



**THE MAHATMA GANDHI UNIVERSITY
UNDERGRADUATE PROGRAMMES
(HONOURS)**

SYLLABUS

**MGU-UGP (HONOURS)
(2024 Admission Onwards)**

FACULTY: FINE ARTS

EXPERT COMMITTEE: MULTIMEDIA

**PROGRAMME: BACHELOR OF ARTS
(HONOURS) VISUAL COMMUNICATION**

Syllabus

**MAHATMA GANDHI UNIVERSITY
Priyadarshini Hills
Kottayam – 686560, Kerala, India**

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PREFACE

The visual communication industry is experiencing rapid growth, presenting abundant opportunities for skilled professionals capable of producing captivating digital content. This undergraduate program in visual communication is meticulously designed to offer diverse courses that prepare you for the dynamic world of visual media. Emphasizing both theoretical knowledge and practical skills, it ensures learners are industry-ready with a comprehensive understanding and diverse skill set.

This program enables individuals to explore various sectors such as journalism, advertisement, entertainment, education, and creative documentation processes. Students can choose from a variety of courses, allowing them to customize their education according to their interests and passions.

Specialized courses in Ad Filmmaking and New Media Journalism cater to the evolving demands of the media landscape. In Ad Filmmaking, you will learn the art of storytelling, production techniques, and the strategic aspects of creating compelling advertisements. The curriculum covers everything from scriptwriting to post-production, providing a holistic understanding of the ad film industry.

New Media Journalism courses delve into the rapidly changing world of digital news and multimedia reporting. You will explore the latest tools and platforms, mastering the skills required to produce engaging, high-quality content. From investigative journalism to social media reporting, these courses cover a wide spectrum of contemporary journalism practices.

Given the rising demand for trained professionals across various industries, the skills and knowledge gained from this program provide a solid foundation for a rewarding and dynamic career in the media industry and beyond.

BOARD OF STUDIES & EXTERNAL EXPERTS

Members of Expert Committee in Multimedia (U.G)

1. Sri. Leenus L.K, Associate Professor and Head of Department I/C , K R Narayanan National Institute of Visual Science & Arts, Thekkumthala, Kottayam. Ph:9447708592 (Convenor)
2. Smt. Nissa Susan Mathew, Assistant Professor, St.Joseph College of Communication, Changanassery.
3. Smt. Neby Augustine, Assistant Professor, Holy Cross College, Pala.
4. Sri. Binil C Amakkadu, Assistant Professor, St.Joseph College of Communication, Changanassery.
5. Smt. Anuja Das P.M, Assistant Professor, Yeldo Mar Baselios College, Kothamangalam
6. Sri. Bibu V.N, Assistant Professor, St.Xaviers College, Vaikom.
7. Sri. Jean Sebastian, Assistant Professor, St.Joseph College of Communication, Changanassery.
8. Sri. Suresh Babu, Professor, K R Narayanan National Institute of Visual Science & Arts, Thekkumthala, Kottayam
9. Sri. Saji Lukose, Assistant Professor, St.Joseph College of Communication, Changanassery.
10. Sri. Kora Koulik, Assistant Professor, Dept. of Graphic Design, ISCA, Jain University Campus. Kochi
11. Sri. Shajan C Kumar, Head, Data Visualisation & Fact Check, Mathrubhumi, Kochi.

Subject Experts

External Subject Expert: Shri Sunny Joseph
Cinematographer & Film Director

Internal Subject Expert: Prof. Sivaprasad C
Film Maker & Academician

SYLLABUS REVISION COMMITTEE

1. Ms.Nissa Susan Mathew, HoD, Department of Media Studies, St Joseph College of Communication, Changanacherry.
2. Ms.Neby Augustine, Assistant Professor, Holy Cross College, Pala.
3. Mr.Vimal Murukesan, Assistant Professor, St Joseph College of Communication, Changanacherry.
4. Ms. Anuja Das P.M, Assistant Professor, Yeldo Mar Baselios College, Kothamangalam.
5. Mr.Vishnu C., Assistant Professor, St Joseph College of Communication, Changanacherry.
6. Ms.Sharlet M. George, Assistant Professor, St Joseph College of Communication, Changanacherry.



MGU-UGP (HONOURS)

Syllabus



SEMESTER – I

MGU-UGP (HONOURS)

Syllabus



Mahatma Gandhi University

Kottayam

Programme	BA (HONS) VISUAL COMMUNICATION					
Course Name	ART OF STORYTELLING					
Type of Course	DSC - A (MAJOR)					
Course Code	MG1DSCVCN100					
Course Level	100-199					
Course Summary	“The Art of Storytelling" course fosters a profound appreciation for narratives while cultivating a creative and imaginative mindset among learners. Participants gain the skills to not only enjoy stories but also to recreate and craft narratives of their own. Through a comprehensive exploration of storytelling development, this course equips individuals with an in-depth understanding of key elements such as story structure, character development, and effective dialogue. Emphasizing immersion in the storytelling process, participants emerge with the ability to engage in the enjoyable act of storytelling. Moreover, the course goes beyond theoretical knowledge, empowering learners to create visually captivating story ideas.					
Semester	I	Credits			4	Total Hours
Course Details	Learning Approach	Lecture	Tutorial	Practical/ Practicum	Others	
		3		1		
Pre-requisites, if any						

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
1	Define the basic structure of narrative art	U, K	4
2	Describe the human developments and its relation to development of languages	U, A	6
3	Illustrate the attempts of codification of verbal traditions	U, An	4,6
4	Analyse the role of stories in the development of a cultural conscious and there by artistic culture	U, An	4,7
5	Develop a visually structured story	C	4,8,10
*Remember (K), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Appreciation (Ap)			

COURSE CONTENT

Content for Classroom transaction (Units)

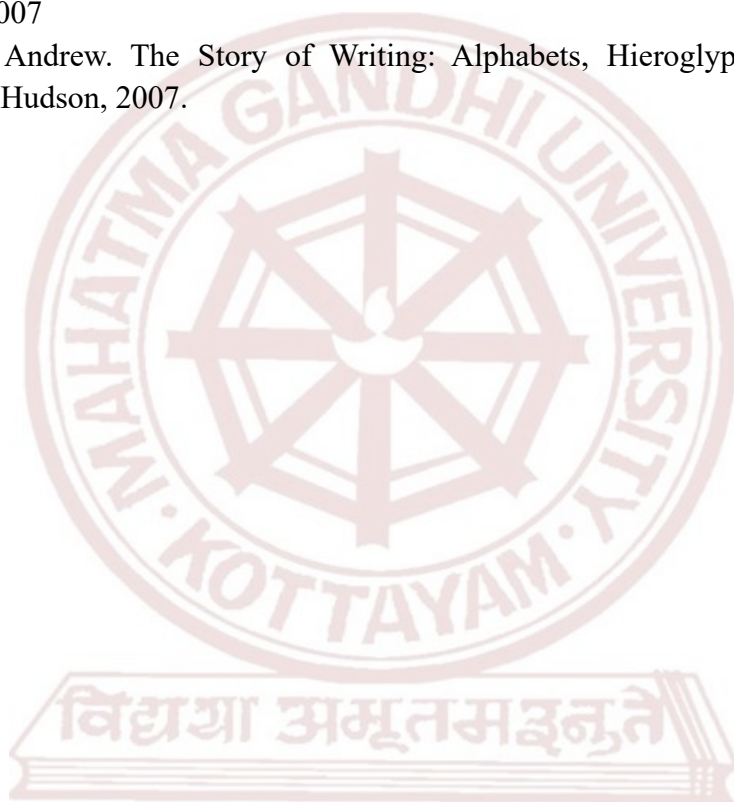
Module	Units	Course description	Hrs	CO No.
Narrative Art				
1	1.1	The nature and purpose of narrative art - Enjoyment of re-creation – Memory and imagination	5	1
	1.2	Origin of Story - Verbal narration – Narrative art	5	1
	1.3	Basic structure of a story - role of storytelling in early human communication	7	1,2
Prehistoric Storytelling Techniques & Origin of Languages				

2	2.1	Development of human expressions – communicative images - cave paintings and their narrative significance	4	2
	2.2	Evolution from pictograms to written language- Development of alphabets	4	2
	2.3	Early symbols and their narrative implications - Storytelling as a form of cultural expression and identity	5	2
	2.4	Origin of different language groups	5	2
Codification of Narratives - Sagas & Epics				
3	3.1	Attempt at Codification in Narrative Art - Overview of sagas and epics as forms of narrative codification	5	2
	3.2	Storytelling techniques in sagas and epics	5	2
	3.3	Cultural significance of codified narratives	5	2,3
	3.4	Codification of moral and cultural values in epics, religious and ethical principles	5	2,3
Artistic traditions & Storytelling - Civilizations				
4	4.1	Analysis of narrative structures and themes in Mesopotamian, Indian, Greek and Roman epics	5	3,4
	4.2	Discussions on the themes and characters in ancient epics	5	3,4
	4.3	Analysis of relationship between other artistic expressions and epic stories	5	4
	4.4	Adaptations of epic traditions in literature, film, and other media	5	4, 5
5	TEACHER SPECIFIC MODULE			

<p>Teaching and Learning Approach</p>	<p>Classroom Procedure (Mode of transaction)</p> <ul style="list-style-type: none"> • Classroom Lectures: A hands-on approach is essential, integrating theoretical knowledge with practical exercises to cultivate skills in storytelling, performance, and production techniques and fostering creativity and critical thinking among students through collaborative projects • Interactive Discussions: Encourage active engagement and deeper understanding by fostering dialogue, sharing diverse perspectives, and encouraging critical analysis, enriching the learning experience and promoting collaboration and peer learning in exploring complex topics and challenging assumptions. • PowerPoint presentations: Offer visual aids to enhance comprehension of key concepts and facilitate structured delivery of course material, engaging students with multimedia content while reinforcing learning objectives and encouraging interactive discussions. • Classroom assignments: Provide opportunities for hands-on application of theoretical knowledge, fostering creativity and skill development through practical exercises, role-playing scenarios, and group projects, promoting active learning and reinforcing course content through experiential engagement
<p>Assessment Types</p>	<p>MODE OF ASSESSMENT</p> <p>A. Continuous Comprehensive Assessment (CCA)</p> <ul style="list-style-type: none"> • Assignments, classroom works, practical in class etc. - 25 Marks. <p>Mini Project (CCA) - 15 Marks</p>
<p><i>*Please refer appendix for more details</i></p>	<p>B. Semester End examination</p> <p>Theory Exam for 50 marks</p> <ul style="list-style-type: none"> • Part A Short Answer (5 out of 7) 2 x 5 = 10 Marks • Part B Answer in one paragraph (4 out of 6) 4 x 5 = 20 Marks • Part C Essay (2 out of 4) 10 x 2 = 20 Marks <p>Project Evaluation for 35 marks</p> <ul style="list-style-type: none"> • Project Report 25 Marks • Viva-Voce 10 Marks

References

1. Smith, John. The Art of Storytelling: A Comprehensive Guide. Penguin Books, 2020.
2. Brown, Mary, editor. Narrative Art Through the Ages. Oxford University Press, 2018
3. Johnson, Emily, editor. Narrative Art: Selected Readings. HarperCollins, 2015
4. Truby, John. The Anatomy of Story: 22 Steps to Becoming a Master Storyteller. Faber & Faber, 2007
5. Robinson, Andrew. The Story of Writing: Alphabets, Hieroglyphs & Pictograms. Thames & Hudson, 2007.



