THE MAHATMA GANDHI UNIVERSITY

UNDERGRADUATE PROGRAMMES

(HONOURS) SYLLABUS

MGU-UGP (Honours)

(2024 Admission Onwards)

Faculty: Fine Arts

Expert Committee: Multimedia

Subject: BA (Hons) Sound Design and Visual Editing

Mahatma Gandhi University

Priyadarshini Hills

Kottayam – 686560, Kerala, India

MGU-UGP (HONOURS)

Syllabus

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Preface

The field of Sound Design and Visual Editing offers a wide range of exciting job prospects and employment opportunities for a graduate. A skilled Sound Designer and Visual Editor, can find employment opportunities in film and television production, music recording studios, advertising agencies, video game development companies, and more.

This programme is designed to equip a student with the fundamental skills and knowledge needed to excel in the world of sound design and visual editing. Throughout this program, one will explore the principles of sound design, audio recording and mixing techniques, and visual editing tools. For any young person eager to learn, this program offers a comprehensive and practical approach to mastering the art of Sound Design and Visual Editing.

The expertise gained by one undergoing this UG programme honours will be in high demand as a collaborator with directors, producers, and other professionals to create immersive visual and audio experiences. With the increasing demand for high-quality audio content in various industries, the skills and knowledge one acquires in this program will open doors to a rewarding and dynamic career in Sound Design and Visual Editing.

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Expert Committee & External Experts

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.Sri.Neby Augustine, Assistant Professor, Holy Cross College, Cherpunkal, Kottayam

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

MGU-UGP (HONOURS) Syllabus

Syllabus Index

Name of the Major**: Sound Design and Visual Editing**

SEMESTER: 1								
Course Code	**Title of the Course**	**Type of the Course DSC, MDC, SEC etc.**	**Credit**	**Hours/ week**	**Hour Distribution /week**			
					L	**T**	**P**	**O**
MG1DSC SDV100	Fundamentals Of Acoustics	DSC A	4	5	3	0	2	0
MG1MDCSDV100	Foundation Exercise for Editing	MDC	3	4	0	2	1	0

SEMESTER: 2

MG2DSC ASDV100	Editing Principles	DSC A	4	5	3	0	2	0
MG2MDCSDV100	Radio Programme Production.	MDC	3	4	0	2	2	0

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SEMESTER: 3

MG3DSC SDV200	Digital Audio Workstation	DSC A	4	5	0	3	2	0
MG3DSC SDV201	Introduction to Non-Linear Editing	DSC A	4	5	0	3	2	0
MG3DSESDV200	Acoustics and Psychoacoustics	DSE	4	4	3	1	0	0
MG3DSESDV201	Introduction to Media Formats							
MG3DSC SDV202	Fundamentals of Digital Audio Workstation	DSC B	4	5	0	3	2	0
MG3MDCSDV200	Sound Design for Animation	MDC	3	3	0	3	0	0
MG3MDCSDV201	Cross platform Non-Linear Editing	MDC	3	3	0	3	0	0
MG3VACSDV200	Human Rights and the Environment	VAC	3	3	3	0	0	0
**Select any one course from the MDC* **Select any one course from the DSE*								

SEMESTER: 4

MG4DSC SDV200	Live Sound Reinforcement	DSC A	4	5	0	3	2	0
MG4DSC SDV201	Continuity Editing	DSC A	4	5	0	3	2	0
MG4DSESDV200	Electro Acoustics	DSE	4	4	0	4	0	0
MG4DSESDV201	Editing: Dialogue Sequence							
MG4DSCSDV202	Continuity Editing	DSC C	4	5	0	3	2	0
MG4SECSDV200	Audio Essentials	SEC	3	3	0	3	0	0
MG4VACSDV200	Environmental communication	VAC	3	3	1	2	0	0
MG4INTSDV200	Internship		2					0
**Select any one course from the DSE*								

L — Lecture, T — Tutorial, P — Practical/Practicum, O — Other

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SEMESTER: 5

MG5DSCSDV300	Sound Design	DSC A	4	5	0	3	2	0
MG5DSCSDV301	Multi-cam Edit for TV Production	DSC A	4	5	0	3	2	0
MG5DSESDV300	Music production techniques.	DSE	4	4	0	4	0	0
MG5DSESDV301	Editing: Music Video							
MG5DSESDV302	Production sound mixing							
MG5DSESDV303	Editing: Documentary							
MG5DSESDV304	Mastering And Loudness Normalization							
MG5DSESDV305	Editing: Action Sequence							
MG5SECSDV300	Media management	SEC	3	3	2	1	0	0
**Select any Three courses from the DSE*								

SEMESTER: 6

MG6DSCSDV300	Immersive Audio mixing.	DSC A	4	5	0	3	2	0
MG6DSCSDV301	Editing: Short Narrative	DSC A	4	4	0	4	0	0
MG6DSESDV300	Advanced Advertisement editing	DSE	4	5	0	3	2	0
MG6DSESDV301	Radio Broadcasting techniques.							
MG6DSESDV302	Advanced compositing							
MG6DSESDV303	Acoustic Architectural Design Tools							
MG6SECSDV300	Personal branding	SEC	3	3	0	3	0	0
MG6VACSDV300	Ethics And Law for Media	VAC	3	3	0	3	0	0
**Select any Two courses from the DSE*								

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SEMESTER: 7

MG7DCCSDV400	Advanced Live Sound Reinforcement	DCC	4	4	0	4	0	0
MG7DCCSDV401	Advanced immersive mixing techniques.	DCC	4	4	0	4	0	0
MG7DCCSDV402	Non- Fiction Project.	DCC	4	5	0	3	2	0
MG7DCESDV400	Film Appreciation	DCE	4	4	0	4	0	0
MG7DCESDV401	Acoustics and Calibration.	DCE	4	4	0	4	0	0
MG7DCESDV402	Advanced Digital Editing Workflow	DCE	4	4	0	4	0	0

SEMESTER: 8

MG8DCCSDV400	Colour Correction	DCC	4	5	0	3	2	0
MG8DCCSDV401	Binaural and Spatial Audio	DCC	4	5	0	3	2	0
MG8DCESDV400	Music Programming	DCE	4	5	0	3	2	0
MG8DCESDV401	Single Act Editing	DCE	4	5	0	3	2	0
MG8DCESDV402	3D Editing	DCE	4	5	0	3	2	0
MG8PRJSDV400	Project	PRJ	12					

L — Lecture, T — Tutorial, P — Practical/Practicum, O — Others

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SEMESTER- I

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Mahatma Gandhi University
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Programme	**BA(Hons) SOUND DESIGN AND VISUAL EDITING**					
Course Name	**FUNDAMENTALS OF ACOUSTICS**					
Type Of Course	DSC A					
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	
	Lecture, case studies, analysis	3		1	Library, seminar and assignment test, Etc.	75
Pre-requisites, if any						

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COURSE OUTCOMES (CO)

Syllabus

CO No.	Expected Course Outcome Upon completion of this course, students will be able to;	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 Transactions (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, Partials, 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,CriticalBands.	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.	10	6

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Assessment Types

MODE OF ASSESSMENT

A. Continuous Comprehensive Assessment (CCA) for 30 marks.

Comoponets
Assignments/Activity report
Seminar
Written examination x 2

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

		Instruct students to listen to tones of different frequencies at the same amplitude and 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	5.1	**Teacher Specific**		

Teaching and Learning Approach

Classroom Procedure (Mode of transaction)

CD1: Lecturing With Visual Aid Integration: Traditional Lecturing With Visual Aids (Slides, Diagrams, Multimedia) For Enhanced Comprehension.

CD2: Student Seminars And Presentations With Multimedia Integration: Student-Led Presentations Incorporating Multimedia Elements For Effective Communication.

CD3: Hands-On Demonstrations With Analyzers: Practical Sessions Featuring Hands-On Demonstrations Using Analyzers To Visualize Sound Waves.

CD4: Case Studies And Problem-Solving Sessions: Incorporating Case Studies With Visual Aids To Analyze And Solve Real-World Scenarios.

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

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Mahatma Gandhi University
Kottayam

Programme						
Course Name	**FOUNDATION EXERCISE FOR EDITING**					
Type of Course	MDC					
Course Code	**MG1MDCSDV100**					
Course Level	100-199					
Course Summary	This course explores the powerful technique of word compression in storytelling by delving into strategies for crafting concise, impactful narratives while preserving emotional depth and character development. And the course equips with the essential skills and tools to become a confident editor by delving into word-level edits and the art of story compression.					
Semester	**I**	**Credits**			**3**	
Course Details	Learning Approach	Lecture	Tutorial	Practical/ Practicum	Others	Total Hours
	Lecture,tutorials, Studio practice, and hands-on practicum sessions	0	2	1	Library, Assignment	60
Pre-requisites, if any						

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
	After completing the Course, the Student will be able to		
1	Understand Story principles and create a storyline from given words.	U,C	1,2,3
2	Understand, Analyse story structure and create a structured story from the given pool of words.	U,An,C	1,2,3
3	Analyze the given short story and Apply storytelling skill into compressing the entire story into the smallest form.	A,An	1,2,4
4	Re-edit and structure the story.	U,An,C	1,2,3
***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.

What is a story?				
1	1.1	Introduction to story. - Plot, Structure, Act, Character and Theme.	5	1
	1.2	Practicum: Storytelling Exercise: Word Association - Create story from given words. Image Association - Create stories from given images.	8	1
	1.3	Practicum: Editing and Polishing the story - Restructuring,	7	1
Story Structuring and Edit				
2	2.1	Practicum:Students have to compose meaningful sentences from the pool of words.	5	2
	2.2	Rearrange the order of sentences to create a storyline.	7	2
3	3.1	Students have to choose a story from the library (English/Malayalam) and cut down half of its words without losing meaning.	10	1,2,3
	3.2	Students have to cut half more of the story without losing the meaning.	8	1,2,3
	3.3	Practicum:In the final exercise students should cut down the story into its smallest form without losing meaning.	10	1,2,3
Re-edit				
4	4.1	Practicum:Structuring and fine tuning.	3	1,2,3
	4.2	Practicum: Re-edit the storyline into smallest form.	3	1,2,3
5		**Teachers Specific**		

Teaching and Learning Approach	**Classroom Procedure (Mode of transaction)** **CD1: Independent Study:** Reading materials, assignments, and self-paced learning modules. **CD2: Collaborative Storytelling Projects:** Build stories together as a group, fostering teamwork and different perspectives. **CD3: In-person Workshops:** Interactive sessions with an instructor, providing feedback and opportunities for practice.

Assessment Types . *Please refer appendix for details*	**MODE OF ASSESSMENT** **A.Continuous Comprehensive Assessment (CCA) for 25 marks.** In-class discussion, Oral Presentation, Assignments etc.

Components
Assignments/Activity report

	Seminar Written examination x 2
	B. End Semester examination(ESE) for 50 marks Practical Examination Create a story from the given pool of words.

Components	Marks
Selection of words	10
Structuring of sentences	10
Quality of the story	20
VIVA	10

References

1. Campbell, Joseph. *The hero with a thousand faces*. Vol. 17. New World Library, 2008.
2. Campbell, Joseph. *The hero's journey: Joseph Campbell on his life and work*. Vol. 7. New World Library, 2003.
3. Snyder, Blake. *SAVE THE CAT!*®. Noura Books, 2023

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SEMESTER-II

MGU-UGP (HONOURS)

Syllabus

Mahatma Gandhi University
Kottayam

Programme	**BA(Hons) SOUND DESIGN AND VISUAL EDITING**						
Course Name	**EDITING PRINCIPLES**						
Type of Course	DSC A						
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**			**4**	Total Hours
Course Details	Learning Approach		Lecture	Tutorial	Practical/ Practicum	Others	
	Lecture,tutorials, Studio practice, and hands-on practicum sessions		3		1	Library, Assignment	75
Pre-requisites, if any							

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
	After completing the Course, the Student will be able to		
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	
	1.3	Introduction to camera movements	4	
	1.4	Practicum: Organize different shots into similar magnifications and angles from the given film.	10	
Time & Rhythm				
2	2.1	Rhythm in nature	3	2
	2.2	Concept of rhythm in editing	4	
	2.3	Condensing and expanding of time	4	
Fundamentals of Editing				
3	3.1	180 degree rule, 30 degree rule	4	3
	3.2	Screen direction, eye-line match	4	
	3.3	The rule of six by Walter Murch	4	
	3.4	Practicum: Analyse the given film with respect to rule of six.	10	
Montage Theory				
4	4.1	Kuleshov effect - Detailed Study	4	4
	4.2	Soviet montage theory - Sergei Eisenstein	4	
	4.3	Types of montages - Metric,Rhythmic,Tonal,Intellectual	4	
	4.4	Practicum: Deconstruct given montage sequence back to original shots.	10	
5		**Teachers specific**		

Teaching and Learning Approach	**Classroom Procedure (Mode of transaction)** **CD1:** Lecturing With Visual Aid Integration: Traditional Lecturing With Visual Aids (Slides, Diagrams, Multimedia) For Enhanced Comprehension. **CD2:** Student Seminars And Presentations With Multimedia Integration: Student-Led Presentations Incorporating Multimedia Elements For Effective Communication. **CD3:** Engaging lectures: Gain theoretical understanding from **CD4:** Interactive feedback: Receive personalized guidance and support.

