cultivates social responsibility, communication skills and the ability to plan and implement grassroots development communication initiatives. Activities include community studies, documentation, data analysis and execution of communication-based intervention strategies.

One and half Year PG Diploma after the completion of One-year/Two-year PG Programme: Semester-wise and Course-wise Distribution of Credits							
Sem	**Course 1**	**Course 2**	**Course 3**	**Course 4**	**Course 5**	**Total Marks**	**Total Credits**
Level (400-499)							
I	1 course Cr.-4	1 course Cr.-4	1 course Cr.-4	1 course Cr.-4	1 course Cr.-4	250 (Each course shall be of 50 marks.)	20
II	1 course Cr.-4	1 course Cr.-4	1 course Cr.-4	1 course Cr.-4	1 course Cr.-4	250 (Each course shall be of 50 marks.)	20
III		**Level (500-599)** Internship/ Project: Credit- 10 (150 marks) A. Internship/Project Report (6 Credits): 90 Marks B. Seminar Presentation (2 credits, 30 Marks) & Viva-Voce (2 Credits, 30 Marks): 4 credits, 60 Marks					10
		Total Credit (Postgraduate Diploma)					50