MGU-UGP (HONOURS)

Syllabus



Mahatma Gandhi University
Kottayam

Programme	BA (HONS) VISUAL COMMUNICATION					
Course Name	FOUNDATION PHOTOGRAPHY					
Type of Course	DSC-B (MINOR)					
Course Code	MG1DSCMLM100					
Course Level	100-199					
Course Summary	This photography course covers light, historical developments, various cameras, technical mastery (aperture, shutter speed, ISO, sensors), composition rules, and advanced visual arts topics like image magnification, visual communication, composition, angles, tone, colour, and scene construction with multiple characters.					
Semester	I	Credits			4	Total Hours
Course Details	Learning Approach	Lecture	Tutorial	Practical/ Practicum	Others	
			3	1		75
Pre-requisites, if any						

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
1	Describe how technological progress has transformed photography, altering methods, accessibility, and creative possibilities in capturing images.	K, U	3
2	Explain the control of aperture, shutter speed, ISO, and exposure to achieve well-exposed, visually appealing photos	U, A	2
3	Apply mastery of visual elements, angles, perspectives, and framing to create compelling and well-crafted photographic images	U, A, An	3, 4
4	Analyse visual storytelling techniques to use image sizes, angles, composition, tone, and colour for effective narrative and emotional communication.	U, A, An, S	4,6
5	Evaluate scene construction competence, demonstrating proficiency in blocking, spatial arrangement, and dynamics for compelling storytelling with multiple characters	E, C, S	4,7,8
*Remember (K), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Appreciation (Ap)			

COURSE CONTENT

Content for Classroom transaction (Units)

Module	Units	Course description	Hrs	CO No.
Introduction to Photography				
1	1.1	Definition of light, Informative and Creative Photography,	2	1
	1.2	Brief history and development of photography. Different types of still-film cameras and its usage.	2	1

	1.3	History and Development of Digital Still Cameras & Mirrorless Camera.	3	1
Camera Operations				
2	2.1	Aperture, Shutter Speed. Manipulation of shutter speeds and f-stop/t-stop, The types and size of camera sensors.	3	2
	2.2	Image Formation, ISO setting. Exposure setting...etc.	3	2
	2.3	Exposure compensation, Exposure Latitude	4	2
	2.4	Filters. Lens: Basic Structures of lens, Block lens and Zoom lens. Focal length, Depth of field and Depth of focus.	4	2
	2.5	Colour Temperature Camera Settings: Manual mode, Aperture priority, Shutter Priority.	4	2
Composition Methods				
3	3.1	Composition: Composition rules, Lines and Shapes,	5	2
	3.2	Textures and Patterns, Perspectives	4	2
	3.3	Framing subjects, Abstract, Pixels, Resolution.	4	3
	3.4	18% Gray (Middle Gray), Subject Observation.	4	3

Visual Storytelling				
4	4.1	Image Magnification	3	4
	4.2	Visual Communication through composition	5	4
	4.3	Angles, Tone, Colour aspects.	5	4
	4.4	Basic grammar of Blocking – scene construction with more than two characters.	20	5
5	TEACHER SPECIFIC MODULE			

Teaching and Learning Approach	<p>Classroom Procedure (Mode of transaction)</p> <ul style="list-style-type: none"> • Lectures and Presentations- Traditional classroom-style lectures to cover theoretical aspects such as the history of photography, technical details like camera settings and image formation, and composition principles. • Hands-On Workshops- Practical sessions where students engage with cameras, lenses, and settings to apply theoretical knowledge practically. This involves exercises on aperture, shutter speed, and composition techniques. • Demonstrations and Visual Aids- Use of visual aids such as diagrams, videos, and demonstrations to explain complex concepts like exposure compensation, lens structures, and image magnification. • Field Trips and Photo Walks- Taking students out to real-world settings to practise photography techniques learned in class, focusing on different lighting conditions, compositions, and subjects. • Group Projects and Critiques- Assign group projects focusing on specific aspects like composition or storytelling, followed by critique sessions where students analyse and discuss each other's work, fostering a collaborative learning environment.
Assessment Types	<p>MODE OF ASSESSMENT</p> <p>A. Continuous Comprehensive Assessment (CCA)</p> <ul style="list-style-type: none"> • Assignments, Seminars ...etc - 20 Marks • Model Project Presentation - 10 Marks

**Please refer
appendix for
more details*

B. Semester End Examination

Project evaluation and Viva-Voce centred on visual storytelling for 70 marks.

- Story & Shooting script – 20 Marks
- Project – 40 Marks
- Viva-Voce – 10 Marks

References

1. Allen, E., & Triantaphillidou, S. (2009). *The manual of photography*. Focal Press.
2. Block, B. A. (2008). *The visual story*. Focal Press.
3. Brown, B. (1995). *Motion picture and video lighting*. Focal Press.
4. Katz, S. D. (1991). *Shot by shot*. Michael Weise Production.
5. Langford, M. (2007). *Basic photography*. Elsevier Ltd.
6. Mascelli, J. V. (1998). *Five C's of cinematography*. Silman-James Press.
7. Mercado, G. (2011). *The filmmaker's eye*. Focal Press/Elsevier.
8. O'Brien, M. F., & Sibley, N. (1988). *The photographic eye: Learning to see with a camera*. Davis Publications.
9. Stump, D. S. (2014). *Digital cinematography*. Focal Press.
10. U.S. Navy. (1988). *Photography (Basic) - US Navy course*. Naval Education & Training Programme.

Syllabus



Mahatma Gandhi University
Kottayam

Programme	BA (HONS) VISUAL COMMUNICATION					
Course Name	FUNDAMENTALS OF ACOUSTICS					
Type of Course	DSC - C (MINOR)					
Course Code	MG1DSCSDV100					
Course Level	100-199					
Course Summary	This course seamlessly blends theoretical principles with practical applications in acoustics. Students gain a solid understanding of sound wave fundamentals, covering amplitude, frequency, and velocity. Exploration of wave propagation, boundary behaviours, and psychological aspects enhances theoretical comprehension. The focus is on translating theory into practical solutions for real-world acoustical challenges. Topics like reflection, refraction, interference, and acoustic impedance provide tools for addressing diverse scenarios. The course not only imparts theoretical knowledge but also cultivates the ability to apply this understanding in practical contexts, making it invaluable for those entering the field of acoustics.					
Semester	I	Credits			4	Total Hours
Course Details	Learning Approach	Lecture	Tutorial	Practical/ Practicum	Others	
		3		1		
Pre-requisites, if any						

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
1	Analyse and illustrate the fundamental characteristics of sound waves	A,U	1,2,10
2	Elucidate the concept of harmonics, detailing how harmonic content, intervals, and overtones contribute to the overall quality of a sound.	Ap	1,2,10
3	Analyse the impact of medium density on sound transmission,	An	1,2,10
4	Understanding of how sound waves interact with various phenomena and surfaces.	U	1,2,10
5	Understand, analyse, and apply acoustic impedance and absorption principles for optimizing room acoustics in diverse applications.	U,A,An	1,2,10
6	Analysing and explaining the intricate aspects of auditory perception	An,U	1,2,10
*Remember (K), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Appreciation (Ap)			

COURSE CONTENT

Content for Classroom transaction (Units)

Module	Units	Course description	Hrs	CO No.
Characteristics of a Sound Wave				
1	1.1	What Is Sound? Nature And Characteristics Of A Soundwave, Amplitude, Frequency, Velocity, Wavelength, Velocity, Phase	5	1
	1.2	Simple and complex sound, Harmonic Content- Intervals, Octaves, Partial, And harmonic.	3	2
	1.3	Overtone And Timbre, Sound envelope	3	2
	1.4	practicum :Use the sound generator to produce sound waves of varying amplitudes, frequencies, wavelengths, complex wave and harmonic content Measure and observe the effects of changing these parameters using the oscilloscope or sound level meter.	10	2

Basics Of Wave Propagation				
2	2.1	Wave Equation And Its Significance In Acoustics	3	2
	2.2	Transverse And Longitudinal Waves.	1	2
	2.3	Sound Transmission And Medium Density.	3	3
Boundary Behaviour Of Sound Wave				
3	3.1	Reflection Of Sound Waves And Its Applications, Refraction And Its Effects On Sound Propagation, Diffraction Phenomena In Relation To Obstacles, Interference Of Sound Waves And Constructive/Destructive Interference	4	4
	3.2	Definition And Significance Of Acoustic Impedance, Factors Affecting Acoustic Impedance	4	4,5
	3.3	Materials And Structures Influencing Sound Absorption	3	4,5
	3.4	Practical Applications Of Acoustic Impedance And Absorption In Room Acoustics	3	4,5
	3.5	practicum: Integrate the concepts learned into practical applications across different fields, including architecture, automotive design, and entertainment. Engage students in brainstorming innovative solutions for improving sound quality and addressing acoustic challenges in various environments.	10	4,5
Psychology Of Sound				
4	4.1	Anatomy Of Hearing, Critical Bands.	4	6
	4.2	Amplitude and Loudness- The decibel, sound power and pressure , sound intensity level sound pressure level, Frequency and Pitch- Low , Upper bass, Midrange, Upper mid, Treble	5	6
	4.3	Dynamic Range Of Hearing. Frequency Range Of Hearing .	1	6
	4.4	Frequency and loudness -Equal Loudness Curve, Fletcher And Munson Curve, Masking . Doppler Effect.	3	6
	4.5	Present graphs depicting equal loudness curves to the students. Instruct students to listen to tones of different frequencies at the same amplitude and	10	6

		mark their perceived loudness on the curves. Facilitate a discussion on how the equal loudness curves illustrate variations in human hearing sensitivity across frequencies		
5	TEACHER SPECIFIC MODULE			

Teaching and Learning Approach	Classroom Procedure (Mode of transaction) <ul style="list-style-type: none">● Lecturing With Visual Aid Integration: Traditional Lecturing With Visual Aids (Slides, Diagrams, Multimedia) For Enhanced Comprehension.● Student Seminars And Presentations With Multimedia Integration: Student-Led Presentations Incorporating Multimedia Elements For Effective Communication.● Hands-On Demonstrations With Analyzers: Practical Sessions Featuring Hands-On Demonstrations Using Analyzers To Visualize Sound Waves.● Case Studies And Problem-Solving Sessions: Incorporating Case Studies With Visual Aids To Analyze And Solve Real-World Scenarios.				
Assessment Types	MODE OF ASSESSMENT <p>A. Continuous Comprehensive Assessment (CCA) for 30 marks.</p> <table><tr><td>Components</td></tr><tr><td>Assignments/Activity report</td></tr><tr><td>Seminar</td></tr><tr><td>Written examination x 2</td></tr></table>	Components	Assignments/Activity report	Seminar	Written examination x 2
Components					
Assignments/Activity report					
Seminar					
Written examination x 2					

<i>*Please refer appendix for more details</i>	B. End -Semester examination(ESE) for 70 Marks.	
	2 hrs Written Examination	
	Comoponets	Mark Distribution
	Very short answer	10 out of 12 - 10x2=20 marks
	Short answer	6 out of 9 - 6x5 =30 marks
	Essay	2 out of 3 - 10x2=20 marks

References

1. Alten, Stanley R.. Audio in media. London, Thomson Wadsworth, 2004.
2. Springer Handbook of Acoustics. Germany, Springer, 2007.
3. Everest, F. Alton, and Ken C. Pohlmann. Master Handbook of Acoustics. 7th ed., McGraw Hill, 2022.
4. Rumsey, F., & McCormick, T. Sound and Recording: Applications and Theory. 7th ed., Routledge, 2014
5. Acoustics and psycho-acoustics Howard Davis M, James Angus



MGU-UGP (HONOURS)