Assessment Types	**MODE OF ASSESSMENT** **A.Continuous Comprehensive Assessment (CCA) for 30 marks.** In-class discussion, Oral Presentation, Assignments etc.

Comoponets
Assignments
Seminar
Written examination x 2

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. 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.

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Programme						
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	Workstation			3	Total Hours
Course Details	Learning Approach	Lecture	Tutorial	Practical/ Practicum	Others	
	lecture tutorials, studio practice, and hands-on practicum sessions		2	1	Library , assignment test, Etc.	60
Pre-requisites, if any						

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome Upon completion of this course, students will be able to;	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

MGU-UGP (HONOURS) Syllabus

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.
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 audiences for different formats, Case studies of successful radio programs.	2	1
	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		**Teachers specific**		

Teaching and Learning Approach	**Classroom Procedure (Mode of transaction)** CD1: Lecturing With Visual Aid Integration: Traditional Lecturing With Visual Aids (Slides, Diagrams, Multimedia) For Enhanced Comprehension. CD2:Software Workflow Demonstration: Illustrative walkthroughs showcasing the practical application of software tools for a comprehensive understanding of digital processes. CD3:Hands-On Practice: Engage in practical exercises and program demonstrations for direct application and skill development in a controlled learning environment." CD4:Practicum in the Real World: Apply acquired knowledge and skills to real-world scenarios, emphasizing practical application and problem-solving in authentic settings. CD5: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

Please refer appendix for details

MODE OF ASSESSMENT

A.Continuous Comprehensive Assessment (CCA) total of 25 marks

Assignments, activities, and viva exams collectively contribute to a

Components
Assignment/Activity x 2
Mini project
Viva Voce

B. End Semester Examination: (ESE) for 50 marks

Project and Viva Examination

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. AudioBooks Publishing, 2019.
6. Johnson, Michael, and Patel, Priya. Soundscapes and Beyond: Mastering Audio Production Techniques. Harmony Publications, 2021.

MGU-UGP (HONOURS)

Syllabus

SEMESTER-III

MGU-UGP (HONOURS)

Syllabus

Mahatma Gandhi University
Kottayam

Programme	**BA(Hons) SOUND DESIGN AND VISUAL EDITING**					
Course Name	**DIGITAL AUDIO WORKSTATION**					
Type Of Course	DSC A					
Course Code	**MG3DSCSDV200**					
Course Level	200-299					
Course Summary	The course covers analyzing the binary system and digital audio theory, understanding conversion processes, exploring audio formats, and gaining proficiency in technology components. Students will adeptly choose acoustic transducers, use DAW components, apply editing tools, and demonstrate competence in diverse recording techniques. The course emphasizes practical application, including interviewing influential figures and creating empowering radio programs					
Semester	III	**Credits**			4	Total Hours
Course Details	Learning Approach	Lecture	Tutorial	Practical/ Practicum	Others	
	lecture tutorials, studio practice		3	1	Library	75
Pre-requisites, if any						

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome Upon completion of this course, students will be able to;	Learning Domains	PO No
1	analyze the binary number system and applications, and explain digital audio theory.	An,U	1,2,3
2	understand and apply processes of analog-to-digital and digital-to-analog conversion in digital audio systems	U,A	1,2,3
3	explain the characteristics of various audio file formats, analyze their advantages and disadvantages, and understand the key features associated with each format	U, An	1,2,3
4	proficiency in understanding and utilizing essential components of audio technology.	U,A	1,2,3
5	adeptly choose, understand, and apply diverse acoustic transducers for specific audio purposes	K,U,A	1,2,3
6	use DAW components apply editing tools and software integration for efficient audio production	U,A	1,2,3
7	apply diverse recording techniques, analyze their effectiveness, and build a comprehensive perspective on audio program production,	A,An,C,S	1,2,3
8	Demonstrate audio production competence and the ability to create empowering radio programs.	A,An,C,S	1,2,3,4,5,6, 7,8,10

**Remember (K), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Appreciation (Ap)*

COURSE CONTENT

Content for Classroom Transactions (Units)

Module	Units	Course description	Hrs	CO No.
Digital electronics				
1	1.1	The binary number system, Basic logic Gates and applications, computers and time.	2	1
	1.2	Digital audio- The theory, PCM, Sampling, Quantisation, Bit depth,	2	1
	1.3	sample rate Conversion- Nyquist theorem- Analog to digital, Digital to analogue.	2	2
	1.4	Introduction to various audio file formats, Advantages and disadvantages, features etc.-Compressed and uncompressed audio, Lossy and lossless compression,.	2	3
	1.5	File Formats in General AIFF and AIFF-C Formats RIFF WAVE Format DSD-IFF File Format Apple Core Audio Format MPEG Audio File Formats Edit Decision List (EDL) Files and Project Interchange AES31 Format Open TL MXF — The Media Exchange Format AAF — The Advanced Authoring Format	2	3
Digital Audio interfaces				
2	2.1	Sound Card, integrated digital audio workstation- Daw, Computer, consol, Control surface, Audio interface	2	4
	2.2	distribution of digital interfaces- AES/EBU, S/PDIF, SCSI, iSCSI, MADI, FireWire, USB, and Thunderbolt, Dante.	3	4
Acoustic transducers				
3	3.1	Microphones- Microphone design – Dynamic, ribbon, condenser etc. characteristics and applications of various microphones– directional response, frequency response	2	5
	3.2	Moving coil loudspeaker. Speaker, Electrodynamic loudspeaker. Horn type and Cone Type, Near field monitoring , farfield monitoring	2	5
	3.3	cables and connectors -XLR ,TRS,RCA. TS Male Female.Signal, Mic level And line level	1	5
Introduction to DAW Pro Tools				
4	4.1	New session, Edit window. Mix window, Transport window, timeline, track, region, track input, track output,	3	6
	4.2	editing tools editing modes, nudge value, marker, scrolling, fade function,	2	6
	4.3	session saving, parameter settings, sampling rate setting, tempo and metre settings,	5	6
	4.4	track routing, buss, bus routing technique, software with digital console routing, analog to digital routing..	5	6
	4.5	Recording, Microphone placements, distractive recording, punch recording, loop recording, single track recording, multi track recording, segment recording,	10	6,7
	4.6	**Audio program production-**Introduction about Digital editing and mixing .equalizing, FX processing (reverb, delay)e, stereo mix down, bouncing	10	6,7
	4.7	**Practicum:** Record and mix a vocal track with a pre-recorded backing track obtained from external sources to demonstrate competence in audio production.	20	6,7,8

		Practicum: Record an interview with a selected influential figure from the realms of fame or society **Practicum:** Develop a radio program aimed at empowering society, incorporating elements such as radio drama, news stories, and other engaging content		
5		**Teachers specific**		

Teaching and Learning Approach	**Classroom Procedure (Mode of transaction)** CD1: Lecturing With Visual Aid Integration: Traditional Lecturing With Visual Aids (Slides, Diagrams, Multimedia) For Enhanced Comprehension. CD2:Software Workflow Demonstration: Illustrative walkthroughs showcasing the practical application of software tools for a comprehensive understanding of digital processes. CD3:Hands-On Practice: Engage in practical exercises and program demonstrations for direct application and skill development in a controlled learning environment." CD4:Practicum in the Real World: Apply acquired knowledge and skills to real-world scenarios, emphasizing practical application and problem-solving in authentic settings. CD5:Recording Setup Demonstration: Illustrate step-by-step procedures, equipment usage, and studio setup to provide a hands-on understanding of the recording process

Assessment Types

Please refer appendix for details

MODE OF ASSESSMENT

A.Continuous Comprehensive Assessment (CCA) for 30 Marks

Components
Assignments
Activities
competency tests In DAW
viva exams

B. End Semester Examination (ESE) for 70 Marks.

Practical Exam

Components	**Marks**
Project	30 Marks
Record Book	20 Marks
Viva Voce	20 Marks

MGU-UGP (HONOURS) Syllabus

References

1. Alten, Stanley R.. Audio in media. London, Thomson Wadsworth, 2004.
2. Bartlett, Bruce, and Jenny Bartlett. *Practical Recording Techniques: The step-by-step approach to professional audio recording*. CRC Press, 2016.
3. Rumsey, Francis. Sound and Recording: Applications and Theory (Audio Engineering Society Presents). Routledge, 2021
4. "Pro Tools Reference Guide."

MGU-UGP (HONOURS)

Syllabus

Mahatma Gandhi University
Kottayam

Programme						
Course Name	**INTRODUCTION TO NON LINEAR EDITING**					
Type of Course	DSC A					
Course Code	**MG3DSCSDV201**					
Course Level	200-299					
Course Summary	This introductory course on non-linear editing (NLE) offers a comprehensive, beginner-friendly exploration of the fundamental principles and practical techniques used in the industry today. The course equips the skills and knowledge to transform raw footage into captivating stories.					
Semester	**III**	**Credits**			**4**	**Total Hours**
Course Details	**Learning Approach**	**Lecture**	**Tutorial**	**Practical/ Practicum**	**Others**	
	Lecture tutorials, Studio practice, and hands-on practicum sessions		3	1		75
Pre-requisites, if any						

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
	After completing the Course, the Student will be able to		
1	Understand 'How to watch footages' and Apply organising and sorting the shots	U,A	1,2,10
2	Understand operating non-linear editing tools	U	1,2,10
3	Apply synchronising audio and video in NLE software	A	1,2,10
4	Create a slideshow narrative using NLE software	C	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.
Organising shots				

1	1.1	How to watch Rushes - Take notes, grouping, what is good and what not etc.	6	1
	1.2	Setting up a new project in NLE software	5	
	1.3	Import and organise media files	5	
Operating NLE software				
2	2.1	In point-Out point, Insert-Overwrite	7	2,1
	2.2	Essential tools for timeline edit	7	
Synchronising				
3	3.1	Synchronising and Merging clips	8	3,2,1
	3.2	Organising sub clips	8	
Slideshow exercise				
4	4.1	Forming a narrative structure using images	15	4,3,2,1
	4.2	Creating title/ credit	8	
	4.3	Choosing the export settings and rendering	6	
Teachers specific				
5				

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Teaching and Learning Approach	**Classroom Procedure (Mode of transaction)** **CD1:** Blended Learning: Combine online pre-recorded lectures with live or virtual workshops for demonstrations, discussions, and peer feedback. **CD2:**Image Selection Challenges: Provide students with diverse image sets on various themes and challenge them to select and edit them into compelling stories. **CD3**: Hands-On Practice: Engage in practical exercises and program demonstrations for direct application and skill development in a controlled learning environment." **CD4:** Practicum in the Real World: Apply acquired knowledge and skills to real-world scenarios, emphasizing practical application and problem-solving in authentic settings.

Assessment Types

Please refer appendix for details

MODE OF ASSESSMENT

A.Continuous Comprehensive Assessment (CCA) for 30 marks.

In-class discussion, Oral Presentation, Assignments etc.