Syllabus



Mahatma Gandhi University

Kottayam

Programme	BA (HONS) VISUAL COMMUNICATION					
Course Name	INTRODUCTION TO DRAWING					
Type of Course	MDC					
Course Code	MG1MDCMLM100					
Course Level	100-199					
Course Summary	Introduction to drawing is intended to provide the student a basic understanding of drawing techniques. Students develop a basic skill in drawing through various exercises.					
Semester	I	Credits			3	Total Hours
Course Details	Learning Approach	Lecture	Tutorial	Practical/ Practicum	Others	
			2	1		60
Pre-requisites, if any						

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
1	Remember the foundational elements of drawing, including line, shape, form, and perspective	K	1
2	Remember the foundational elements of drawing, including line, shape, form, and perspective.	U	2
3	Apply drawing techniques to accurately represent objects, spaces, and figures and utilise shading and rendering techniques to create depth and volume in drawings.	A	2
4	Analyse drawings to identify style, technique, and expression elements and break down complex subjects into basic shapes and forms for accurate representation.	An	2
5	Evaluate drawings based on technical skill, composition, and expressive qualities.	E	5
<i>*Remember (K), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Appreciation (Ap)</i>			

COURSE CONTENT

Content for Classroom transactions (Units)

Module	Units	Course description	Hrs	CO No.
Introduction to Drawing				
1	1.1	Introduction to drawing fundamentals - Drawing lines, curves and shapes	3	1

	1.2	Basic Shapes and Forms, Rendering 3D forms	3	2,3
	1.3	Shading and shadows- Types of shadows Drawing still life.	3	3
Perspective Drawing				
2	2.1	Vanishing point and orthogonal lines - Single point perspective	3	4
	2.2	Overlapping and intersection - Two-point perspective - Overlapping and intersection in two-point perspective	3	4
	2.3	Three-point perspective – Foreshortening.	4	4,6
	2.4	Multi-point perspective	3	4
Figure Drawing				
3	3.1	Figure drawing - Proportions of the male and female	3	2,3
	3.2	Human skeletal system - Skull	4	2,5
	3.3	Drawing a human model	4	5
	3.4	Hand and leg bones - Contour Drawing and Gesture Drawing.	4	2,5
Sketching for Storyboard				
4	4.1	Drawing Camera angles and types of shots	3	4
	4.2	Character detailing and different views (0°, 90 °, 180 °, 45 °, 120 °)	10	4

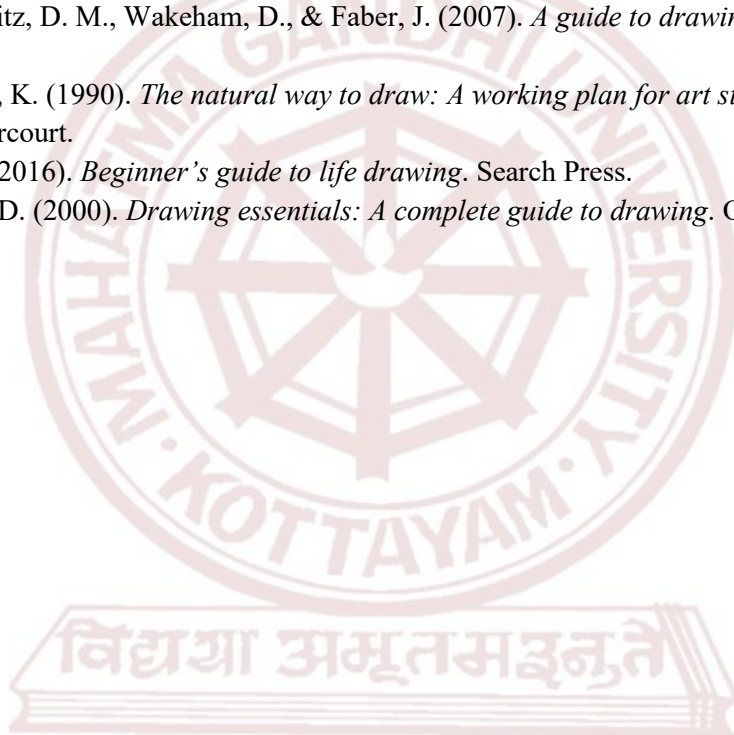
	4.3	Sketching a shot incorporating characters, background, costumes and properties	10	5
5	TEACHER SPECIFIC MODULE			

Teaching and Learning Approach	Classroom Procedure (Mode of transaction) <ul style="list-style-type: none"> Classroom Lectures: Provide foundational knowledge through engaging presentations and real-world examples, fostering a theoretical understanding and practical application of key news concepts for a Comprehensive learning experience. The approach combines didactic instruction with interactive discussions, promoting active participation and critical thinking Hands-On Workshops - Practical sessions where students acquire basic knowledge of drawing and enhance their drawing skills through guided sessions. Demonstrations and Visual Aids - Use of live step by step demonstrations and using visual aids to facilitate inclusive learning. Field Trips and Live sketching- Taking students out to real-world settings to practise live sketching skills to enable them to focus on different lighting conditions, compositions, and subjects.
	MODE OF ASSESSMENT <p>A. Continuous Comprehensive Assessment (CCA)</p> <ul style="list-style-type: none"> Assignments, Classroom exercises, Live Sketches etc. - 15 Marks Mini Project – 10 Marks <p>B. Semester End examination</p> <p>Project evaluation and Viva-Voce centered on basic drawing skills for 50 marks.</p> <p>Project evaluation – 40 Marks</p> <p>Viva-Voce - 10 Marks</p>

**Please refer appendix for more details*

References

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MGU-UGP (HONOURS)

Syllabus



Mahatma Gandhi University

Kottayam

Programme	BA (HONS) VISUAL COMMUNICATION				
Course Name	English for Arts and Humanities Part I				
Type of Course	AEC				
Course Code	MG1AECENG101				
Course Level	100-199				
Course Summary	The course equips Arts and Humanities students to further develop their reading and writing skills. It enhances competence in using appropriate vocabulary and sensible sentence construction. The course equips the learners to effectively use language in academic and real life situations.				
Semester	I	Credits			Total Hours
Course Details	Learning Approach	Lecture	Tutorial	Practical/ Practicum	
		3			45
Pre-requisites, if any					

CCOURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
1	Demonstrate basic communication skills for everyday use	A	4,1,10
2	Construct grammatically acceptable sentences	A	4,1,10
3	Explain elements of narratives like plot, characters and themes	A	8,10
4	Identify the literary devices employed in a poem, short story, essays	U	1,10
5	Demonstrate critical thinking through reading of texts	An	1,4,8
*Remember (K), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Appreciation (Ap)			

COURSE CONTENT

Content for Classroom transactions (Units)

Module	Units	Course description	Hrs	CO No.
1	1.1	Reading text: “Of Travel” by Francis Bacon “Long Trip” by Langston Hughes “Six Phase of Transformative Travel” by Jaco J Hamma Relevant extracts on topics of interest related to the theme of travel, nature and Literature	4	1,3
	1.2	Comprehension and Analysis- Analysing the themes of the poems and identifying figures of speech and	3	3,4,5

		poetic techniques; Analysing plot, characters and themes.		
	1.3	Vocabulary: Related to the text	2	1
	1.4	Grammar focus: Concord, Sentence Types	3	2
	1.5	Writing task: Paragraph Writing, Writing Travel Blogs.	3	1,2
2	2.1	Reading text: “The Beauty Industry” by Aldous Huxley “How the Philosophy behind the Japanese art form of kintsugi can help us navigate failure” by Ella Tennant “Equipment” by Edgar Guest Relevant extracts on topics of life, victory and success.	4	5
	2.2	Comprehension and Analysis- Analysing the themes of the poems and identifying figures of speech and poetic techniques; Analysing plot, characters and themes.	3	1
	2.3	Vocabulary: Related to the text	2	4
	2.4	Grammar focus: Auxiliaries and adverbs, Appropriate use of tense forms	3	2
	2.5	Writing task: Writing E-mails, writing reflective journals	3	1,2
3	3.1	Reading Text “Are the Rich Happy” by Stephen Leacock “Desiderata” by Max Ehrmann “Moxon’s Master” by Ambrose Bierce Relevant extracts on humanity, progress etc.	4	5,1

	3.2	Comprehension and Analysis- Analysing the themes of the poems and identifying figures of speech and poetic techniques; Analysing plot, characters and themes.	3	1,5
	3.3	Vocabulary: Related to the text	2	5,2
	3.4	Grammar focus: Reported Speech; Simple, Compound and Complex sentences.	3	2
	3.5	Writing task: Taking and Writing Notes; Summarising	3	1,2
4	TEACHER SPECIFIC MODULE			

Teaching and Learning Approach	Classroom Procedure (Mode of transaction) <ul style="list-style-type: none">• Lecture• Classroom discussions and presentation• Hands-on training																												
Assessment Types	MODE OF ASSESSMENT A. Continuous Comprehensive Assessment (CCA) Continuous Comprehensive Assessment (CCA – 25 Marks) <table><tr><td>Particulars</td></tr><tr><td>Class test</td></tr><tr><td>Assignment</td></tr><tr><td>Portfolio Assessment</td></tr></table> <i>*Please refer appendix for more details</i>	Particulars	Class test	Assignment	Portfolio Assessment																								
Particulars																													
Class test																													
Assignment																													
Portfolio Assessment																													
	B. Semester End examination <ul style="list-style-type: none">• Written Examination – 50 marks, duration – 1.5hrs <table><tr><th>Descriptive Type</th><th>Word Limit</th><th>Number of Questions to be added</th><th>Marks</th></tr><tr><td>Essays</td><td>300 words</td><td>1 out of 2</td><td>1 x 15 = 15</td></tr><tr><td>Short Essay</td><td>150 words</td><td>2 out of 4</td><td>2 x 5 =10</td></tr><tr><td>Short Answer</td><td>50 words</td><td>5 out of 8</td><td>5 x 2 = 10</td></tr><tr><td>Objective type</td><td>NA</td><td>10 out of 12</td><td>10 x1=10</td></tr><tr><td>MCQ</td><td>NA</td><td>5</td><td>5 x1=5</td></tr><tr><td colspan="3">Total Marks</td><td>50</td></tr></table>	Descriptive Type	Word Limit	Number of Questions to be added	Marks	Essays	300 words	1 out of 2	1 x 15 = 15	Short Essay	150 words	2 out of 4	2 x 5 =10	Short Answer	50 words	5 out of 8	5 x 2 = 10	Objective type	NA	10 out of 12	10 x1=10	MCQ	NA	5	5 x1=5	Total Marks			50
Descriptive Type	Word Limit	Number of Questions to be added	Marks																										
Essays	300 words	1 out of 2	1 x 15 = 15																										
Short Essay	150 words	2 out of 4	2 x 5 =10																										
Short Answer	50 words	5 out of 8	5 x 2 = 10																										
Objective type	NA	10 out of 12	10 x1=10																										
MCQ	NA	5	5 x1=5																										
Total Marks			50																										

References

1. Halliday, M.A.K. *An Introduction to Functional Grammar*. London: Edward Arnold Publishers, 1985
2. McCarthy, Michael and Felicity O'Dell. *English Vocabulary in Use. Upper-Intermediate*. CUP 2001.
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MGU-UGP (HONOURS)

Syllabus



Mahatma Gandhi University

Kottayam

Programme	BA (HONS) VISUAL COMMUNICATION				
Course Name	हिंदी कहानीयों में नव माध्यम (New Media in Hindi Stories)				
Type of Course	AEC / HUMANITIES				
Course Code	MG1AECCHIN101				
Course Level	100-199				
Course Summary	The course explores the influence of emerging digital technologies in Hindi Literature, especially in stories. It provides students with a comprehensive understanding of how the use of new media related words enriches and shapes modern Hindi short stories. Through analysis, discussion and creative practice, students develop the skills to engage critically and creatively with the intersection of language, technology and storytelling in contemporary Hindi Literature.				
Semester	I	Credits			Total Hours
Course Details	Learning Approach	Lecture	Tutorial	Practical/ Practicum	
		3			45
Pre-requisites, if any	A foundational understanding of Hindi language and literature including reading, writing, speaking and comprehension skills.				