Components
Assignments x 2
Presentation
Editing exercises

B. End Semester examination (ESE) for 70 marks

3 hour Practical Examination with VIVA

Components	**Marks**
Organising clips	10 marks
Usage of editing tools	10 marks
Title and credit creation	10 marks
Final output	25 marks
VIVA	15 marks

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References

1. Jackson, Wallace. *Digital video editing fundamentals*. Apress, 2016.

Suggested readings

1. Jago, Maxim. *Adobe Premiere Pro Classroom in a Book (2022 release)*. Adobe Press, 2022.

Mahatma Gandhi University
Kottayam

Programme	**BA(Hons)SOUND DESIGN AND VISUAL EDITING**					
Course Name	**ACOUSTICS AND PSYCHOACOUSTICS**					
Type Of Course	DSE					
Course Code	**MG3DSESDV200**					
Course Level	200-299					
Course Summary	The course covers fundamental principles in acoustics, starting with spectral analysis, sound localization, and psychoacoustic effects. It delves into the basics, including the decibel, inverse square law, and measuring sound pressure levels, progressing to room acoustics, sound isolation, and the impact of room dimensions and shape. The curriculum extends to advanced topics like sound behavior, absorption coefficients, and the design of auditoriums. Through case studies, students apply theoretical knowledge to real-world scenarios, fostering a comprehensive understanding of acoustic principles and their practical applications.					
Semester	III	Credits			4	Total Hours
Course Details	Learning Approach	Lecture	Tutorial	Practical/ Practicum	Others	
	Textbook and theoretical study, hands-on practical applications, listening exercises and critical analysis	3	1		Library,seminar and assignment test, Etc.	60
Pre-requisites, if any						

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome Upon completion of this course, students will be able to;	Learning Domains	PO No
1	understanding of frequency and loudness perception and analyze psychoacoustical effect	An,U	1,2,10
2	Analyse auditory phenomena	An	1,2,10
3	Apply knowledge to match acoustics to program material, optimizing characteristics	A	1,2,10
4	understand and apply the principles of sound measurement	U,A	1,2,10
5	analyse Room modes and evaluate the impact of resonance , echoes , and reflections.	An,E	1,2,10
6	applying acoustic principles for effective sound management	A	
7	measure and understand the necessity of reverberation time, discern typical periods in diverse spaces, evaluate absorption coefficients, and grasp the acoustical features essential for designing auditoriums	U,E	1,2,10

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8	fostering critical analytical skills and real-world application of theoretical knowledge	An,S	1,2,3,4 ,6
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.
Psychoacoustics				
1	1.1	Spectral Analysis- perception of frequency and loudness, phones zones ,beats, combination tones, cocktail party effect	5	1
	1.2	Sound Localization-Perception of Direction -ITD, ILD, HRTF	3	1
	1.3	Haas and Precedence Effects,Binaural versus Stereo Sound. Comb Filter effect	3	2
	1.4	Perception of space -direct, early reflection, and reverberant sound.	3	2
	1.5	Matching acoustics to program material- Warmth, Intimacy, Clarity, Clarity,Room liveness in relation to reverberation time and room size. Distance and Depth Perception	3	3
Basics Acoustics				
2	2.1	The decibel , Inverse square law, measuring spl	5	4
	2.2	standing waves, room modes- Axial,Tangential, Oblique modes.	1	5
	2.3	Free and Reverberant Field- Absorption, reflection. Reverberation time-sabine formula. Resonance Effect. Echo and reflection- early reflection, echo, Flutter echo	5	5
The factors influence behavior of sound waves in an acoustic environment				
3	3.1	sound isolation-Noise, Noise Criterion or Rating(NC or NR) Recommended NC levels for selected rooms, sound transmission class (STC), decoupling,	5	6
	3.2	room dimensions-Resonance,room mode ,	5	6
	3.3	room shape- Law of reflection, parallel walls, surface affecting direction of sound reflections-Concave, Convex , quadratic residue diffuser	3	6
	3.4	room acoustics- Absorption and Reflection, sound absorption coefficient (SAC or NRC),Porous absorbers,Diaphragmatic absorbers,Diffraction,Diffusion,Helmholtz absorber,Variable Acoustics.	3	6
Basics of Acoustic treatment				
4	4.1	Reverberation time – Measurement of reverberation time, Necessity of Reverberation,	5	7

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	4.2	Typical Reverberation periods of a speech studio, music studio, Drama studios, Television studios, control and monitoring rooms, listening rooms, concert halls and theatres, multipurpose spaces.	2	7
	4.3	Absorption coefficients of Materials. Growth and Decay of sound in an Enclosure. Acoustical features and design of Auditoriums.	5	7
	4.4	Case studies	5	8
5		Teacher specific content		

Teaching and Learning Approach	**Classroom Procedure (Mode of transaction)** **CD1:** Lecturing With Visual Aid Integration: Traditional Lecturing With Visual Aids (Slides, Diagrams, Multimedia) For Enhanced Comprehension. **CD2:** Student Seminars And Presentations With Multimedia Integration: Student-Led Presentations Incorporating Multimedia Elements For Effective Communication. **CD3:** Hands-On Demonstrations With Analyzers: Practical Sessions Featuring Hands-On Demonstrations Using Analyzers To Visualize Sound Waves. **CD4:** Case Studies And Problem-Solving Sessions: Incorporating Case Studies With Visual Aids To Analyze And Solve Real-World Scenarios.

Assessment Types

MODE OF ASSESSMENT

A. Continuous Comprehensive Assessment (CCA) for 30 marks.

Assignments, Seminar, written examination in class etc.

Components
Assignment /Activity
Seminar
WrittenExam x2

B. End Semester examination (ESE) for 70 marks

2 hr Written Examination

Components	**Marks**
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

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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 Ang

MGU-UGP (HONOURS)

Syllabus

Mahatma Gandhi University
Kottayam

Programme	**BA(Hons) SOUND DESIGN AND VISUAL EDITING**					
Course Name	**INTRODUCTION TO MEDIA FORMATS**					
Type of Course	DSE					
Course Code	**MG3DSESDV201**					
Course Level	200-299					
Course Summary	Introduction to Media Formats course delves into a comprehensive understanding of how various formats store, compress, and deliver audio, video, and image data.					
Semester	III	Credits			4	Total Hours
Course Details	Learning Approach	Lecture	Tutorial	Practical/ Practicum	Others	
	Lecture tutorials,	3	1			60
Pre-requisites, if any						

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
	After completing the Course, the Student will be able to		
1	Understand Media Formats & Codecs - .mov,.mp4 etc	K	1,2
2	Organise Media Files - Folder Management, Color coding	A	1,2
3	Transcode Raw footages to proxies	A	1,2
4	Consolidating and Backup - Different storage methods, Softwares	A	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.
		Codecs & Formats		
1	1.1	Science behind digital cameras.	5	1

	1.2	Different Camera & Formats.	5	
	1.3	Media compression and Codecs.	5	
Organising Media				
2	2.1	Folder Management.	5	1,2
	2.2	Colour Coding.	5	
Proxy Generation				
3	3.1	Introduction to RAW footage	5	1,2,3
	3.2	Mechanics of Transcoding Softwares.	5	
	3.3	PROXY generation and Management.	5	
Backup storage				
4	4.1	Media Consolidating workflow in NLE.	5	1,2,3,4
	4.2	Introduction to Backup Utility Softwares.	5	
	4.3	Digital backup Storages.	5	
Teachers specific				
5				

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Syllabus

Assessment Types	**MODE OF ASSESSMENT** **A. Continuous Comprehensive Assessment (CCA) for 30 marks.** Assignments, Seminar, written examination in class etc.

Components
Assignments
Presentation
Written exam

B. End Semester examination (ESE) for 70 marks

2 hr Written Examination

Components	**Marks**

	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. Montaña, Ricardo Cedeño. *Portable moving images: a media history of storage formats*. Walter de Gruyter GmbH & Co KG, 2017.

2. Ghanbari, Mohammed. Standard Codecs: Image Compression to Advanced Video Coding. United Kingdom, Institution of Engineering and Technology, 2003.

MGU-UGP (HONOURS)

Syllabus

Mahatma Gandhi University
Kottayam

Programme						
Course Name	**FUNDAMENTALS OF DIGITAL AUDIO WORKSTATION**					
Type Of Course	DSC B					
Course Code	**MG3DSCSDV202**					
Course Level	200-299					
Course Summary	The course covers analyzing the binary system and digital audio theory, understanding conversion processes, exploring audio formats, and gaining proficiency in technology components. Students will adeptly choose acoustic transducers, use DAW components, apply editing tools, and demonstrate competence in diverse recording techniques. The course emphasizes practical application, including interviewing influential figures and creating empowering radio programs					
Semester	III	Credits			4	Total Hours
Course Details	Learning Approach	Lecture	Tutorial	Practical/ Practicum	Others	
	lecture tutorials, studio practice, and hands-on practicum sessions		3	1	Library , assignment test, Etc.	75
Pre-requisites, if any						

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome Upon completion of this course, students will be able to;	Learning Domains	PO No
1	analyze the binary number system and applications, and explain digital audio theory.	An,U	1,2,3
2	understand and apply processes of analog-to-digital and digital-to-analog conversion in digital audio systems	U,A	1,2,3
3	explain the characteristics of various audio file formats, analyze their advantages and disadvantages, and understand the key features associated with each format	U, An	1,2,3
4	proficiency in understanding and utilizing essential components of audio technology.	U,A	1,2,3
5	adeptly choose, understand, and apply diverse acoustic transducers for specific audio purposes	K,U,A	1,2,3
6	use DAW components apply editing tools and software integration for efficient audio production	U,A	1,2,3
7	apply diverse recording techniques, analyze their effectiveness, and build a comprehensive perspective on audio program production,	A,An,C,S	1,2,3
8	Demonstrate audio production competence, interviewing proficiency with influential figures, and the ability to create empowering radio programs.	A,An,C,S	1,2,3,4,5,6, 7,8,10

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**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.
Digital electronics				
1	1.1	The binary number system, Basic logic Gates and applications, computers and time.	2	1
	1.2	Digital audio- The theory, PCM, Sampling, Quantisation, Bit depth,sample rate Conversion- Nyquist theorem- Analog to digital, Digital to analogue.	4	1,2
	1.3	Introduction to various audio file formats, Advantages and disadvantages, features etc.- Compressed and uncompressed audio, Lossy and lossless compression,.	2	3
	1.4	File Formats in General AIFF and AIFF-C Formats RIFF WAVE Format DSD-IFF File Format Apple Core Audio Format MPEG Audio File Formats Edit Decision List (EDL) Files and Project Interchange AES31 Format Open TL MXF — The Media Exchange Format AAF — The Advanced Authoring Format	2	3
Digital Audio interfaces				
2	2.1	Sound Card, integrated digital audio workstation- Daw, Computer, consol, Control surface, Audio interface	2	4
	2.2	distribution of digital interfaces- AES/EBU, S/PDIF, SCSI, iSCSI, MADI, FireWire, USB, and Thunderbolt, Dante.	3	4
Acoustic transducers				
3	3.1	Microphones- Microphone design – Dynamic, ribbon, condenser etc. characteristics and applications of various microphones– directional response, frequency response	2	5
	3.2	Moving coil loudspeaker. Speaker, Electrodynamic loudspeaker. Horn type and Cone Type, Near field monitoring , farfield monitoring	2	5
	3.3	cables and connectors -XLR ,TRS,RCA. TS Male Female.Signal, Mic level And line level	1	5
Introduction to DAW Pro Tools				
4(a)	4.1	New session, Edit window. Mix window, Transport window, timeline, track, region, track input, track output,	3	6
	4.2	editing tools editing modes, nudge value, marker, scrolling, fade function,	2	6
	4.3	session saving, parameter settings, sampling rate setting, tempo and metre settings,	5	6
	4.4	track routing, buss, bus routing technique, software with digital console routing, analog to digital routing..	5	6
	4.5	Recording, Microphone placements, distractive recording, punch recording, loop recording, single track recording, multi track recording, segment recording,	10	6,7
Audio program production Teachers Specific				
4(b)	4.6	Introduction about Digital editing and mixing .equalizing, FX processing (reverb, delay)e, stereo mix down, bouncing	10	6,7

	4.7	**Practicum:** Record and mix a vocal track with a pre-recorded backing track obtained from external sources to demonstrate competence in audio production. **Practicum:** Record an interview with a selected influential figure from the realms of fame or society **Practicum:** Develop a radio program aimed at empowering society, incorporating elements such as radio drama, news stories, and other engaging content	20	6,7,8
5		Teacher Specific Content		

Teaching and Learning Approach	**Classroom Procedure (Mode of transaction)** CD1: Lecturing With Visual Aid Integration: Traditional Lecturing With Visual Aids (Slides, Diagrams, Multimedia) For Enhanced Comprehension. CD2:Software Workflow Demonstration: Illustrative walkthroughs showcasing the practical application of software tools for a comprehensive understanding of digital processes. CD3:Hands-On Practice: Engage in practical exercises and program demonstrations for direct application and skill development in a controlled learning environment." CD4:Practicum in the Real World: Apply acquired knowledge and skills to real-world scenarios, emphasizing practical application and problem-solving in authentic settings. CD5:Recording Setup Demonstration: Illustrate step-by-step procedures, equipment usage, and studio setup to provide a hands-on understanding of the recording process

Assessment Types
Please refer appendix for details

MODE OF ASSESSMENT

A.Continuous Comprehensive Assessment (CCA) of 30 marks.

Assignments, activities,competency tests In DAW, and viva exams collectively contribute to a total

Components
Assignments
Activities
competency tests In DAW
viva exams

B. End Semester Examination (ESE) for 70 marks.
Project and Viva Examination

Components	**Marks**
Project	30 Marks
Record Book	20 Marks

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	Viva Voce	20 Marks

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."

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Syllabus

Mahatma Gandhi University Kottayam

Programme						
Course Name	**SOUND DESIGN FOR ANIMATION**					
Type of Course	MDC					
Course Code	**MG3MDCSDV200**					
Course Level	200-299					
Course Summary	Sound Design for Animation provides a comprehensive introduction to the fundamental principles and techniques of integrating sound into animated projects. Aimed at individuals with little to no prior experience in sound design or animation, the course is designed to equip participants with the skills necessary to enhance their animated creations through the strategic use of sound.					
Semester	III	Credits			3	Total Hours
Course Details	Learning Approach	Lecture	Tutorial	Practical / Practicum	Others	
	Experiential, Constructivist and Cognitive learning approach	0	3	0	0	45
Prerequisites, if any	To enroll in the "Sound Design for Animation" course, learners should possess a foundational understanding of sound-related concepts, basic computer skills, and an open-minded approach to learning and collaboration. This foundation will contribute to a more effective and enriching learning experience in the course.					

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome Upon completion of this course, students will be able to;	Learning Domains	PO No
1	Describe the basics of acoustics and its relevance to sound design.	K	1
2	Comprehend the relationship between sound and animation, understanding how sound contributes to storytelling in the context of animated projects.	U	2
3	Apply recording techniques using appropriate recording equipment and basic audio editing software.	A	1
4	Analyze case studies to understand the role of sound in animated storytelling.	An	2
5	Apply sound design principles to create and integrate simple soundscapes into animated projects.	C	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	**Introduction to Sound in Animation**			
	1.1	**Fundamentals of Sound** Understanding the basics of sound waves,Introduction to frequency, amplitude, and pitch,Overview of different types of sounds	3	1
	1.2	**Importance of Sound in Animation** Exploring the role of sound in storytelling,Case studies of successful animated projects,Introduction to Foley and sound effects	2	2
2	**Recording and Editing Techniques**			
	2.1	**Introduction to Recording** Choosing the right microphone for different purposes, Recording environments and acoustics,Basic microphone techniques	2	3
	2.2	**Editing Software** Introduction to sound editing software,Basic editing techniques: cutting, copying, pasting,Understanding timelines and layers in audio editing	3	3
	2.3	**Foley Artistry** Overview of Foley art and its significance in animation Hands-on Foley recording session,Editing Foley sounds and integrating them into animations,Assigning a Foley project with an animated scene	5	3
3	**Sound Design Principles for Animation**			
	3.1	**Understanding Sound Design** Defining sound design and its role in animation,Analyzing the emotional impact of sound,Case studies of iconic animated scenes and their sound design	4	4
	3.2	**Creating Atmosphere and Ambience** Techniques for creating realistic environments, Using background sounds to enhance storytelling, Integrating ambient sounds with animation	3	3
	3.3	**Music in Animation** Understanding the role of music in animation, Choosing appropriate music styles for different scenes, Licensing and incorporating music into animations	3	2
	3.4	**Character Sound Design** Designing unique sounds for characters, Creating character voice overs and dialogues,Syncing character sounds with animation, Character sound design assignments	10	5

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	3.5	**Mixing** Premix (Dialogue, sound effects and music),Mixing concept for mono, stereo and surround sound,Normalization for different platform	10	3
5	**Teacher Specific Content**			

Teaching and Learning Approach	**Classroom Procedure (Mode of transaction)** CD1 - Lectures: Introduction to sound waves, frequency, amplitude, and animation principles. CD2 - Hands-on Workshop: Introduction to sound editing software and basic editing techniques. CD3 - Studio Session: Basic recording techniques, using recording equipment, and introduction to animation software. CD4 - Assignments: Simple tasks focusing on applying learned concepts like cutting, copying, pasting, and arranging audio clips using editing software. Creating and editing Foley sounds etc.

Assessment Types
Please refer appendix for details

MODE OF ASSESSMENT

A. Continuous Comprehensive Assessment (CCA) for 25 Marks

MCQ quiz, assignments, specialized projects etc.

Components
Assignments
Activities
competency tests In DAW
viva exams

B. End Semester examination (ESE) for 50 Marks.

Project evaluation and a viva voce examination

Components	**Marks**
Project	30 Marks
Record Book	10 Marks
Viva Voce	10 Marks

References

1. "The Sound Effects Bible: How to Create and Record Hollywood Style Sound Effects" by Ric Viers

2. "The Foley Grail: The Art of Performing Sound for Film, Games, and Animation" by Vanessa Theme Ament
3. "The Complete Guide to Game Audio: For Composers, Musicians, Sound Designers, and Game Developers" by Aaron Marks

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Programme						
Course Name	**CROSS PLATFORM NON LINEAR EDITING**					
Type of Course	MDC					
Course Code	**MG3MDCSDV201**					
Course Level	200-299					
Course Summary	This introductory course on cross platform non-linear editing (NLE) offers a comprehensive, beginner-friendly exploration of the fundamental principles and practical techniques used in the industry today. The course equipped the skills and knowledge to transform raw footage into captivating stories.					
Semester	**III**	**Credits**			**3**	
Course Details	**Learning Approach**	**Lecture**	**Tutorial**	**Practical/ Practicum**	**Others**	**Total Hours**
	Lecture tutorials, Studio practice, and hands-on practicum sessions	0	3	0		45
Pre-requisites, if any						

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
	After completing the Course, the Student will be able to		
1	Understand 'How to watch footages' and Apply organising and sorting the shots	U,A	1,2,10
2	Understand operating cross platform non-linear editing workflow	U	1,2,10
3	Apply synchronising audio and video and adding effects in NLE software	A	1,2,10
4	Create a slideshow narrative using NLE software	C	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.
Organising shots				
1	1.1	How to watch Rushes - Take notes, grouping, what is good and what not etc.	2	1

	1.2	Setting up a new project in NLE software	3	
	1.3	Import and organise media files	5	
Operating NLE software				
2	2.1	In point-Out point, Insert-Overwrite	5	2,1
	2.2	Essential tools for timeline edit	5	
Synchronising				
3	3.1	Synchronising and Merging clips	5	3,2,1
	3.2	Organising sub clips	5	
Cross platform workflow				
4	4.1	Forming a narrative structure using cross platform jump	5	4,3,2,1
	4.2	Creating title/ credit in different platform and return to original platform	5	
	4.3	Choosing the export settings and rendering	5	
Teachers specific				
5				

Teaching and Learning Approach	**Classroom Procedure (Mode of transaction)** **CD1:** Blended Learning: Combine online pre-recorded, live or virtual workshops for demonstrations, discussions, and peer feedback. **CD2:**Image Selection Challenges: Provide students with diverse image sets on various themes and challenge them to select and edit them into compelling stories. **CD3**: Hands-On Practice: Engage in practical exercises and program demonstrations for direct application and skill development in a controlled learning environment." **CD4:** Practicum in the Real World: Apply acquired knowledge and skills to real-world scenarios, emphasizing practical application and problem-solving in authentic settings.

Assessment Types
Please refer appendix for details

MODE OF ASSESSMENT

A.Continuous Comprehensive Assessment (CCA) for 25 marks.

In-class discussion, Oral Presentation, Assignments etc.

Components
Assignments x 2
Presentation
Editing exercises

B. End Semester examination (ESE) for 50 marks.

Practical Examination

Components	**Marks**
Organising clips	10 marks
Usage of editing tools	10 marks
Title and credit creation	10 marks
Final output	20 marks

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References

1. Jago, Maxim. *Adobe Premiere Pro Classroom in a Book (2022 release)*. Adobe Press, 2022.
1. Jackson, Wallace. *Digital video editing fundamentals*. Apress, 2016.

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Programme						
Course Name	**HUMAN RIGHTS AND THE ENVIRONMENT**					
Type Of Course	VAC					
Course Code	**MG3VACSDV200**					
Course Level	200-299					
Course Summary	This interdisciplinary course examines human rights, covering their meaning, evolution through three generations, and contributions of UN organs. It delves into declarations for women and children, and human rights provisions in the Indian Constitution. Additionally, it analyzes environmental challenges like industrial pollution, waste disposal, and natural resource conservation, using reports and case studies for policy formulation.					
Semester	**III**	**Credits**			**3**	Total Hours
Course Details	Learning Approach	Lecture	Tutorial	Practical/ Practicum	Others	
	lecture tutorials, studio practice, and hands-on practicum sessions	3				45
Pre-requisites, if any						

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COURSE OUTCOMES (CO)

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CO No.	Expected Course Outcome Upon completion of this course, students will be able to;	Learning Domains	PO No
1	understand the meaning, concept, and development of human rights, including the three generations of rights.	U	
2	understand the contributions of key UN organs to human rights, declarations for women and children, and human rights provisions in the Indian Constitution.	U	
3	Analyse issues of industrial pollution, waste disposal, and conservation of natural resources, referencing reports and case studies for policy formulation.	An	

**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.
Introduction				
1	1.1	An Introduction to Human Rights, Meaning, concept and development,	5	1
	1.2	Three Generations of Human Rights (Civil and Political Rights; Economic, Social and Cultural Rights).	5	1
Human Rights and United Nations				
2	2.1	Contributions, main human rights-related organs UNESCO, UNICEF, WHO, ILO	5	2
	2.2	Declarations for women and children, Universal Declaration of Human Rights.	5	2
	2.3	Human Rights in India – Fundamental rights and Indian Constitution, Rights for children and women, Scheduled Castes, Scheduled Tribes, Other Backward Castes and Minorities.	5	2
Environment and Human Rights				
3	3.1	Right to Clean Environment and Public Safety: Issues of Industrial Pollution, Prevention, Rehabilitation and Safety Aspect of New Technologies such as Chemical and Nuclear Technologies, Issues of Waste Disposal, Protection of Environment	10	
	3.2	Conservation of natural resources and human rights: Reports, Case studies and policy formulation. Conservation issues of western ghats- mention Gadgil committee report and Kasthurirengan report. Over-exploitation of groundwater resources, marine fisheries, sand mining etc.	10	
4		**Teachers specific**		

Teaching and Learning Approach	**Classroom Procedure (Mode of transaction)** CD1: Lecturing With Visual Aid Integration: Traditional Lecturing With Visual Aids (Slides, Diagrams, Multimedia) For Enhanced Comprehension.

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Assessment Types

MODE OF ASSESSMENT

A.Continuous Comprehensive Assessment (CCA) for 30 marks.

Assignments, activities, competency tests In DAW, and viva exams collectively contribute to a total

Components
Assignments x 2
Seminar
Written examination

B. End Semester Examination (ESE) for 70 marks.
Written examination

Components	**Marks**
Very short answer	10 out of 12 – 10 x2=20 marks
Short answer	4 out of 7 - 4 x5 =20 marks
Essay	1 out of 2 - 10x1=10 marks

References

1. Amartya Sen, The Idea Justice, New Delhi: Penguin Books, 2009.
2. Chatrath, K. J.S., (ed.), Education for Human Rights and Democracy (Shimla: Indian Institute of Advanced Studies, 1998)
3. Law Relating to Human Rights, Asia Law House,2001.
4. Shireesh Pal Singh, Human Rights Education in 21st Century, Discovery Publishing House Pvt.Ltd, New Delhi,
5. S.K.Khanna, Children And The Human Rights, CommonWealth Publishers,1998. 2011.
6. Sudhir Kapoor, Human Rights in 21st Century, Mangal Deep Publications, Jaipur,2001.
7. United Nations Development Programme, Human Development Report 2004: Cultural Liberty in Today's Diverse World, New Delhi: Oxford University Press, 2004.