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
1	Recall and classify different types of communication	U	1,3,4,6
2	Recognize the influence of new media in contemporary Hindi Short Stories.	U	1,3,6
3	Verifies, differentiate and discuss about the style and structure of modern Hindi short stories.	S	1,4,7
4	Identifies contemporary digital culture and engage with current social trends	E	1,3,4,6,8,9
5	Select the new words which are related to the modern digital world and identify the same used in the modern Hindi Short Stories and prepares a list	S	1,2,3
6	Participate in class discussions, share personal perspectives and engage with diverse viewpoints related to modern digital world	Ap	1,2,4,5,6,8,9
7	Develop writing skills, speaking skill and supports to develop creativeness.	S	7,10
*Remember (K), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Appreciation (Ap)			

COURSE CONTENT

Content for Classroom transactions (Units)

Module	Units	Course description	Hrs	CO No.
1	1.1	नव माध्यम क्या है ?	4	1,2,3
	1.2	नव माध्यम की दुनिया	4	1,2,3
	1.3	अभ्यास – नव माध्यम इस्तेमाल किए गए साहित्यिक रचनाओं का संकलन और विश्लेषण	7	1,2,4,5,6,7

2	2.1	चौथा पाया – संगीत तिवारी	5	1,2,3,4,5
	2.2	कौए – गोविन्द पन्त राजू	5	1,2,3,4,5
	2.3	ऑनलाइन रोमांस – सुषमा मुनींद्र	5	1,2,3,4,5
3	3.1	उसका लौटना- राजेश बादल	5	1,2,3,4,5
	3.2	प्रेत पत्रकारिता – विजय विद्रोही	5	1,2,3,4,5
	3.3	ट्रेकशॉट – संजय नंदन	5	1,2,3,4,5
4	TEACHER SPECIFIC MODULE			

Teaching and Learning Approach	Classroom Procedure (Mode of transaction) <ul style="list-style-type: none"> • Lecturing • ICT enabled teaching • Read aloud • Close reading • Reading for vocabulary • Comprehension • Discussions • Language activities • Poster making • Retelling stories
Assessment Types	MODE OF ASSESSMENT A. Continuous Comprehensive Assessment (CCA) – 25 Marks <ol style="list-style-type: none"> 1. Oral skills : 5 marks 2. Written works : 5 marks 3. Power Point Presentation : 5 marks 4. Periodic tests :10 marks

<i>*Please refer appendix for more details</i>	B. Semester End examination			
	• Written Examination – 50 marks, duration – 1.5hrs			
	Sl.No	Type of Questions	Number of Questions	Marks
				Section Total
	1	Part A Multiple choice questions	20	1
	2	Part B Very short answer type questions	5	2
	3	Part C Descriptive type questions	3	5
	4	Part D Comprehension	5	1
Total Marks				50

References

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- धनंजय चोपड़ा -2021- संचार शोध और मीडिया- लोकभारती प्रकाशन
- अखिलेश मिश्र - 2004- पत्रकारिता : मिशन से मीडिया तक -राजकमल प्रकाशन
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- दिलीप मंडल -2011- मीडिया का अंडर वर्ल्ड -राधाकृष्ण प्रकाशन
- सिद्धनाथ कुमार-1992- रेडियो वार्ता शिल्प- राधाकृष्ण प्रकाशन
- मधुकर लेले- 2011- भारत में जनसंचार और प्रसारण मीडिया -राधाकृष्ण प्रकाशन
- कुमार सुनील -2004- इंटरनेट पत्रकारिता, तक्षशिला प्रकाशन, नई दिल्ली
- चतुर्वेदी -2013- मीडिया समग्र, भाग 3, ज्ञानक्रांति और साइबर संस्कृति, स्वराज प्रकाशन, दिल्ली
- डॉ. एस तंकमणी अम्मा, डॉ. पी. लता(सं), -2005- सम्प्रेषण की हिंदी, लोकभारती प्रकाशन, इलाहाबाद
- रामदरश मिश्र-2005- हिन्दी कहानी अंतरंग पहचान वाणी प्रकाशन, नई दिल्ली
- शंभु गुप्त -2015- कहानी समकालीन चुनौतियाँ, वाणी प्रकाशन
- विनीत कुमार -2024- मीडिया का लोकतंत्र- राजकमल प्रकाशन



Mahatma Gandhi University
Kottayam

Programme	BA (HONS) VISUAL COMMUNICATION				
Course Name	സർഗ്ഗസാഹിതി				
Type of Course	AEC / HUMANITIES				
Course Code	MG1AECHIN101				
Course Level	100-199				
Course Summary	കവിത, കഥ, ആത്മകഥ /യാത്രാവിവരണം എന്നീ സാഹിത്യരൂപങ്ങളെ മുൻനിർത്തി മലയാളത്തിലെ സാഹിത്യകൃതികളും കേരളീയസമൂഹവും പരസ്പരം ബന്ധപ്പെട്ടുനിൽക്കുന്നത് എപ്രകാരമെന്ന് പരിശോധിക്കുന്നു.				
Semester	I	Credits			Total Hours
Course Details	Learning Approach	Lecture	Tutorial	Practical/ Practicum	
		3			45
Pre-requisites, if any	A foundational understanding of Hindi language and literature including reading, writing, speaking and comprehension skills.				

CCOURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
1	മലയാളകവിതയുടെ ചരിത്രം സാമാന്യമായി മനസിലാക്കുന്നു.	K	6
2	കവിത, കഥ സാഹിത്യരൂപങ്ങൾക്ക് സമൂഹമായുള്ള ബന്ധം ഗ്രഹിക്കുന്നു.	U	6,7
3	ലിംഗപദവി, ദലിത്, പരിസ്ഥിതി കാഴ്ചപ്പാടുകൾ സാഹിത്യകൃതികളെ മുൻനിർത്തി മനസിലാക്കുന്നു.	U	8
4	സാഹിത്യകൃതികൾ സാമൂഹിക - സാംസ്കാരികപരിസരം അടയാളപ്പെടുത്തുന്നത് എപ്രകാരമെന്ന് മനസിലാക്കുന്നു.	U	4,5
*Remember (K), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Appreciation (Ap)			

COURSE CONTENT

Content for Classroom transactions (Units)

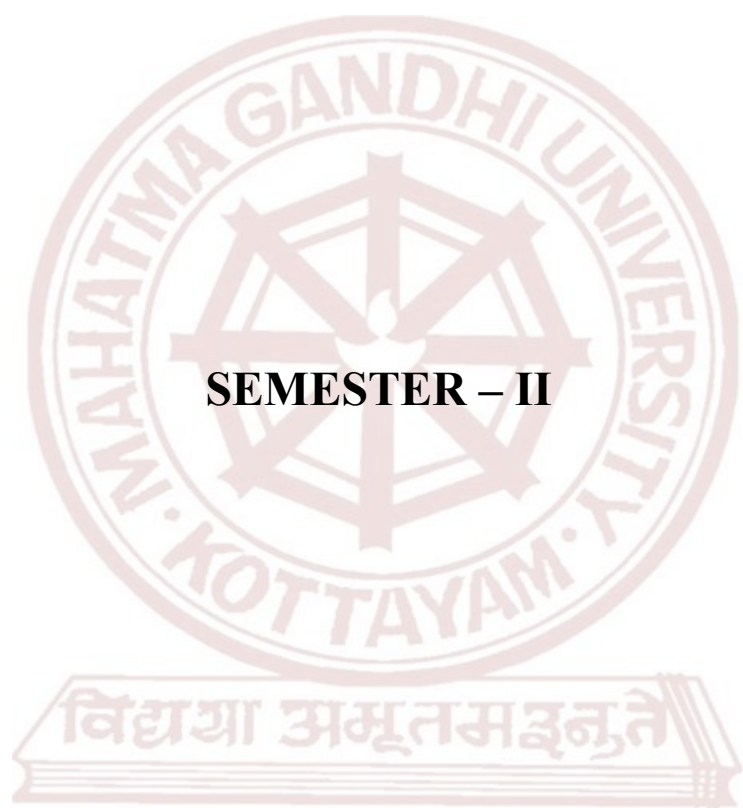
Module	Units	Course description	Hrs	CO No.
1	1.1	കവിതകൾ 1. ചങ്ങമ്പുഴ കൃഷ്ണപിള്ള - കാളിദാസൻ 2. സുഗതകുമാരി - മരിച്ചുകുഞ്ഞുകൾ വരുന്നുണ്ട് 3. ബാലചന്ദ്രൻ ചുള്ളികാട് - സംശയം 4. സച്ചിദാനന്ദൻ - വിലങ്ങൻകുന്ന് 5. പി എൻ ഗോപികൃഷ്ണൻ - അന്ധ 6. മണികണ്ഠൻ അട്ടപ്പാടി - മല്ലീശ്വരമുടി	4	1,2,3
2	2.1	കഥകൾ 1. തകഴി ശിവശങ്കരപ്പിള്ള - വെള്ളപ്പൊക്കത്തിൽ 2. പി.കേശവദേവ് - കുൾഡ്രിക് 3. മാധവിക്കുട്ടി - നെയ്തായസം 4. സി. അയ്യപ്പൻ - ഭ്രാന്ത് 5. കെ.പി.രാമനൂണി - ഇവാങ്കേറ്റ്, ഇവാങ്കേറ്റ്, ഇവാങ്കേറ്റ് 6. കെ.രേഖ - വള്ളുവനാട്	5	1,2,3,4,5

3	3.1	ജീവിതമെഴുത്ത് ജെമിനിശങ്കരൻ/താഹമടായി -മലക്കം മറിയുന്ന ജീവിതം	5	1,2,3,4,5
4	TEACHER SPECIFIC MODULE			

Teaching and Learning Approach	Classroom Procedure (Mode of transaction) <ul style="list-style-type: none"> Lecture
Assessment Types <i>*Please refer appendix for more details</i>	MODE OF ASSESSMENT B. Continuous Comprehensive Assessment (CCA) – 25 Marks <ol style="list-style-type: none"> Assignment Reporting Class Test Discussion etc
	B. Semester End examination <ul style="list-style-type: none"> Written Examination – 50 marks, duration – 1.5hrs <ul style="list-style-type: none"> Objective type questions-10 (10×1=10) Short answer type I - 10/12 (10×2=20) Short answer type II (100 words) - 2/3 (2×5=10) Essay question (300 words) -1/2 (1×10=10)

References

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- ബഷീർ എം.എം.(ഡോ), മലയാള ചെറുകുറുപ്പംസാഹിത്യ ചരിത്രം ഒന്നാം ഭാഗം (1881-1950), കേരള സാഹിത്യ അക്കാദമി, തൃശ്ശൂർ, 1979.
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SEMESTER – II

MGU-UGP (HONOURS)