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SEMESTER-IV

MGU-UGP (HONOURS)

Syllabus

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Programme	**BA(Hons)SOUND DESIGN AND VISUAL EDITING**					
Course Name	**LIVE SOUND REINFORCEMENT**					
Type Of Course	DSC A					
Course Code	**MG4DSCSDV200**					
Course Level	200-299					
Course Summary	The course provides a comprehensive overview of Sound Reinforcement, covering Signal Dynamics, Mixer Operations, Amplification, Signal Processors, and Sound System Techniques. It delves into advanced topics such as Microphone Selection, Mixing Techniques, and Designing Sound Systems. Practical applications include Technical Rider interpretation, emphasizing professionalism, effective communication, and hands-on experience in live sound mixing for diverse scenarios.					
Semester	IV	Credits			4	Total Hours
Course Details	Learning Approach	Lecture	Tutorial	Practical/ Practicum	Others	
	lecture tutorials, practice, and hands-on practicum sessions		3	1		75
Pre-requisites, if any						

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome Upon completion of this course, students will be able to;	Learning Domains	PO No
1	illustrate sound reinforcement principles, analyze signal dynamics, and critically examine amplifier and speaker configurations. They will gain expertise in mixer operations, signal processing, and system optimization, enabling them to design and deploy effective sound systems for various applications.	An,U,C	
2	understand and apply processes of analog-to-digital and digital-to-analog conversion in digital audio systems	U,A	1,2,3
3	apply microphone selection and placement strategies,will evaluate advanced mixing techniques ,Additionally, students will assess the setup and management monitoring systems	A,E,C	1,2,3
4	create sound system designs by considering factors like primary system use, indoor or outdoor settings, and layout plans. They will evaluate mixing locations for optimal system performance	C,E	1,2,3
5	analyze power amplifier requirements	An	1,2,3
6	Design technical Riders, signal flow, and develop professionalism and communication skills. They will also demonstrate live sound mixing proficiency for diverse applications, including bands, solo artists, and theatrical productions	C	1,2,3,4,5,10

**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.
Live sound system components				
1	1.1	What is Sound Reinforcement? Sound System Model.	2	1
	1.2	Signals and Transmission: Signal dynamics-noise, SNR, distortion/clipping, headroom, dynamic range. Different signal levels - mic level, line level, speaker level,dBm,dBu or dBv, dBV,dBfs. Types of cables – mic cable, line cable, speaker cable. Types of connectors –TS,TRS, XLR, RCA, Speakon. Balanced and unbalanced signal, DI box, snake cables .	3	1
	1.3	Mixer :Gain structuring. Channel strip - gain, HPF, EQ, pre/post auxiliary, pan, PFL/AFL, mute, fader . Grouping. Master fader. Meters- VU, Peak, PPM,LED,	3	1
	1.4	Amplifier and Speakers -Concept of active and passive components, Power Rating - RMS,program, peak. Speaker and amplifier power matching, impedance matching, bridge connection.	3	1
	1.5	Signal Processors Types of EQ - graphic EQ, parametric EQ, semi-parametric EQ, shelving EQ. Types of audio filters - HPF, BPF, LPF, notch filter. Types of dynamic processors - gate, compressor, expander, limiter. Types of effects processors - delay, reverb, chorus. Crossover.	4	1
Sound Reinforcement Techniques				
2	2.1	Microphone selection and placement - Source-to-Microphone Distance and Sound Quality ,Phasing Issues with Microphone Usage,Issues Associated With Articulating Certain Sounds,Common Microphone Handling Issues, Miking Soloists – Speaking and Singing ,Miking Instruments and Ensembles ,Stereo Miking Techniques	5	2
	2.2	Mixing techniques - Gain staging, EQ, compression, effects, and routing. Feedback control - Recognizing and eliminating feedback in live sound systems.Maximizing Gain Before Feedback	5	3
	2.5	Monitoring - Setting up and managing stage and house monitoring systems.	5	3
Designing the Sound System				
3	3.1	Design Considerations, Primary System Use, Indoor or Outdoor,Design Model and Layout Plan,Mixing Locations ,	5	4
	3.2	Front of House Loudspeaker Placement ,Transformer-Based Distributed Speaker Systems,Monitor Speaker Placement and Microphone Interaction	5	4
	3.3	Power Amplifier Requirements,Ground Loops and Induced Noise,Sound.	5	5
Practical Applications				
4	4.1	Technical Rider :Learn how to read and draw a Technical Rider of a band or a show, signal flow.	2	6
	4.2	Professionalism and communication- Professionalism: Timeliness, Preparedness, Appearance, Attitude, Problem-solving, Reliability, Continuous learning. Communication: Active listening, Clear and concise language, Open and honest communication, Respectful tone,Responsiveness,Teamwork,Positive body	3	6

		language,Building rapport,Adapting communication style. Building Relationships:Networking,Offer assistance and support, Show genuine interest,Show appreciation.		
	4.3	Live sound mixing for various applications - design, setup and operate Bands, solo artists, theatrical productions, and more	25	6
5		**Teachers specific**		

Teaching and Learning Approach	**Classroom Procedure (Mode of transaction)** CD1: Lecturing With Visual Aid Integration: Traditional Lecturing With Visual Aids (Slides, Diagrams, Multimedia) For Enhanced Comprehension. CD2: Hardware Demonstration - Explore the essential hardware components of live sound reinforcement, including microphones, mixers, and amplifiers, highlighting their functions and usage for a hands-on understanding CD3: Hands-On Practice: Engage in practical exercises and program demonstrations for direct application and skill development in a controlled learning environment." CD4:Practicum in the Real World: Apply acquired knowledge and skills to real-world scenarios, emphasizing practical application and problem-solving in authentic settings. CD5: Troubleshooting - Learn effective troubleshooting techniques for common issues in live sound reinforcement setups, addressing challenges related to hardware, connections, and signal flow to enhance problem-solving skills

Assessment Types

Please refer appendix for details

MODE OF ASSESSMENT

A.Continuous Comprehensive Assessment (CCA) for 30 marks.

Components
Assignment
Viva Voce x2
Competency test

B. End Semester Examination (ESE) for 70 marks.

Practical

Components	**Marks**
Practical Report	20
Practical	40
Viva Voce	10

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References

1. Alten, Stanley R.. Audio in media. London, Thomson Wadsworth, 2004.

2. (Francis Rumsey - Sound and Recording_ Applications and Theory (Audio Engineering Society Presents)-Routledge (2021).Pdf)
3. (Teddy Boyce - Introduction to Live Sound Reinforcement-Friesen Press (2014).Pdf)
4. (Sound-Reinforcement-Handbook.Pdf)

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Syllabus

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Programme	**BA(Hons)SOUND DESIGN AND VISUAL EDITING**					
Course Name	**CONTINUITY EDITING**					
Type of Course	DSC A					
Course Code	**MG4DSCSDV201**					
Course Level	200-299					
Course Summary	This comprehensive course delves into the art and science of continuity editing, a cornerstone of cinematic storytelling. The course delves into a deep understanding of the techniques used to create cohesive and immersive visual experiences, elevating video editing skills to a professional level.					
Semester	**IV**	**Credits**			**4**	Total Hours
Course Details	Learning Approach	Lecture	Tutorial	Practical/ Practicum	Others	
	Lecture tutorials, Studio practice, and hands-on practicum sessions		3	1		75
Pre-requisites, if any						

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
	After completing the Course, the Student will be able to		
1	Understand and Apply match-cut in a sequence	U,A	1,2
2	Analyse the Pace & Rhythm of the Edit and Apply in a sequence	An,A	1,2
3	Understand and Analyse editing techniques and Apply into a Final Cut	U,An,A	1,2
4	Create a continuity Sequence using multiple shots.	C	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.
Match cut				

1	1.1	Basic Principles of Match cut - Suspension of Disbelief, Early Hollywood studio system.	4	1
	1.2	Action Match in a cut. How to overlap shots to make seamless editing.	5	
	1.3	Dialogue Match -L cut and J cut for seamless Editing.	5	
	1.4	Emotional Match - how to organize scenes to evoke emotion. Structuring.	5	
Pace and Rhythm				
2	2.1	Analyse Pace & Rhythm of Shots.	6	1,2
	2.2	Analyse Pace & Rhythm of Scenes.	6	
	2.3	Analyse Pace & Rhythm of Sequences.	6	
First cut - Final cut				
3	3.1	Setting Up Project.	5	1,2,3
	3.2	Assembling the Shots.	6	
	3.3	Performing the Edit. (First cut to Final Cut)	10	
Editing exercise				
4	4.1	Create a Continuity Sequence from the given Shots.	17	1,2,3,4
5		**Teachers specific**		

Teaching and Learning Approach	**Classroom Procedure (Mode of transaction)** **CD1:Blended Learning:** Combine pre-recorded lectures with live workshops focused on demonstrations, Q&A, and practice exercises. Offer online learning modules for flexibility and review. **CD2:Scenario-Based Challenges:** Present real-world editing scenarios (e.g., fixing continuity errors in existing footage, editing footage with continuity challenges) and have students develop solutions. **CD3:Interactive Timelines:** Develop interactive timelines where students can manipulate clip order and transitions to explore continuity implications. **CD4:Annotation Tools:** Utilize software tools that allow students to annotate and discuss continuity issues directly on video clips. **CD5:Editing workflow Demonstration:** Illustrate step-by-step procedures, software usage, and software interface setup to provide a hands-on understanding of the editing process .
Assessment Types *Please refer appendix for details*	**MODE OF ASSESSMENT** **A. Continuous Comprehensive Assessment (CCA) for 30 marks.** **Components** Assignments Presentation Editing exercises X 2 **B. End Semester Examination (ESE) for 70 marks.** 3 hour Practical Examination with VIVA **Components** — **Marks** Organising clips — 10 marks

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Usage of editing tools	10 marks
Pace and rhythm	10 marks
Final output	25 marks
Viva	15 marks

References

1. Pearlman, Karen. *Cutting rhythms: Shaping the film edit*. CRC Press, 2012.
2. Coleman, Lori, and Diana Friedberg. *Make the Cut: A Guide to Becoming a Successful Assistant Editor in Film and TV*. CRC Press, 2014. Coleman
3. Button, Bryce. *Nonlinear editing: storytelling, aesthetics, and craft*. Taylor & Francis, 2002.
4. Bowen, Christopher J., and Roy Thompson. *Grammar of the Edit*. Taylor & Francis, 2013.

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Programme	**BA(Hons)SOUND DESIGN AND VISUAL EDITING**					
Course Name	**ELECTRO ACOUSTICS**					
Type Of Course	DSE					
Course Code	**MG4DSESDV200**					
Course Level	200-299					
Course Summary	This course covers electronics and audio engineering essentials, introducing concepts like voltage, current, and Ohm's law. It explores electronic components, transmission techniques, and signal dynamics, emphasizing cable types and connectors. The curriculum includes in-depth study of microphones, loudspeakers, and sound recording methods, spanning analog to digital technologies. Students gain practical skills in cables and connectors making, fostering a comprehensive understanding of audio engineering principles.					
Semester	IV	Workstation			4	Total Hours
Course Details	Learning Approach	Lecture	Tutorial	Practical/ Practicum	Others	
	lecture tutorials, studio practice, and hands-on practicum sessions	0	4	0	Library , assignment test, Etc.	60
Pre-requisites, if any						

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COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome Upon completion of this course, students will be able to;	Learning Domains	PO No
1	Demonstrate a comprehensive understanding of electrical concepts, electronic components	U	1,2,3
2	Develop proficiency in understanding and working with audio cables	U,S	1,2,3,10
3	Develop a comprehensive understanding of microphone operating principles, characteristics	U	1,2,3
4	Develop a comprehensive understanding of loudspeaker technologies	U	1,2,3
5	Develop a comprehensive understanding of sound recording technologies	U	1,2,3

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.
		Basic concept of electronics		
1	1.1	Concept of voltage, current, resistance and ohm's law,	2	1
	1.2	Sources DC and AC supply,	2	1
	1.3	Electronic components- passive and active electronic components-resistors-colour coding- resistors- capacitors-Audio transformers. Electronic components.	2	1
	1.4	DC power supply using system using diodes-Transistor basic concept and biasing methods-special diodes-LED, Zener diode, varactor diode, FET& MOSFET.	2	1
	1.5	Concept of op-amp-characteristics of op amp and application circuits	2	1
		Transmission techniques		
2	2.1	Cable and its characteristics-impedance-frequency response-twisted pair cable-snake cable-shielded cable-stereo cable co-axial cables and RG standards	2	2
	2.2	Concept of OFC and its applications.	3	2
	2.3	Signal dynamics-noise, SNR, distortion/clipping, headroom, dynamic range. Different signal levels - mic level, line level, speaker level,dBm,dBu or dBv, dBV,dBfs. Types of cables – mic cable, line cable, speaker cable. Types of connectors –TS,TRS, XLR, RCA, Speakon. Balanced and unbalanced signal		2
	2.4	cables and connectors making		2
		Microphones		
3	3.1	Operating Principles:Magnetic Induction, Variable Capacitance, Dual-Element Microphones	2	5
	3.2	Characteristics- Impedance, Directional Characteristics, Sound Response- Frequency Response, Overload Limit, Maximum Sound-Pressure Level, Sensitivity,Self-Noise,Signal-To-NoiseRatio, Proximity Effect, Hum, Humbucking	2	5
	3.3	Special-Purpose Microphones-Lavalier Microphones , Shotgun Microphones, Parabolic Microphone System, Headset And Earset Microphones, Contact Microphones, Boundary Microphones, Stereophonic Microphones, Middle-Side Microphones, Infinitely Variable Pattern Microphones, Binaural And Surround-Sound Microphone Systems, Binaural Microphone Head.	1	5
		loud speaker		
4	4.1	Moving coil loudspeaker,Electrodynamic loudspeaker. Horn type and Cone	3	6
	4.2	characteristics -Impedance, sensitivity, Distortion, Frequency response, power handling, Directivity.	2	6
	4.3	Type Loudspeaker Baffles and Enclosures,	8	6
	4.4	Multi way speaker system, Crossover network	7	6

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	4.5	Headsets-in ear and on ear types	10	6,7
	4.6	Recording of sound-Analog recording-early recording machines- Magnetic tape-magnetic tape recording process-Digital tape recording-Mass storage base system-magnetic hard disk, optical disk, memory card etc.	10	6,7
5	5.1	**Teachers specific**		

Teaching and Learning Approach	**Classroom Procedure (Mode of transaction)** CD1: Lecturing With Visual Aid Integration: Traditional Lecturing With Visual Aids (Slides, Diagrams, Multimedia) For Enhanced Comprehension. CD2:Hands-On Practice: Engage in practical exercises and program demonstrations for direct application and skill development in a controlled learning environment."

Assessment Types

MODE OF ASSESSMENT

A.Continuous Comprehensive Assessment (CCA) for 30 marks

Components
Assignment
Seminar
Written Exam X2

B. End Semester Examination (ESE) for 70 marks.

2 hr Written Examination

Components	**Marks**
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

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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. Floyd, Thomas L. Digital fundamentals, 10/e. Pearson Education India, 2011.
5. Watkinson, John. Art of digital audio. Routledge, 2013.
6. Eargle, John. The Microphone Book: From mono to stereo to surround-a guide to microphone design and application. CRC Press, 2012
7. Dickason, Vance, and Daniel R. Raichel. "The Loudspeaker Design Cookbook." (1999): 2329-2330

MGU-UGP (HONOURS)

Syllabus

Mahatma Gandhi University
Kottayam

Programme	**BA(Hons)SOUND DESIGN AND VISUAL EDITING**					
Course Name	**EDITING : DIALOGUE SEQUENCE**					
Type of Course	DSE					
Course Code	**MG4DSESDV201**					
Course Level	200-299					
Course Summary	This course dive deep into crafting compelling narratives through dialogue editing. Students will master the essential tools and techniques that elevate dialogue and drive emotion in storytelling.					
Semester	4	Credits			4	Total Hours
Course Details	Learning Approach	Lecture	Tutorial	Practical	Others	
	Lecture tutorials, Studio practice, and hands-on practicum sessions		4	0		60
Pre-requisites, if any						

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
	After completing the Course, the Student will be able to		
1	Understanding the Techniques of Dialogue Sequence Editing.	U	1,2,10
2	Understand and Apply Cross Cut & Eye-line Match	U,A	1,2,10
3	Understand and Apply Cutaways and Inserts - Importance and Placement.	U,A	1,2,10
4	Create a Dialogue Sequence from the given Shots.	C	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.
		Organizing Media		
1	1.1	How to watch footage - Taking notes, Organising, What good and what not.	3	1

	1.2	A Brief History of Classic Dramatic Films.	3	
	1.3	Types of Dialogue Sequence - First person, Second person, Voice over, Narration etc	4	
	1.4	How to cut a dialogue scene - L cut and J cut, Matching Emotion, Eyeline Match	4	
Rule of Six				
2	2.1	Rule of Six by Walter Murch	4	1,2
	2.2	Focusing on 2 Dimensional Planes	4	
	2.3	Screen Direction on 3D Plane.	4	
	2.4	Perform Skim & Trim.	4	
Inserts & Cut aways				
3	3.1	Usage of Cutaways - With examples from films, How to enhance cut. Flashforward and Flashback.	5	1,2,3
	3.2	Usage of Inserts - With examples from films, How to enhance cut, How to add meaning,	5	
	3.3	Temporal connection between the shots.	5	
Editing exercise				
4	4.1	Edit a dialogue sequence from given footage	10	1,2,3,4
	4.2	Fine Tuning the Dialogue Sequence.	5	
5	5.1	**Teachers specific**		

Teaching and Learning Approach	**Classroom Procedure (Mode of transaction)** **CD1:Blended Learning:** Combine pre-recorded lectures with live workshops focused on demonstrations, Q&A, and practice exercises. Offer online learning modules for flexibility and review. **CD2:Scenario-Based Challenges:** Present real-world editing scenarios (e.g., fixing continuity errors in existing footage, editing footage with continuity challenges) and have students develop solutions. **CD3:Interactive Timelines:** Develop interactive timelines where students can manipulate clip order and transitions to explore continuity implications. **CD4:Annotation Tools:** Utilize software tools that allow students to annotate and discuss continuity issues directly on video clips. **CD5:Editing workflow Demonstration:** Illustrate step-by-step procedures, software usage, and software interface setup to provide a hands-on understanding of the editing process
Assessment Types *Please refer appendix for details*	**MODE OF ASSESSMENT** **A.Continuous Comprehensive Assessment (CCA) for 30 marks.** **Components** Assignments Presentation x 2 Editing exercises

B. End Semester Examination (ESE) for 70 marks.

3 hour Practical Examination with VIVA

Components	**Marks**
Organising clips	10 marks
Eyeline direction	10 marks
Usage of L&J cuts	10 marks
Final output	25 marks
Viva voce	15 marks

References

1. Ondaatje, Michael, and Walter Murch. *The conversations: Walter Murch and the art of editing film*. A&C Black, 2002.
2. Pearlman, Karen. *Cutting rhythms: Intuitive film editing*. CRC Press, 2015.
3. Holt, Jillian. "The 'Art of Editing': Creative Practice and Pedagogy." *Swinburne: Swinburne University of Technology* (2015).
4. Cunningham, Dawn, et al. "Big Ideas. Smithsonian 2019." *Smithsonian Institution* (2020).

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Mahatma Gandhi University
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Programme						
Course Name	**CONTINUITY EDITING**					
Type of Course	DSC C					
Course Code	**MG4DSCSDV202**					
Course Level	200-299					
Course Summary	This comprehensive course delves into the art and science of continuity editing, a cornerstone of cinematic storytelling. The course delves into a deep understanding of the techniques used to create cohesive and immersive visual experiences, elevating video editing skills to a professional level.					
Semester	**IV**	**Credits**			**4**	Total Hours
Course Details	Learning Approach	Lecture	Tutorial	Practical/ Practicum	Others	
	Lecture tutorials, Studio practice, and hands-on practicum sessions		3	1		75
Pre-requisites, if any						

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
	After completing the Course, the Student will be able to		
1	Understand and Apply match-cut in a sequence	U,A	1,2
2	Analyse the Pace & Rhythm of the Edit and Apply in a sequence	An,A	1,2
3	Understand and Analyse editing techniques and Apply into a Final Cut	U,An,A	1,2
4	Create a continuity Sequence using multiple shots.	C	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.
Match cut				
1	1.1	Basic Principles of Match cut - Suspension of Disbelief, Early Hollywood studio system.	4	1

	1.2	Action Match in a cut. How to overlap shots to make seamless editing.	5	
	1.3	Dialogue Match -L cut and J cut for seamless Editing.	5	
	1.4	Emotional Match - how to organize scenes to evoke emotion. Structuring.	5	
Pace and Rhythm				
2	2.1	Analyse Pace & Rhythm of Shots.	6	1,2
	2.2	Analyse Pace & Rhythm of Scenes.	6	
	2.3	Analyse Pace & Rhythm of Sequences.	6	
First cut - Final cut				
3	3.1	Setting Up Project.	5	1,2,3
	3.2	Assembling the Shots.	6	
	3.3	Performing the Edit. (First cut to Final Cut)	10	
Editing exercise				
4	4.1	Create a Continuity Sequence from the given Shots.	17	1,2,3,4
5		**Teacher's specific**		

Teaching and Learning Approach	**Classroom Procedure (Mode of transaction)** **CD1:Blended Learning:** Combine pre-recorded lectures with live workshops focused on demonstrations, Q&A, and practice exercises. Offer online learning modules for flexibility and review. **CD2:Scenario-Based Challenges:** Present real-world editing scenarios (e.g., fixing continuity errors in existing footage, editing footage with continuity challenges) and have students develop solutions. **CD3:Interactive Timelines:** Develop interactive timelines where students can manipulate clip order and transitions to explore continuity implications. **CD4:Annotation Tools:** Utilize software tools that allow students to annotate and discuss continuity issues directly on video clips. **CD5:Editing workflow Demonstration:** Illustrate step-by-step procedures, software usage, and software interface setup to provide a hands-on understanding of the editing process
Assessment Types *Please refer appendix for details*	**MODE OF ASSESSMENT** **A.Continuous Comprehensive Assessment (CCA) for 30 marks.** Assignments, activities, competency tests In Lab and viva exams collectively contribute to a total of

Components
Assignments x 2
Presentation
Editing exercises

B. End Semester Examination (ESE) for 70 marks.

3 hour Practical Examination with VIVA

Components	**Marks**
Organising clips	10 marks

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Usage of editing tools	10 marks
Pace and rhythm	10 marks
Final output	25 marks
VIVA	15 marks

References

1. Pearlman, Karen. *Cutting rhythms: Shaping the film edit*. CRC Press, 2012.
2. Coleman, Lori, and Diana Friedberg. *Make the Cut: A Guide to Becoming a Successful Assistant Editor in Film and TV*. CRC Press, 2014. Coleman
3. Button, Bryce. *Nonlinear editing: storytelling, aesthetics, and craft*. Taylor & Francis, 2002.
4. Bowen, Christopher J., and Roy Thompson. *Grammar of the Edit*. Taylor & Francis, 2013.

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Programme						
Course Name	**AUDIO ESSENTIALS.**					
Type Of Course	SEC					
Course Code	**MG4SECSDV200**					
Course Level	200-299					
Course Summary	This course offers a comprehensive overview of audio systems, covering sound waves, equipment components, and signal processing basics. It includes practical guidance on setting up and operating PA systems, recording essentials such as microphone techniques and digital audio workstations, and troubleshooting common issues in both live sound reinforcement and recording environments.					
Semester	IV	Credits			3	Total Hours
Course Details	Learning Approach	Lecture	Tutorial	Practical/ Practicum	Others	
	lecture tutorials, studio practice, and hands-on practicum sessions	0	3	0	Library , assignment test, Etc.	45
Pre-requisites, if any						

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome Upon completion of this course, students will be able to;	Learning Domains	PO No
1	Understand the fundamental principles and components of audio systems, including signal flow and troubleshooting techniques.	U	1,2
2	Understand the fundamental concepts of audio recording, including equipment, settings, techniques, and environment setup.	U	21
3	Developing practical abilities in using PA systems, live sound mixing, audio recording, editing, troubleshooting, and maintenance.	S	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 Transactions (Units)

Module	Units	Course description	Hrs	CO No.
Understanding Sound and Audio Systems				
1	1.1	Basics of sound waves and frequency,Introduction to audio systems components (microphones, speakers, mixers),Overview of different types of audio systems (PA systems, home audio systems, recording setups)	5	1
	1.2	Components of a basic PA system (microphones, amplifiers, speakers) Setting up and connecting microphones, speakers, and mixers, Basics of signal flow and signal processing (EQ, volume control)	5	1
	1.3	operating PA system -Powering on and testing equipment,Adjusting volume levels and balance,Troubleshooting common issues (feedback, connectivity problems)	5	1
Recording Essentials				
2	2.1	Basics of audio recording and digital audio workstations (DAWs), Overview of recording equipment (microphones, audio interfaces) Understanding recording formats and settings (sample rate, bit depth)	5	2
	2.2	Creating a basic recording environment (acoustics, noise reduction) Positioning microphones for optimal sound capture, Using pop filters and shock mounts to improve recording quality	5	2
	2.3	Basic microphone techniques (positioning, proximity effect), Recording vocals, instruments, and other sound sources, Monitoring and adjusting recording levels	5	2
Practical Applications and Troubleshooting				
3	3.1	Using PA systems for live events (speeches, presentations, performances), Basic mixing techniques for live sound reinforcement Tips for achieving clear and balanced sound in different venues	5	3
	3.2	Hands-on recording exercises (vocals, instruments, field recordings), Editing and processing recorded audio (trimming, EQ, compression) Exporting and sharing recorded audio files	5	3
	3.3	Identifying and resolving common recording and PA system issues Basic maintenance tasks (cleaning equipment, cable management) Resources for further learning and support	5	3
4		Teachers specific		

Teaching and Learning Approach	**Classroom Procedure (Mode of transaction)** CD1: Lecturing With Visual Aid Integration: Traditional Lecturing With Visual Aids (Slides, Diagrams, Multimedia) For Enhanced Comprehension. CD2: Case studies CD3: Hands on Practise CD4: Demonstration

Assessment Types
Please refer appendix for details

MODE OF ASSESSMENT

A.Continuous Comprehensive Assessment (CCA) for 25 marks.