Syllabus



Mahatma Gandhi University
Kottayam

Programme	BA (HONS) VISUAL COMMUNICATION					
Course Name	SCREENWRITING FUNDAMENTALS					
Type of Course	DSC - A (MAJOR)					
Course Code	MG2DSCVCN100					
Course Level	100-199					
Course Summary	<p>The Screenwriting Fundamentals course offers a comprehensive exploration of the foundational principles that underpin the art of screenwriting. Throughout the program, students embark on a journey that begins with understanding the crucial role of screenwriters in the filmmaking process. The curriculum focuses on the Three-Act Structure, providing insights into key plot points and character development within this framework. Students develop proficiency in crafting authentic dialogue and scenes, striking a balance between exposition and subtext. The importance of script formatting and vivid description is emphasized to ensure effective communication of visual elements.</p>					
Semester	II	Credits			4	Total Hours
Course Details	Learning Approach	Lecture	Tutorial	Practical/ Practicum	Others	
			3	1		
Pre-requisites, if any						

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
1	Generate diverse screenplay ideas, collaborate, study classics, use mood boards, draw from life.	K,U	1
2	Master storytelling across mediums: create compelling plots, characters, conflict, resolution, emotional impact.	U,A	2,4
3	Master visual narration: use scene descriptions, action lines, metaphors, pacing, and emotional impact.	U,A, An	4,6
4	Master screenwriting: character development, suspense, dialogue, plot structures, space, time, anticipation, surprise.	U, A, An, S	4,5
5	Learn pre-production: development, storyboarding, treatments, screenplay formatting, shot construction, collaboration, industry readiness.	C,S	6,10
*Remember (K), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Appreciation (Ap)			

COURSE CONTENT

Content for Classroom transaction (Units)

Module	Units	Course description	Hrs	CO No.
Introduction to Script Writing				
1	1.1	Gathering Idea – Inspiration from Personal Experiences- Explore Different Genres- Read Books and Literature- Current Events and Social Issues- Visual Stimuli- Character-Driven Stories- Explore Unconventional Perspectives- Collaborate with Others- Study Classic Films- Create a Mood Board- Dreams and Imagination- Location-Based Inspiration	2	1

	1.2	Story Sources - Books and Literature- Real-Life Events and Biographies- Historical Events- Personal Experiences- Newspapers and Magazines- Mythology and Folklore- Art and Visual Arts- Dreams and Imagination- Technology and Science Fiction- Social Issues and Documentaries- Music and Lyrics- Fables and Parables- Personal Observations- Genre Exploration	2	1
	1.3	Develop Creative Vision- Self-Reflection- Watch a Diverse Range of Films- Study Filmmaking Techniques- Read Filmmaking Books and Literature- Seek Inspiration Outside of Film- Collaborate with Other Filmmakers- Create a Visual Journal or Mood Board- Attend Film Festivals and Screenings	3	1
	1.4	Characteristics of A Story in Film - Engaging Plot- Well-Defined Characters- Conflict and Resolution- Emotional Impact- Themes and Motifs- Pacing- Visual Storytelling- Dialogue- Symbolism and Metaphor- Suspense and Surprise- Tone and Mood-Cultural and Social Relevance	2	1
	1.5	Types of Characters in Fiction – Protagonist- Antagonist- Foil- Dynamic Character- Static Character- Round Character- Flat Character- Stock Character Plot- Logline- Synopsis to Story	4	1
Different Types of Story-Telling				
2	2.1	Suspense- Surprise-Anticipation- Space and Time Character Development- Establishing Clear Identities – Backstories- Motivations and Goals- Internal and External Conflicts- Character Arcs- Flaws and Imperfections- Relationship Dynamics- Challenges and Obstacles - Dialogue and Interaction	4	2
	2.2	Story Telling in Film - Visual Storytelling- Narrative Structure- Pacing- Emotional Impact- Character Development	4	2

	2.3	Story Telling in Television - Serial Format - Character Complexity- Episodic and Serialized Storytelling- World-Building - Long-Form Storytelling	5	2
	2.4	Story Telling in New Media - Interactive Elements- Short-Form Content- User-Generated Content- Transmedia Storytelling- Accessibility	5	2
Story to Screenplay				
3	3.1	Visual Narration - Scene Descriptions- Action Lines- Visual Metaphors and Symbolism- Use of Space- Character Introduction- Visual Hooks- Cinematic Language- Visual Transitions- Pacing and Visual Rhythm- Montage Sequences- Visual Foreshadowing- Setting Atmosphere- Use of Props and Objects- Visual and Aural Contrast- Dialogue-Free Scenes	5	3
	3.2	Story for a Screenplay - Concept/Idea- Theme- Genre- Logline- Protagonist- Motivation- Setting/World-Building- Inciting Incident- Plot Points- Subplots- Twists and Turns- Visual Elements- Cultural/Social Relevance	4	3
	3.3	Classical Narrative Structure - Act 1: Setup: Introduction/Exposition- Inciting Incident- Establishing the Goal- Stakes- Introduction of Conflict- Act 2:	5	3
	3.4	Confrontation: Rising Action- Midpoint- Escalation of Conflict- Character Development- Subplots- Act 3: Resolution: Climax- Reversal- Falling Action- Resolution/Denouement- Final Image/Impact	5	4
	3.5	Conflict, Flashback, Dialogue Writing	5	4
Screenplay Format				
4	4.1	Treatment – Title- Logline- Overview- Genre and Tone- Themes- Character Summaries- Act Breakdown- Visual Elements- Sample Scenes- Conclusion	5	4

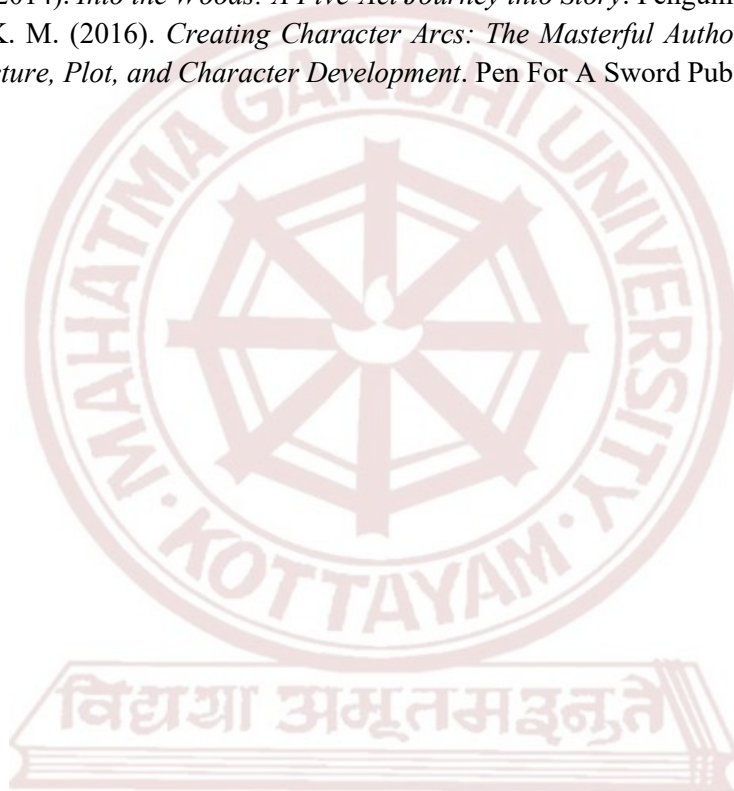
	4.2	Screenplay Format - Title Page- Scene Headings (Sluglines) - Action Lines- Characters- Dialogue- Parentheticals- Transitions- Subheaders- Page Numbers- Act Breaks Shot, Scene, Sequence Construction	5	5
	4.3	Shooting Script - Scene Numbers- Shot Numbers- Action and Description- Dialogue- Technical Instructions- Blocking- Transitions- Special Instructions- Annotations and Notes- Revisions and Changes- Cast and Crew Information- Timing	5	5
	4.4	Stages of Pre-Production Process – Development- Project Planning- Financing- Casting- Location Scouting- Hiring Crew- Production Design- Storyboarding	5	5
5	TEACHER SPECIFIC MODULE			

Teaching and Learning Approach	Classroom Procedure (Mode of transaction) <ul style="list-style-type: none"> ● Introduction to Screenwriting and Idea Generation: Lecture (60 minutes) Introduction to the importance of screenwriting and its role in visual storytelling. Overview of gathering ideas, exploring different sources, and the significance of personal experiences. Activity (90 minutes): Idea generation workshop: Students engage in brainstorming sessions based on personal experiences, literature, and unconventional perspectives. Group discussion on the creative process and sharing of initial story ideas. Discussion and Reflection (30 minutes): Class discussion on the challenges and inspirations encountered during the idea generation process. Reflective session on the diversity of ideas and the potential for collaboration. ● Elements of Storytelling and Character Development : Lecture and Presentation (60 minutes): Exploration of suspense, surprise, anticipation, and their role in storytelling. Overview of well-defined characters, character arcs, and the importance of clear character motivations. Group Exercise (90 minutes): Group analysis of selected scenes from films or TV shows, focusing on suspense and character development. Group presentations and discussions on findings. Hands-on Activity (30 minutes): Practical exercise: Students individually create scenes emphasizing suspense and character development. Peer feedback and discussion. Screening and Analysis (30 minutes): Screening of 			

	<p>relevant film and TV scenes showcasing effective storytelling techniques. Group analysis and discussion on the impact of visual storytelling.</p> <ul style="list-style-type: none"> ● Visual Narration and Story Construction Workshop: In-depth workshop on visual narration, covering scene descriptions, action lines, and visual metaphors. Practical exercises to apply visual storytelling techniques. Group Project (60 minutes): Collaborative project: Groups create visual storyboards for selected scenes. Presentation and critique of storyboards. ● Screenplay Format and Treatment : Lecture and Discussion (60 minutes): Overview of screenplay format and its importance in the industry. Introduction to the treatment format, including elements such as loglines, themes, and character summaries. Interactive Session (90 minutes): Hands-on session: Students practice writing treatments with a focus on essential elements. Q&A session on screenplay formatting. Practical Application (60 minutes): Guided session on writing treatments: Title, logline, overview, and character summaries. Peer review and feedback. ● Final Project and Assessment : Individual/Group Work (120 minutes): Students work on their final screenplay projects. Instructor provides one-on-one guidance and feedback. Rehearsal and Peer Review (60 minutes): Students rehearse and refine scenes from their final projects. Peer review session with constructive feedback. Screening and Reflection (30 minutes): Screening of selected scenes from final projects. Reflective session on the overall learning journey, challenges faced, and personal growth. Course Closure and Feedback (30 minutes): Final thoughts and remarks from the instructor. Students provide feedback on the course structure, content, and their overall experience.
<p>Assessment Types</p> <p><i>*Please refer appendix for more details</i></p>	<p>MODE OF ASSESSMENT</p> <p>A. Continuous Comprehensive Assessment (CCA)</p> <ul style="list-style-type: none"> ● Assignments, Seminars and Class works – 10 Marks ● Mini Project Presentation – 20 marks. <p>B. Semester End examination</p> <ul style="list-style-type: none"> ● Project evaluation – 50 Marks ● Viva-Voce – 20 Marks


References

1. McKee, R. (1997). *Story: Substance, Structure, Style, and the Principles of Screenwriting*. HarperCollins.
2. Snyder, B. (2005). *Save the Cat! The Last Book on Screenwriting You'll Ever Need*. Michael Wiese Productions.
3. Vogler, C. (2007). *The Writer's Journey: Mythic Structure for Writers*. Michael Wiese Productions.
4. Yorke, J. (2014). *Into the Woods: A Five-Act Journey into Story*. Penguin Books.
5. Weiland, K. M. (2016). *Creating Character Arcs: The Masterful Author's Guide to Uniting Story Structure, Plot, and Character Development*. Pen For A Sword Publishing.



MGU-UGP (HONOURS)

Syllabus

	<p style="text-align: center;">Mahatma Gandhi University Kottayam</p>
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Programme	BA (HONS) VISUAL COMMUNICATION					
Course Name	FUNDAMENTALS OF VIDEOGRAPHY					
Type of Course	DSC-B (MINOR)					
Course Code	MG2DSCMLM100					
Course Level	100-199					
Course Summary	This videography course comprises four modules covering cinematic history, technical aspects, and practical skills. Beginning with the historical origins of cinema, it progresses to basic video camera features, shot terminology, camera operations, and lighting techniques. Through a 10-shot production exercise, students gain a comprehensive understanding of cinematography essential for filmmaking.					
Semester	II	Credits			4	Total Hours
Course Details	Learning Approach	Lecture	Tutorial	Practical/ Practicum	Others	
			3	1		75

Pre-requisites, if any	
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COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
1	Identify the components of a video camera (sensor, lens, viewfinder, etc.).	K, U	3
2	Demonstrate mastery in video production essentials: frame rate, aspect ratio, resolution, analogue/digital formats, and standards (NTSC, PAL, SECAM).	U, A	2
3	Utilize camera settings and controls to achieve desired visual effects.	U, A, An	4, 7
4	Examine the elements of a well-composed shot and evaluate different techniques used in videography	U, A, An, S	3, 4
5	Master camera operations, movement (zoom, pan, tilt), grasp lighting principles, and enhance visual quality using reflectors effectively.	C, S	7, 9
*Remember (K), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Appreciation (Ap)			

COURSE CONTENT

Content for Classroom transaction (Units)

Module	Units	Course description	Hrs	CO No.
Development of Videography				
1	1.1	Origin of Cinema - Early attempts to capture/perceive motion	2	1

	1.2	Pioneers of early experiments in capturing motion - Eadweard Muybridge.	2	1
	1.3	Persistence of Vision, Phi Phenomenon. Frame Rate, Aspect Ratio and Resolution, Analogue and Digital Format. NTSC, PAL & SECAM.	2	1
Camera & Imaging Process				
2	2.1	Birth of 'Cinematographe' - Lumiere brothers and Georges Melies, Edwin S Porter, D.W. Griffith.	2	2
	2.2	History of early analogue video cameras Tape based systems.	2	2
	2.3	Basic features of a Video camera	5	2
	2.4	Colour Temperature, White Balance	1	2
Shot divisions and Angles				
3	3.1	Shots: Basic shot terminology - Extreme Close up, Close up, Mid Close up,	2	2
	3.2	Medium shot, Mid-long Shot, Long shot, Extreme Long shot.	2	2
	3.3	Camera Angles - Point of View - Over the shoulder shot	2	3
	3.4	High Angle shot - Eye level shot - Low angle shot.	2	3
Camera Movements and Lighting Basics				

4	4.1	Camera Operations and movements – Zoom - Pan - Tilt.	8	4
	4.2	Introduction to the concept of 180° - Matching of action.	10	4
	4.3	Use of Available light – Quality of Light – Character of Light - Use of Reflectors.	10	4
	4.4	10 shot project with continuity in available lights.	23	5
5	TEACHER SPECIFIC MODULE			

Teaching and Learning Approach	<p>Classroom Procedure (Mode of transaction)</p> <ul style="list-style-type: none"> • Lectures and Presentations: Traditional classroom-style lectures can cover theoretical aspects, historical contexts, and foundational knowledge, supported by visual aids, slides, and multimedia presentations to engage students. • Hands-On Workshops: Practical sessions where students operate cameras, explore settings, and practice shooting techniques. These workshops offer experiential learning and skill development in a controlled environment. • Film Screening and Analysis: Screening of excerpts of classic and contemporary films for study, followed by analysis of the cinematographic techniques used in these films. • Practical sessions to understand the quality of available light, practice using hard reflectors and soft reflectors, and practice techniques for using artificial light in available light. Analysis and practice of one-point, two-point, three-point, and four-point, the first basic lighting setup to use artificial light when shooting indoors.
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Assessment Types <i>*Please refer appendix for more details</i>	MODE OF ASSESSMENT A. Continuous Comprehensive Assessment (CCA) <ul style="list-style-type: none"> • Assignments, Class Works – 20 Marks • Model Project Presentation - 10 Marks
	B. Semester End examination Project evaluation and Viva-Voce centred on 10 shots movie for 70 marks. <ul style="list-style-type: none"> • Story & Shooting script – 20 Marks • Project – 40 Marks • Viva-Voce – 10 Marks

References

1. Arijon, D. (1991). *Grammar of the film language*. Silman-James Press.
2. Block, B. A. (2008). *The visual story*. Focal Press.
3. Brown, B. (1995). *Motion picture and video lighting*. Focal Press.
4. Dmytryk, E. (1984). *On film editing*. Focal Press. (Digital Print: 2010).
5. Katz, S. D. (1991). *Shot by shot*. Michael Weise Production.
6. Mascelli, J. V. (1998). *Five C's of cinematography*. Silman-James Press.
7. Mercado, G. (2011). *The filmmaker's eye*. Focal Press/Elsevier.
8. Sump, D. (2014). *Fundamentals of digital cinematography*. Focal Press.
9. Thompson, R., & Bowen, C. (2009). *Grammar of the shot*. Focal Press.
10. Zakia, R., & Stroebel, L. (1993). *The Focal encyclopaedia of photography*. Focal Press.

MGU-UGP (HONOURS)

Syllabus



Mahatma Gandhi University

Kottayam

Programme	BA (HONS) VISUAL COMMUNICATION				
Course Name	EDITING PRINCIPLES				
Type of Course	DSC - C (MINOR)				
Course Code	MG2DSCASDV100				
Course Level	100-199				
Course Summary	The course delves into the process of creating illusion of movement and the basic principles involved in narrating a visual story through editing.				
Semester	II	Credits			Total Hours
Course Details	Learning Approach	Lecture	Tutorial	Practical/ Practicum	
		3		1	75
Pre-requisites, if any					

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
1	Understand different types of shots - Magnification, Angle and Movement.	U	1, 2
2	Analyse pace and rhythm of editing - Rhythm in nature, Music notes	An	1, 2
3	Understand fundamental rules of editing - 180 & 30 degree rule, Eye Trace, eyeline match etc	U	1, 2
4	Understand basic concept of montage theory – Russian Montage theory	U	1, 2
*Remember (K), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Appreciation (Ap)			

COURSE CONTENT

Content for Classroom transaction (Units)

Module	Units	Course description	Hrs	CO No.
Introduction to shots				
1	1.1	Introduction to shot magnifications	3	1
	1.2	Introduction to shot angles	3	1
	1.3	Introduction to camera movements	4	1
	1.4	Practicum: Organize different shots into similar magnifications and angles from the given film.	10	1

Time & Rhythm				
2	2.1	Rhythm in nature	3	2
	2.2	Concept of rhythm in editing	3	2
	2.3	Condensing and expanding of time	4	2
Fundamentals of Editing				
3	3.1	180 degree rule, 30 degree rule	4	3
	3.2	Screen direction, eye-line match	4	3
	3.3	The rule of six by Walter Murch	4	3
	3.4	Practicum: Analyse the given film with respect to rule of six.	10	3
Montage Theory				
4	4.1	Kuleshov effect - Detailed Study	4	4
	4.2	Soviet montage theory - Sergei Eisenstein	4	4
	4.3	Types of montages - Metric, Rhythmic, Tonal, Intellectual	4	4
	4.4	Practicum: Deconstruct given montage sequence back to original shots.	10	4
5	TEACHER SPECIFIC MODULE			

Teaching and Learning Approach	Classroom Procedure (Mode of transaction) <ul style="list-style-type: none"> Lecturing With Visual Aid Integration: Traditional Lecturing With Visual Aids (Slides, Diagrams, Multimedia) For Enhanced Comprehension. Student Seminars And Presentations With Multimedia Integration: Student-Led Presentations Incorporating Multimedia Elements For Effective Communication. Engaging lectures: Gain theoretical understanding from Interactive feedback: Receive personalized guidance and support.
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<div>Assessment Types</div> <div><i>*Please refer appendix for more details</i></div>	<div>MODE OF ASSESSMENT</div> <div>A. Continuous Comprehensive Assessment (CCA) for 30 marks</div> <div><div><div><div>In-class discussion, Oral Presentation, Assignments etc.</div></div><div><div>Components</div><div>Assignments</div><div>Seminar</div></div></div></div> <div>B. End semester examination(ESE) for 70 marks</div> <div>2 hrs Written Examination</div> <div><table><tr><th>Components</th><th>Mark Distribution</th></tr><tr><td>Very short answer</td><td>10 out of 12 - 10x2=20 marks</td></tr><tr><td>Short answer</td><td>6 out of 9 - 6x5 =30 marks</td></tr><tr><td>Essay</td><td>2 out of 3 - 10x2=20 marks</td></tr></table></div>	Components	Mark Distribution	Very short answer	10 out of 12 - 10x2=20 marks	Short answer	6 out of 9 - 6x5 =30 marks	Essay	2 out of 3 - 10x2=20 marks
Components	Mark Distribution								
Very short answer	10 out of 12 - 10x2=20 marks								
Short answer	6 out of 9 - 6x5 =30 marks								
Essay	2 out of 3 - 10x2=20 marks								

References

1. Pincus, Edward, and Steven Ascher. "The filmmaker's handbook." (No Title) (1984).
2. Bordwell, David, Kristin Thompson, and Jeff Smith. Film art: An introduction. Vol. 8. New York: McGraw-Hill, 2008.
3. Reisz, Karel, and Gavin Millar. "The technique of film editing." (1971).
4. Dancyger, Ken. The technique of film and video editing: history, theory, and practice. Routledge, 2018.
5. Murch, Walter. In the Blink of an Eye. Vol. 995. Los Angeles: Silman-James Press, 2001.