Assignments, activities, Seminar and viva exams collectively contribute to a total of

Components
Assignment
Activity/Seminar
Competency test/ Viva voce x 2

B. End Semester Examination (ESE) for 50 marks.

Project And Viva

Components	**Marks**
Project record	10
Practical test	30
viva	10

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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

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Programme						
Course Name	**ENVIRONMENTAL COMMUNICATION**					
Type of Course	VAC					
Course Code	**MG4VACSDV200**					
Course Level	200-299					
Course Summary	Environmental Communication is a dynamic course that explores the intersection of environmental studies and communication strategies. Students learn about the importance of media in shaping public discourse on environmental issues and examine case studies of successful advocacy campaigns.					
Semester	IV	Credits			3	Total Hours
Course Details	Learning Approach	Lecture	Tutorial	Practical / Practicum	Others	
	Connective and cognitive learning approach		3	0	0	45
Prerequisites, if any	Proficiency in communication skills, including writing, public speaking, and digital media literacy, is beneficial for effectively engaging with course materials and assignments.					

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COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome Upon completion of this course, students will be able to;	Learning Domains*	PO No
1	Recall fundamental concepts and principles of environmental studies, including ecosystems, biodiversity, sustainability, and human-environment interactions.	K	1, 3
2	Interpret the role of media in environmental communication, and the impact of media representation on public awareness and advocacy efforts.	U	1, 6
3	Utilize effective communication strategies to convey environmental messages, engage diverse audiences, and mobilize support for environmental causes.	A	6
4	Develop content and storytelling strategies to engage and inspire action among diverse stakeholders.	C	5, 6

**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		**Foundations of Environmental Studies**		
	1.1	**Introduction to Environmental Studies:** Definition and scope of environmental studies, including its interdisciplinary nature and relevance to society. Overview of key environmental concepts such as ecosystems, biodiversity, and natural resources. Basic principles of ecology, including energy flow and nutrient cycling.	10	1
	1.2	**Human-Environment Interactions:** Analysis of the interactions between human societies and the environment, including impacts on ecosystems, biodiversity, and natural resources. Exploration of environmental ethics, environmental justice, and the concept of sustainable development.	10	1
2		**Environmental Issues and Solutions**		
	2.1	**Global Environmental Challenges:** Overview of major global environmental challenges such as climate change, biodiversity loss, deforestation, and pollution. Environmental Treaties.	5	1
	2.2	**Mitigation and Adaptation Strategies:** Examination of mitigation and adaptation strategies to address environmental challenges, including renewable energy adoption, waste management, and sustainable resource management practices. Case studies highlighting successful environmental initiatives and innovative solutions implemented by governments, organizations, and communities.	5	1
3		**Environment and Media Engagement**		
	3.1	**Role of Media in Environmental Protection:** Environmental communication and the role of media in creating awareness. Role of media in identification and exploration of environmental issues. Discussion on the emergence of new media platforms and their impact on environmental communication. Examination of the role of social media in amplifying environmental messages, facilitating citizen journalism, and online activism.	5	2, 3
	3.2	**Media and Environmental Disaster Management:** Pre-disaster, during disaster and post-disaster communications. Case studies highlighting the role of social media during the Kerala Floods 2018. Project: educational videos, social media campaigns, public art installations and podcast series/Interviews exploring various environmental topics.	10	2, 3
4	**Teacher Specific Content**			

Teaching and Learning Approach	**Classroom Procedure (Mode of transaction)** CD1 - Lectures: Lectures will provide foundational knowledge on key concepts, theories, and case studies in environmental communication. CD2 - Interactive Discussions: Interactive discussions will facilitate student engagement and critical thinking on course topics. CD3 - Case Studies: Case studies will be used to illustrate real-world applications of environmental problems and solutions. CD4 - Multimedia Presentations: Multimedia presentations, including videos, documentaries, and online resources, will complement lectures and readings, providing visual and auditory reinforcement of course concepts.

Assessment Types

MODE OF ASSESSMENT

A. Continuous Comprehensive Assessment (CCA) for 30 Marks

Components
Assignment
Seminar
written test X 2

B. End Semester Examination (ESE) for 70 Mark.

Components	**Marks**
Very short answer	10 out of 12 - 10x2=20 marks
Short answer	4 out of 7 - 4x5 =20 marks
Essay	1out of 2 - 10x1=10 marks

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References

1. Essentials of Ecology – Michael Begon, Robert W. Howarth & Colin R. Townsend
2. Handbook of Environmental Laws, Acts, Guidelines, Compliances & Standards – R K Trivedy
3. The Oxford Handbook of Environmental Ethics – Stephen M. Gardiner & Allen Thompson
4. Environmental Ethics – Michael Boylan
5. Climate Change in the Media – James Painter
6. Covering the Environment: How Journalists Work the Green Beat – Bob Wyss
7. Media Construction of Environment and Sustainability in India – Prithi Nambiar
8. Environmentalism and the Mass Media – G. Chapman, K. Kumar, C. Fraser & I. Gaber

SUGGESTED READINGS

1. http://hdl.handle.net/10871/129839

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	Mahatma Gandhi University **Kottayam**

Programme	**BA(Hons)SOUND DESIGN AND VISUAL EDITING**					
Course Name	**INTERNSHIP**					
Type of Course	**INT**					
Course Code	**MG4INTSDV200**					
Course Level	**200-299**					
Course Summary	An internship, or on-the-job training, enables the apprentice to acquire practical industry-based experience and helps them to assimilate professionalism in their career. Internships offer learners a period of practical experience in the industry relating to their field of study.					
Semester	IV	Credits			2	Total Hours
Course Details	Learning Approach	Lecture	Tutorial	Practical/ Practicum	Others	
Pre-requisites, if any						

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GUIDELINES FOR INTERNSHIP

- An undergraduate in Sound design and Visual editing needs to undergo a professional training at an **Advertising Company/ Television Channel/ Sound studio/ Sound reinforcement industry/ Radio station /Media Production Firm** for a period ofone month.
- The intern should prepare individual reports with a certificate from the organization under whichhe/she did the internship.
- The Internship report should be verified and assessed for evaluation by the faculty in charge.

Internship Evaluation Scheme

I. Components and distribution of marks of internal evaluation – 15 Marks

- Initiative - 3 Marks
- Professionalism and work ethics - 5 Marks
- Contribution to society and organization - 7 Marks

II. Components and distribution of marks of Final evaluation. - 35 Marks

- Report - 20 Marks
- Viva-voce - 15 Marks

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SEMESTER- V

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Programme	**BA(Hons)SOUND DESIGN AND VISUAL EDITING**					
Course Name	**SOUND DESIGN**					
Type Of Course	DSC A					
Course Code	**MG5DSCSDV300**					
Course Level	300-399					
Course Summary	This course covers analytical listening, soundwalk practicums, and the elements of sound structure. It explores voice aspects, including voice-overs and narration techniques, and delves into sound effects, music, and mixing considerations for various media. The curriculum emphasizes practical skills through projects, culminating in the creation of a tailored soundscape for a fictional video to enhance the immersive storytelling experience.					
Semester	**V**	**Credits**			**4**	Total Hours
Course Details	Learning Approach	Lecture	Tutorial	Practical/ Practicum	Others	
	lecture tutorials, studio practice, and hands-on practicum sessions	0	3	1		75
Pre-requisites, if any						

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome Upon completion of this course, students will be able to;	Learning Domains	PO No
1	Cultivate the ability to critically analyze and evaluate sound elements, employing analytical and critical listening techniques	E,An	1,3,67,8
2	Apply advanced skills in utilizing the speaking voice, voice-overs, and narration, covering aspects like frequency range, spectral content, nonverbal speech influences, and microphone selection, while demonstrating proficiency in voice acting, recording techniques, and automated dialogue replacement.	A	1,3,4,5,6, 7,8,9,10
3	Showcase creative proficiency in contextual and narrative sound	C	1,3
4	Demonstrate advanced skills in maintaining an aesthetic perspective in audio mixing for various media	E,S	1,10
5	Demonstrate creative proficiency by independently selecting and implementing a diverse range of audio elements to craft a customized soundscape	C	1,3,10

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.
Introduction				
1	1.1	Analytical And Critical Listening, Practicum: soundwalk, focusing attention on the soundscape,	2	1
	1.2	Elements Of Sound Structure And Their Effects On Perception:pitch, loudness, timbre, tempo, rhythm, attack, duration, and decay	1	1
	1.3	Strategies In Designing Sound,Script Analysis,sound design script	2	1
Voice				
2	2.1	The Speaking Voice, Voice-Overs, and Narration:Frequency Range Sound Level Distribution of Spectral Content Influences of Nonverbal Speech on Meaning Basic Considerations in Miking Speech Voice-Overs and Narration Voice Acting Recording Voice-Overs Narration	2	2
	2.2	Automated dialogue replacement,Microphone Selection and Technique,Dialogue Rerecording: Pros and Cons	3	2
Sound Effects and Music				
3	3.1	Contextual Sound, Narrative Sound, Functions of Sound Effects.	2	3
	3.2	Types of Sound Effects, Producing Sound Effects	3	3
	3.3	Pre recorded SoundEffect Libraries, Live Sound Effects	5	3
	3.4	Electronically Generated Sound Effects, Organizing a SoundEffect Library, Spotting	5	3
	3.5	Editing sound effects	10	3
	3.6	Uses of Music in a Production, Music Characteristics, Functions of Music Underscoring	5	3
Mixing				
4	4.1	An Overview: Maintaining Aesthetic Perspective ,Mixing for Various Media, Mixing versus Layering ,Metering, Mixing and Editing	3	4
	4.2	Premixing for Television and Film	2	4
	4.3	The Rerecording, Mix Spatial Imaging of Stereo,	5	4
	4.4	Dialnorm, the CALM Act, and Dynamic Range Control Rerecording Logs	5	4
	4.5	Compatibility: Stereo-to-Mono	5	4
Project Teachers specific				
5	5.1		15	5

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Teaching and Learning Approach	**Classroom Procedure (Mode of transaction)** CD1: Lecturing With Visual Aid Integration: Traditional Lecturing With Visual Aids (Slides, Diagrams, Multimedia) For Enhanced Comprehension. CD2:Studio Recording Demonstrations and Workflow Showcase CD3:Hands-On Practice: Engage in practical exercises and program demonstrations for direct application and skill development in a controlled learning environment." CD4:Critical Listening Exercises, Case Studies, and Evaluating Sound Design with Classic Movie Examples

Assessment Types
Please refer appendix for details

MODE OF ASSESSMENT

A.Continuous Comprehensive Assessment (CCA) for 30 marks.

Components
Assignment x 2
Seminar
Mini project/ Viva

B. End Semester Examination (ESE) for 70 marks.

Components	Marks
Project report	20
Project	40
viva	10

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References

4. Alten, Stanley R.. Audio in media. London, Thomson Wadsworth, 2004.
5. Bartlett and Bartlett, *Practical Recording Techniques*.
6. Rumsey, Francis. Sound and Recording: Applications and Theory (Audio Engineering Society Presents). Routledge, 2021
7. “Pro Tools Reference Guide.”
8. Alburger, James R. *The art of voice acting: The craft and business of performing for voiceover*. Focal Press, 2019.
9. Owsinski, Bobby. *The mixing engineer's handbook*. Boston: Thomson Course Technology, 2006.
10. Müller, Bastian. *Sound design: the development of sound design for Hollywood films and its impact on modern cinema*. Diplom. de, 2008.
11. Sonnenschein, David. "Sound spheres: a model of psychoacoustic space in cinema." *The New Soundtrack* 1.1 (2011): 13-27.