MGU-UGP (HONOURS)

Syllabus



Mahatma Gandhi University
Kottayam

Programme	BA (HONS) VISUAL COMMUNICATION					
Course Name	RADIO PROGRAMME PRODUCTION.					
Type of Course	MDC					
Course Code	MG2MDCSDV100					
Course Level	100-199					
Course Summary	This Multidisciplinary Radio programme Production covers the societal impact of radio, station operations, legal considerations, and various program formats. Students develop practical skills in sound editing, production, voice modulation, and interview techniques. Hands-on training with recording equipment is provided. The program culminates in a project phase focused on social welfare advocacy, where students plan, execute, and showcase radio programs addressing social issues in a portfolio..					
Semester	II	Credits			3	Total Hours
Course Details	Learning Approach	Lecture	Tutorial	Practical/ Practicum	Others	
			2	1		60
Pre-requisites, if any						

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
1	Apply knowledge of radio station operations, legal considerations, and ethical standards to plan and execute radio programs.	A, U	1,2,3,4,6,7,8
2	Develop practical skills in scriptwriting, sound editing software operation, production techniques, voice modulation, and the effective use of sound effects and music for impactful radio programs.	S	1,2,3,4,5
3	Generate unique radio program concepts, plan and execute live broadcasts, apply project management principles to produce radio features.	C	1,2,3,4,5
4	Assess the effectiveness of radio programs in raising awareness about social issues through peer reviews, focusing on content, messaging, and overall impact, and utilize feedback for continuous improvement.	E	1,2,3,4,5,6,7,8,9,10
*Remember (K), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Appreciation (Ap)			

COURSE CONTENT

Content for Classroom transaction (Units)

Module	Units	Course description	Hrs	CO No.
Introduction to Radio Broadcasting.				
1	1.1	Impact of radio on society and culture.	1	1
	1.2	Radio Station Operations-Structure and Organization of a radio station, Roles and responsibilities within a radio station, Legal and ethical considerations in radio broadcasting.	2	1
	1.3	Introduction to Radio Program Formats- various radio program formats (e.g., talk shows, music shows, news programs), Understanding target	2	1

		audiences for different formats, Case studies of successful radio programs.		
	1.4	Basics of Scriptwriting for Radio- writing for the ear, Crafting compelling radio scripts, Practical exercises in scriptwriting	2	1, 2
	1.5	Introduction to Sound Editing Software- Overview of popular sound editing software, Basic audio editing techniques, Hands-on practice with editing tools	5	1, 2
Production Techniques				
2	2.1	Voice Modulation and Presentation Skills- Techniques for effective voice modulation, Enhancing clarity and articulation, Public speaking and presentation skills.	2	1, 2
	2.2	Effective Use of Sound Effects and Music- Incorporating sound effects, music for different program moods, Creating a soundscape for radio productions.	3	1, 2
	2.3	Interview Techniques and Conducting Live Shows- Planning and conducting interviews, Managing live shows, Audience engagement strategies.	3	1, 2
	2.4	Hands-on Training with Recording Equipment- Operating recording equipment and software, Practical exercises in recording and editing, Troubleshooting common recording issues.	10	1, 2
Project and Portfolio Development				
3	3.1	Developing a Radio Program Concept- brainstorming for unique program concepts, emphasizing the integration of social welfare messages, collaborate with local NGOs to identify potential program concepts that raise awareness about social issues.	5	2,3
	3.2	Planning and Executing a Radio Show- Plan and executing a live radio broadcast that highlights a specific social welfare program or initiative in collaboration with a relevant organization, Coordinate interviews with individuals involved in social welfare initiatives to provide firsthand accounts.	5	2,3

	3.3	Project Management in Radio Production- Apply project management principles to organize and produce a series of radio features focusing on different social welfare topics, Allocate resources and time effectively to ensure the successful completion of social welfare-themed projects.	5	2, 3
	3.4	Creating a Portfolio of Produced Radio Programs- Assemble a portfolio that includes a variety of radio programs, with a significant portion dedicated to social welfare issues, Include reflections on the impact and effectiveness of each program in raising awareness and promoting positive change.	10	2, 3
	3.5	Peer Review and Feedback Sessions- Conduct peer reviews with a specific focus on the social welfare content, assessing how effectively each program addresses the intended audience and contributes to societal awareness, Encourage constructive feedback on messaging, storytelling, and the overall impact of the social welfare-themed projects.	5	4
4	TEACHER SPECIFIC MODULE			
Teaching and Learning Approach		<p>Classroom Procedure (Mode of transaction)</p> <ul style="list-style-type: none"> • Lecturing With Visual Aid Integration: Traditional Lecturing With Visual Aids (Slides, Diagrams, Multimedia) For Enhanced Comprehension. • Software Workflow Demonstration: Illustrative walkthroughs showcasing the practical application of software tools for a comprehensive understanding of digital processes. • Hands-On Practice: Engage in practical exercises and program demonstrations for direct application and skill development in a controlled learning environment." • Practicum in the Real World: Apply acquired knowledge and skills to real-world scenarios, emphasizing practical application and problem-solving in authentic settings. • Recording Setup Demonstration: Illustrate step-by-step procedures, equipment usage, and studio and location setup to provide a hands-on understanding of the recording process 		

Assessment Types <i>*Please refer appendix for more details</i>	MODE OF ASSESSMENT				
	A. Continuous Comprehensive Assessment (CCA) total of 25 marks				
	Assignments, activities, and viva exams collectively contribute to a				
	<table><tr><td>Components</td></tr><tr><td>Assignment/Activity x 2</td></tr><tr><td>Mini project</td></tr><tr><td>Viva Voce</td></tr></table>	Components	Assignment/Activity x 2	Mini project	Viva Voce
	Components				
Assignment/Activity x 2					
Mini project					
Viva Voce					

B. Semester End examination for 50 marks								
<ul style="list-style-type: none">Project and Viva Examination.								
<table><tr><th>Components</th><th>Marks</th></tr><tr><td>Project</td><td>30</td></tr><tr><td>Report</td><td>10</td></tr><tr><td>Viva Voce</td><td>10</td></tr></table>	Components	Marks	Project	30	Report	10	Viva Voce	10
Components	Marks							
Project	30							
Report	10							
Viva Voce	10							

References

1. Alten, Stanley R.. Audio in media. London, Thomson Wadsworth, 2004.
2. Bartlett and Bartlett, Practical Recording Techniques.
3. Rumsey, Francis. Sound and Recording: Applications and Theory (Audio Engineering Society Presents). Routledge, 2021
4. "Pro Tools Reference Guide."
5. Smith, Emily. Scriptwriting for Radio: Crafting Compelling Narratives. Audio Books Publishing, 2019.
6. Johnson, Michael, and Patel, Priya. Soundscapes and Beyond: Mastering Audio Production Techniques. Harmony Publications, 2021.

MGU-UGP (HONOURS)

Syllabus



Mahatma Gandhi University
Kottayam

Programme	BA (HONS) VISUAL COMMUNICATION				
Course Name	ENGLISH FOR ARTS AND HUMANITIES PART II				
Type of Course	AEC				
Course Code	MG2AECENG101				
Course Level	100-199				
Course Summary	<p>The course equips Arts and Humanities students to further develop their listening and speaking skills. It builds competence in using appropriate vocabulary and sensible sentence construction. The course equips the learners to effectively use language in academic and real life situations.</p>				
Semester	II	Credits			Total Hours
Course Details	Learning Approach	Lecture	Tutorial	Practical/ Practicum	
		3			45
Pre-requisites, if any					

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
1	Develop the ability to comprehend and use spoken discourses in various contexts.	A	4,1,10
2	Speak grammatically acceptable sentences in everyday conversation.	A	4,1,10
3	Apply a range of listening strategies for the effective interpretation of diverse texts.	A	8, 10
4	Articulate ideas clearly and confidently using apt words in real life contexts.	A	1, 10
5	Demonstrate critical thinking through reading of texts	An	1, 4 ,8
*Remember (K), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Appreciation (Ap)			

COURSE CONTENT

Content for Classroom transaction (Units)

Module	Units	Course description	Hrs	CO No.
MGU-UGP (HONOURS)				
1 Listen, Speak, THINK	1.1	Module 1 will be structured around listening text that can be accessed via a QR Code and URL. This will be accompanied by short extracts (audio/video/text) from various sources with activities and tasks suitable to the domain of Arts and Humanities. QR code of speeches given as listening material.	5	1, 3
	1.2	Vocabulary Skills-Vocabulary to Provide information, giving commands, persuading others, introductory and closing remarks.	1	3,4,5
	1.3	Speaking Skills- Role plays, conducting a mock interview.	5	1

	1.4	Grammar Skills - Descriptive and possessive Adjectives, Transition words.	2	2
	1.5	Writing Skills- Job Profiles and Resumes-Job Application Letter.	2	1,2
2 Listen, Speak, ACT	2.1	Module II will be structured around listening texts that can be accessed via a QR Code and URL. This will be accompanied by short extracts (audio/video/text) from various sources with activities and tasks suitable to the domain of Arts and Humanities.	5	5
	2.2	Vocabulary skills- Comparing terms, descriptive terms, intensifiers.	1	1
	2.3	Speaking skills- Speaking with clarity Giving illustrations/examples Presenting ideas cohesively Speaking – Simulation of a placement drive. Learners interchange the role of employer and employee.	5	4
	2.4	Grammar Skills - Question tags, contracted forms, Modal Auxiliaries, Framing questions, Phrasal Verbs.	2	2
	2.5	Writing Skills-Letter of Complaint.	2	1,2
3	3.1	Module III will be structured around listening texts that can be accessed via a QR Code and URL. This will be accompanied by short extracts (audio/video/text) from various sources with activities and tasks suitable to the domain of Arts and Humanities. QR code of speeches given as listening material	5	5, 1
	3.2	Vocabulary skills-Idioms, Vocabulary for making an argument, evaluating an argument, synthesis and making connections, agreeing/ disagreeing	1	1, 5
	3.3	Speaking Skills – Group Discussions and Debate	5	5,2

	3.4	Grammar Skills-Phrases,Clauses	2	2
	3.5	Writing Skills- Letter to the Editor	2	1,2
4	TEACHER SPECIFIC MODULE			

Teaching and Learning Approach	Classroom Procedure (Mode of transaction) <ul style="list-style-type: none">• Lecture• Classroom discussions and presentation• Hands-on training																														
Assessment Types <p><i>*Please refer appendix for more details</i></p>	MODE OF ASSESSMENT																														
	A. Continuous Comprehensive Assessment (CCA) for 25 marks																														
	<table><tr><td>Particulars</td></tr><tr><td>Class test</td></tr><tr><td>Assignment</td></tr><tr><td>Portfolio Assessment</td></tr></table>				Particulars	Class test	Assignment	Portfolio Assessment																							
	Particulars																														
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	B. Semester End examination																														
	Written Examination – 50 marks, duration – 1.5hrs																														
	<table><tr><th>Descriptive Type</th><th>Word Limit</th><th>Number of Questions to be added</th><th>Marks</th></tr><tr><td>Essays</td><td>300 words</td><td>1 out of 2</td><td>1 x 15 = 15</td></tr><tr><td>Short Essay</td><td>150 words</td><td>2 out of 4</td><td>2 x 5 = 10</td></tr><tr><td>Short Answer</td><td>50 words</td><td>5 out of 8</td><td>5 x 2 = 10</td></tr><tr><td>Objective type</td><td>NA</td><td>10 out of 12</td><td>10</td></tr><tr><td>MCQ</td><td>NA</td><td>5</td><td>5 x1 =10</td></tr><tr><td></td><td></td><td>Total</td><td>50</td></tr></table>				Descriptive Type	Word Limit	Number of Questions to be added	Marks	Essays	300 words	1 out of 2	1 x 15 = 15	Short Essay	150 words	2 out of 4	2 x 5 = 10	Short Answer	50 words	5 out of 8	5 x 2 = 10	Objective type	NA	10 out of 12	10	MCQ	NA	5	5 x1 =10			Total
Descriptive Type	Word Limit	Number of Questions to be added	Marks																												
Essays	300 words	1 out of 2	1 x 15 = 15																												
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Objective type	NA	10 out of 12	10																												
MCQ	NA	5	5 x1 =10																												
		Total	50																												

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1. Halliday, M.A.K. An Introduction to Functional Grammar. London: Edward Arnold Publishers, 1985
2. McCarthy, Michael and Felicity O'Dell. English Vocabulary in Use. Upper Intermediate. CUP 2001.
3. Taylor, John G. The Handbook of Written English. Second edition. Oxford:2005



MGU-UGP (HONOURS)

Syllabus



Mahatma Gandhi University
Kottayam

Programme	BA (HONS) VISUAL COMMUNICATION				
Course Name	त्योहारों का तालमेल (Harmony of Festivals)				
Type of Course	AEC				
Course Code	MG2AECHIN101				
Course Level	100-199				
Course Summary	<p>This course delves into the significance of festivals across cultures, focusing on the rich narratives, essays and poems that celebrate these occasions. Students will understand their culture, social and historical importance. The course will focus on improving their reading skill, narrative skill, learning to engage with and interpret narratives that revolve around festive themes. Overall, 'Harmony of Festivals' offers a comprehensive exploration of festivals through diverse mediums, fostering a deeper understanding and appreciation of the culture, emotional, and artistic dimensions of celebratory traditions.</p>				
Semester	II	Credits			3
Course Details	Learning Approach	Lecture	Tutorial	Practical/ Practicum	Others
		3			
					Total Hours
					45
Pre-requisites, if any	<p>Students should have proficient reading and writing skills in the Hindi language to effectively engage with the course materials. Students should have a genuine interest in learning about festivals and exploring their cultural, social and artistic dimensions through narratives, songs and films.</p>				

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
1	Recall key details of cultural diversity of India	K	1,3,6,7,10
2	Explain the cultural, social and historical importance of festivals across different cultures.	U	1,3,4,6,8
3	Develop their knowledge in festivals and cultural traditions to analyse and interpret festival related literature and festival related films.	A	1,2,3,4,6,7
4	Identifies the diverse narratives, essays, stories, poems and songs related to festivals	An	1,3,6,7,8,10
5	Assess the cultural significance and impact of festivals on communities	E	1,2,3,4,5
6	Collects pictures and songs related to Indian culture and festivals	I	1,4,6,7,9
7	Participate in discussions.	Ap	1,2,3,4,5,9,10
8	Develop reading skills, writing skills	S	4,7,9,10
*Remember (K), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Appreciation (Ap)			

COURSE CONTENT

Content for Classroom transaction (Units)

Module	Units	Course description	Hrs	CO No.
1	1.1	विविधता में एकता – डॉ. राजेंद्र प्रसाद	5	1,2,3,5
	1.2	होली और ओणम – डॉ. एन. ई. विश्वनाथ अय्यर	5	1,2,3,4,5
	1.3	अभ्यास – त्योहारों का चित्र संचित करना और वर्णन करना विविधता में एकता चित्रित करने वाले फिल्मों का नाम इकट्ठा करके चर्चा करना	3	4,5,6,7

2	2.1	दीपावली की रात - ज्ञानेंद्रपति (कविता)	4	1,2,3,4,5
	2.2	मेला - ममता कालिया (कथा)	6	1,2,3,4,5
	2.3	अभ्यास – कविता वाचन प्रशिक्षण, कथा वाचन कौशल संस्मरण लेखन, पत्र लेखन, चर्चा	6	4,6,7,8
3	3.1	चुनी हुई हिन्दी फिल्मों में त्यौहार और संस्कृति की झलक	2	1,2,3,4,5 ,6,7
	3.2	बदरी की दुलहनिया	4	1,2,3,4,5 ,6,7
	3.3	रामलीला	4	1,2,3,4,5 ,6,7
	3.4	ये जवानी है दीवानी	4	1,2,3,4,5 ,6,7
	3.5	अभ्यास – त्योहार और संस्कृति पर आधारित फिल्मी गीतों का संचयन और चर्चा	2	1,3,4,5,6
4	TEACHER SPECIFIC MODULE			


Teaching and Learning Approach	Classroom Procedure (Mode of transaction) <ul style="list-style-type: none"> ● Lecturing ● ICT enabled teaching ● Close Reading ● Reading for vocabulary ● Writing assignments ● Poetry recital ● Poster making ● Group discussions ● Paragraph writing ● Collection of films related to festivals of India
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	<ul style="list-style-type: none">● Collection of film songs related to festivals of India● Discussions● Exhibition of pictures related to festivals																								
<div>Assessment Types</div> <div><i>*Please refer appendix for more details</i></div>	MODE OF ASSESSMENT																								
	A. Continuous Comprehensive Assessment (CCA) for 25 marks																								
	<table><tr><td>1. Oral skills: 5 marks</td></tr><tr><td>2. Written works : 5 marks</td></tr><tr><td>3. Photo album with Descriptions : 5 marks</td></tr><tr><td>4. Periodic tests : 10 marks</td></tr></table>	1. Oral skills: 5 marks	2. Written works : 5 marks	3. Photo album with Descriptions : 5 marks	4. Periodic tests : 10 marks																				
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	C. Semester End examination																								
	Written Examination – 50 marks, duration – 1.5hrs																								
	<table><tr><th>Sl No.</th><th>Descriptive</th><th>Number of Questions</th><th>Marks</th><th>Section Total</th></tr><tr><td>1</td><td>Part A Multiple choice questions</td><td>20</td><td>1</td><td>20</td></tr><tr><td>2</td><td>Part B Very short answer type questions</td><td>5</td><td>2</td><td>10</td></tr><tr><td>3</td><td>Part C Descriptive type questions</td><td>3</td><td>5</td><td>15</td></tr><tr><td>4</td><td>Part D Comprehension</td><td>5</td><td>1</td><td>5</td></tr></table>	Sl No.	Descriptive	Number of Questions	Marks	Section Total	1	Part A Multiple choice questions	20	1	20	2	Part B Very short answer type questions	5	2	10	3	Part C Descriptive type questions	3	5	15	4	Part D Comprehension	5	1
Sl No.	Descriptive	Number of Questions	Marks	Section Total																					
1	Part A Multiple choice questions	20	1	20																					
2	Part B Very short answer type questions	5	2	10																					
3	Part C Descriptive type questions	3	5	15																					
4	Part D Comprehension	5	1	5																					

References

1. मन्नू भंडारी (2006) कथा पटकथा, वाणी प्रकाशन, नई दिल्ली
2. डॉ देवेंद्र नाथ सिंह, डॉ वीरेंद्र सिंह यादव (सं) भारतीय हिंदी सिनेमा की विकास यात्रा, राज पब्लिशर्स, पंजाब
3. विनोद दास (2012) भारतीय सिनेमा का अंतःकरण मेंधा बुक्स प्रकाशन, दिल्ली
4. जबरीमल पारख (2022) हिंदी सिनेमा का समाजशास्त्र ग्रंथ शिल्पी प्राइवेट लिमिटेड(इंडिया) दिल्ली
5. डॉ. रोशनी पवार (2021) सिनेमा और साहित्य, अथर्वा प्रकाशन
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7. ज्ञानेन्द्रपति, गंगातट (1999) राधाकृष्ण प्रकाशन, नयी दिल्ली
8. यूनिटी इन डाइवर्सिटी: थे इंडियन एक्सपीरियंस इन नेशन बिल्डिंग (2002), रावत पब्लिकेशन्स, जयपुर
9. प्रताप सिंह (2011), सिनेमा का जादुई सफर, अनुभव प्रकाशन, गाजियाबाद
10. सीमा शर्मा (सं), (2019), समय के निकष पर हिंदी सिनेमा, साहित्य संचय प्रकाशक, दिल्ली

Syllabus

	Mahatma Gandhi University Kottayam
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Programme	BA (HONS) VISUAL COMMUNICATION					
Course Name	ദൃശ്യപഥം					
Type of Course	AEC - Humanities					
Course Code	MG2AECMAL101					
Course Level	100-199					
Course Summary	കേരളത്തിന്റെ രംഗകലാപാരമ്പര്യം തിരിച്ചറിഞ്ഞ് ആസ്വദിക്കുവാനുള്ള ശേഷി നേടുന്നു. അവയ്ക്ക് സാഹിത്യവും സമൂഹമായിട്ടുള്ള ബന്ധവും തിരിച്ചറിയുന്നു. o o					
Semester	II	Credits			3	Total Hours
Course Details	Learning Approach	Lecture	Tutorial	Practical/ Practicum	Others	
		3				
Pre-requisites, if any						

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
1	കേരളത്തിന്റെ രംഗകലാപാരമ്പര്യത്തെക്കുറിച്ച് മനസിലാക്കുന്നു.	U	1
2	വ്യത്യസ്ത സാഹിത്യമാതൃകകൾ പരിചയപ്പെടുന്നു. അവയുടെ സാമൂഹികമൂല്യം തിരിച്ചറിയുന്നു.	U	8,1
3	രംഗകലകളുടെ സാമൂഹിക ഉത്തരവാദിത്തം തിരിച്ചറിയുന്നു.	K	6
4	കലാവതരണത്തിന്റെ സാഹിത്യതയും സൗന്ദര്യാനുഭൂതിയും ആസ്വദിക്കുന്നതിനുള്ള ശേഷി കൈവരിക്കുന്നു	U	1, 10
*Remember (K), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Appreciation (Ap)			

COURSE CONTENT

Content for Classroom transaction (Units)

Module	Units	Course description	Hrs	CO No.
1	1.1	ആട്ടക്കഥ കീചകവധം ആട്ടക്കഥ – ഇരയിമ്മൻ തമ്പി വിലോചനാ സേചനകാംഗ സൗഷ്ഠവാം എന്ന ശ്ലോകം മുതൽ പടുത്ഥമടുത്തുതടത്തു കൊള്ളുക കടുത്തമൽപ്രഹരം എന്ന പദം വരെ	15	1,4
	1.2	തുള്ളൽ കിരാതം തുള്ളൽ – കുഞ്ചൻ നമ്പ്യാർ ഗിരിവരമകളുടെ കളവചനം എന്ന വരി മുതൽ തുള്ളിയലഞ്ഞുവലഞ്ഞുകിരീടി എന്നതുവരെ.		

2	2.1	നാടകം മലയാളശാകുന്തളം - നാലാം അങ്കം	15	3
3	3.1	തിരക്കഥ അയ്യപ്പനും കോശിയും - സച്ചി	15	3,4
4	Teacher specific content. This can be either classroom teaching, practical session, field visit etc., as specified by the teacher concerned. This content will be evaluated internally.			

Teaching and Learning Approach	<p>Classroom Procedure (Mode of transaction)</p> <p>Lecture</p>				
Assessment Types	<p>MODE OF ASSESSMENT</p> <p>A. Continuous Comprehensive Assessment (CCA) for 25 marks</p> <table><tr><td>Discussions</td></tr><tr><td>Home Assignments</td></tr><tr><td>Class Test</td></tr><tr><td>Oral presentations etc.</td></tr></table> <p><i>*Please refer appendix for more details</i></p> <p>D. Semester End examination</p> <p>Written Examination – 50 marks, duration – 1.5hrs</p> <ul style="list-style-type: none">• Objective type questions-10 (10×1=10)• Short answer type I - 10/12 (10×2=20)• Short answer type II (100 words) - 2/3 (2×5=10)• Essay question (300 words) -1/2 (1×10=10)	Discussions	Home Assignments	Class Test	Oral presentations etc.
Discussions					
Home Assignments					
Class Test					
Oral presentations etc.					

References

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2. കൃഷ്ണകൈമൾ, അയ്യനം (പ്രൊഫ.), കേരളത്തിലെ ദൃശ്യകലാസാഹിത്യം, അന്താരാഷ്ട്ര കേരളപഠനകേന്ദ്രം കേരളസർവ്വകലാശാല, കാര്യവട്ടം, 2006
3. ഗോപാലകൃഷ്ണൻ ചേലങ്ങാട്ട്, സംഗീതനാടകപ്രസ്ഥാനം കേരളത്തിൽ, പ്രതാപ് പബ്ലിക്കേഷൻസ്, വയലാർ, 1969
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6. ശങ്കരപ്പിള്ള, ജി, മലയാള നാടകസാഹിത്യചരിത്രം-കേരളസാഹിത്യ അക്കാദമി, തൃശ്ശൂർ, 1991.
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8. വാസുദേവൻപിള്ള വയലാ, മലയാളനാടകസാഹിത്യചരിത്രം, കേരളഭാഷാഇൻസ്റ്റിറ്റ്യൂട്ട്, തിരുവനന്തപുരം, 2005.



MGU-UGP (HONOURS)

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