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Programme	**BA(Hons)SOUND DESIGN AND VISUAL EDITING**					
Course Name	**MULTICAM EDIT FOR TV PRODUCTION**					
Type of Course	DSC A					
Course Code	**MG5DSCSDV301**					
Course Level	300-399					
Course Summary	The course enable the students into working in a fast-paced live environment from setting up the studio-floor to the polished post-production edit					
Semester	V	Credits			4	Total Hours
Course Details	Learning Approach	Lecture	Tutorial	Practical	Others	
	Lecture tutorials, Studio practice, and hands-on practicum sessions	0	3	1		75
Pre-requisites, if any						

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
	After completing the Course, the Student will be able to		
1	Understand and Analyse basics of TV Programs - History, Types of shows	U,An	1,2
2	Understand and Create Multiple camera Setup up for a Program - Floor Plan, Lighting	U,C	1,2,10
3	Understand, Analyse and Create Online & Offline Edit - PCR, Switching etc	U,An,C	1,2,10
4	Create a Short TV Programme - Floor plan to final edit	C	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.
History of TV Programs				
1	1.1	A Brief History of TV Programs - Early, Golden Age, Indian history, Live, Color, Cable TV etc	5	1
	1.2	Types of TV Programs - News, Game show, Talk Shows, Reality shows etc	5	

	1.3	Introduction to Contemporary TV Programs - National TV programs, Regional programs	5	
Shooting Floor				
2	2.1	Introduction to Floor Plan - Camera placement, Stage, Seating, Cue cards etc	6	2
	2.2	Introduction to Studio Lighting for TV Programs	6	
	2.3	Cables & Connectors for Audio & Video - XLR, HD-SDI,DMX etc	6	
Online Editing				
3	3.1	Online Editing - PCR, Switcher & Mixer	6	3,2
	3.2	Transitions & Effects, Titles, Supers, Captions, Using Archival library	7	
	3.3	Offline Edit - Multicam Edit with NLE software.	10	
TV Program production				
4	4.1	Setup the Floor and create a TV program.	5	4,3,2
	4.2	Online & Offline Edit and final output.	14	
5	5.1	**Teacher's Specific**		

Teaching and Learning Approach	**Classroom Procedure (Mode of transaction)** **CD1:** Lecturing With Visual Aid Integration: Traditional Lecturing With Visual Aids (Slides and Multimedia) For Enhanced Comprehension. **CD2:**Project-Based Learning:Engage in practical exercises and program demonstrations for direct application and skill development in a controlled learning environment. **CD3:**Microlearning Approach:In-person workshops provide hands-on practice with multicam editing software and collaborative activities. **CD4:**Practicum in the Real World: Apply acquired knowledge and skills to real-world scenarios, emphasising practical application and problem-solving in authentic settings. **CD5**:Editing workflow Demonstration: Illustrate step-by-step procedures, software usage, and software interface setup to provide a hands-on understanding of the editing process
Assessment Types *Please refer appendix for details*	**MODE OF ASSESSMENT** **A. Continuous Comprehensive Assessment (CCA) for 30 Marks.** **Components** Assignments Presentation Editing exercises **B. End Semester Examination (ESE) for 70 marks** Project assessment and VIVA **Components** — **Marks**

		Structuring	10 marks	
		Pace and Rhythm	10 marks	
		Transitions and effects	10 marks	
		Overall Editing	15 marks	
		Record book	10 marks	
		Viva voce	15 marks	

References

1. Timberg, Bernard M. *Television talk: A history of the TV talk show*. University of Texas Press, 2002
2. Kumar, Shanti. *Gandhi meets primetime: Globalization and nationalism in Indian television*. University of Illinois Press, 2010.
3. Millerson, Gerald. *Lighting for TV and Film*. CRC Press, 2013.

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Programme	**BA(Hons)SOUND DESIGN AND VISUAL EDITING**					
Course Name	**MUSIC PRODUCTION TECHNIQUES.**					
Type Of Course	DSE					
Course Code	**MG5DSESDV300**					
Course Level	300-399					
Course Summary	This course explores essential music production techniques, including MIDI connections, synthesizers, miking principles, mixing, and signal processing. Topics cover MIDI applications, miking approaches for various instruments, and spatial imaging. A practicum involves creating a musical composition using MIDI, recording instruments with diverse miking techniques, and achieving a comprehensive stereo mixdown for audio production proficiency.					
Semester	V	Workstation			4	Total Hours
Course Details	Learning Approach	Lecture	Tutorial	Practical/ Practicum	Others	
	lecture tutorials, studio practice, and hands-on practicum sessions	0	4	0		60
Pre-requisites, if any						

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COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome Upon completion of this course, students will be able to;	Learning Domains	PO No
1	Develop a comprehensive understanding of MIDI technology	U	1,3,10
2	Proficiently apply principles of miking, encompassing basic and specific approaches for various musical instruments and vocals, including studio ensembles, while incorporating techniques for surround sound recording.	A	1,3,10
3	Creatively apply signal processing techniques such as equalization, compression, reverberation, and delay in the preparation for mixdown, incorporating spatial imaging for stereo enhancement to refine and enhance the overall sonic quality of the music production.	C	1,3,10
4	Demonstrate creative proficiency by composing a musical piece using MIDI, employing varied microphone techniques to record instruments and vocals, and skillfully mixing the elements in stereo format, showcasing comprehensive audio production skills.	C	1,3,7,10

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.
MIDI				
1	1.1	MIDI-Connections, Controllers, Applications, Hardware requirements, Components, Daisy chaining & patch bay	3	1
	1.2	Sequencer-Synthesiser-Workstation-Digital audio workstation.	5	1
	1.3	Standard midi file-MIDI messages and its classifications-General MIDI	2	1
Miking techniques				
2	2.1	Principles of Miking.	2	2
	2.2	Basic Approaches to Miking Musical Instrument-s Close Miking, Distant Miking, Accent Miking, Ambience Miking.	3	2
	2.3	Specific Approaches to Miking Musical Instruments- Drums, Acoustic, String Instruments, Woodwinds, Brass, Electric Instruments, Virtual Instruments, Vocals Miking, Studio Ensembles Recording for Surround Sound	10	2
Mixing				
3	3.1	Preparing for the Mixdown	5	3
	3.2	Signal Processing- Equalization, Approaches to Equalizing Selected Instruments, Compression, Reverberation, Delay, Electronic Sounds	5	3
	3.3	Spatial Imaging of Music, Stereo	10	3
practicum				
4	4.1	Practicum : Create a musical composition using MIDI, record musical instruments and vocals utilizing diverse microphone techniques, and then mix the elements in stereo format for a comprehensive audio production.	15	4
5		**Teachers specific**		

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Teaching and Learning Approach	**Classroom Procedure (Mode of transaction)** CD1: Lecturing With Visual Aid Integration: Traditional Lecturing With Visual Aids (Slides, Diagrams, Multimedia) For Enhanced Comprehension. CD2:Software Workflow Demonstration: Illustrative walkthroughs showcasing the practical application of software tools for a comprehensive understanding of digital processes. CD3:Hands-On Practice: Engage in practical exercises and program demonstrations for direct application and skill development in a controlled learning environment." CD4:Recording Setup Demonstration: Illustrate step-by-step procedures, equipment usage, and studio setup to provide a hands-on understanding of the recording process

Assessment Types
Please refer appendix for details

MODE OF ASSESSMENT

A.Continuous Comprehensive Assessment (CCA) for 30 marks.

Components
Assignment
Activity
Mini project / Viva

B. End Semester Examination (ESE) for 70 marks.

Components	Marks
Project report	20
Project	40
Viva voce	10

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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.

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Programme	**BA(Hons)SOUND DESIGN AND VISUAL EDITING**					
Course Name	**EDITING : MUSIC VIDEO**					
Type of Course	DSE					
Course Code	**MG5DSESDV301**					
Course Level	300-399					
Course Summary	The course dive into the heart of beat, rhythm, and emotion to craft captivating narratives with a soundtrack. Students will learn how to explore techniques like jump cuts, slow motion, and time-lapses to mirror the song's flow.					
Semester	5	Credits			4	Total Hours
Course Details	Learning Approach	Lecture	Tutorial	Practical	Others	
	Lecture tutorials, Studio practice, and hands-on practicum sessions	0	4	0		60
Pre-requisites, if any						

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
	After completing the Course, the Student will be able to		
1	Understanding the Techniques of Music Video Editing.	U	1,2
2	Understand & Analyse Tempo & Rhythm in Music Video and Apply edit according to the beats	U,An,A	1,2,10
3	Understand and Apply basic Motion Effects in Music Video - Transitions, Masking etc	U,A	1,2,10
4	Create a Short Music Video from given footage.	C	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.
Music Video History				
1	1.1	A Brief History of Music Videos - Vitaphone System, MTV	3	1
	1.2	Different Types of Music Videos - Narrative, Performance, Conceptual	3	
	1.3	Indian Playback history	3	

Synchronising				
2	2.1	How to watch footage - Marking & grouping, taking notes; what is good and what not.	3	2
	2.2	Analysing & Marking the Music Beats on Timeline.	3	
	2.3	Synchronising shots to the Music.	5	
	2.3	Tempo & Rhythm, a comparative study and application.	5	
Transitions and Effects				
3	3.1	Types of Transitions.	5	2,3
	3.2	Key Framing & Speed Ramping.	5	
	3.3	Masking & Tracking	5	
Music Video Editing				
4	4.1	Practise Music Video Edit - Indian Playback	10	2,3,4
	4.2	Create a Short Music Video	10	
Teacher's Specific				
5	5.1			

Teaching and Learning Approach	Classroom Procedure (Mode of transaction) **CD1:** Lecturing With Visual Aid Integration: Traditional Lecturing With Visual Aids (Slides and Multimedia) For Enhanced Comprehension. **CD2:**Project-Based Learning:Engage in practical exercises and program demonstrations for direct application and skill development in a controlled learning environment. **CD3:**Microlearning Approach:In-person workshops provide hands-on practice with multicam editing software and collaborative activities. **CD4:**Practicum in the Real World: Apply acquired knowledge and skills to real-world scenarios, emphasising practical application and problem-solving in authentic settings. **CD5**:Editing workflow Demonstration: Illustrate step-by-step procedures, software usage, and software interface setup to provide a hands-on understanding of the editing process
Assessment Types *Please refer appendix for details*	**MODE OF ASSESSMENT** **A.Continuous Comprehensive Assessment (CCA) for 30 marks.** **Components** Assignments Presentation Editing exercises X 2 **B. End Semester Examination (ESE) for 70 marks.** 3 hour Practical Examination with VIVA

Components	Marks
Workflow	10 marks
Pace and Rhythm	10 marks
Transitions and effects	10 marks
Final Output	25 marks
Viva	15 marks

References

1. Pearlman, Karen. *Cutting rhythms: Shaping the film edit*. CRC Press, 2012.
2. Vernallis, Carol. *Experiencing music video: aesthetics and cultural context*. Columbia University Press, 2004.
3. Vernallis, Carol. *Unruly media: YouTube, music video, and the new digital cinema*. Oxford University Press, 2013.

SUGGESTED READINGS

1. Ondaatje, Michael, and Walter Murch. *The conversations: Walter Murch and the art of editing film*. A&C Black, 2002.

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Programme	**BA(Hons)SOUND DESIGN AND VISUAL EDITING**					
Course Name	**PRODUCTION SOUND MIXING**					
Type Of Course	DSE					
Course Code	**MG5DSESDV302**					
Course Level	300-399					
Course Summary	This course provides a comprehensive exploration of location recording, covering equipment such as location recorders, microphones, field mixers, and booms. Students learn essential techniques in setup, troubleshooting, and creative aspects. The curriculum also delves into synchronization, transfers, dialogue editing, and concludes with a practical project in shooting and editing a 5-minute 24-frame production.					
Semester	V	Credits		4	Total Hours	
Course Details	Learning Approach	Lecture	Tutorial	Practical/ Practicum	Others	
	lecture tutorials, studio practice, and hands-on practicum sessions	0	4	0	Library , assignment test, Etc.	60
Pre-requisites, if any						

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome Upon completion of this course, students will be able to;	Learning Domains	PO No
1	Effectively use location recorders, microphones, and field mixers for advanced audio recording and troubleshooting.	A	1,10
2	Master field mixing, microphone techniques, and boom operation for precise location recording in various environments.	S	1,10
3	Develop analytical expertise in location recording through script analysis, recce, and meticulous technical preparation for excellence.	An	1,2,10
4	Grasp timecode concepts, including SMPTE& MIDI, for synchronizing digital equipment and sound-picture integration in editing.	U	2
5	Assess and optimize the collaborative workflow between picture and sound departments, emphasizing file management, OMF screening, and post-confirmation for documentary sound editing and mixing.	E	2,10
6	Execute the production of a 5-minute, 24-frame project, showcasing skills in shooting and editing.	C,S	1,2,4,5,9, 10

Remember (K), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Appreciation (Ap)

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COURSE CONTENT

Content for Classroom Transactions (Units)

Module	Units	Course description	Hrs	CO No.
Field Recording Essentials				
1	1.1	Location Recorder-Types of Location Recorders,Key Features and Specifications,Setting Up a Location Recorder,Workflow and File Management,Troubleshooting and Maintenance,	3	1
	1.2	Location Microphone-Types of Microphones,Microphone Polar Patterns, Microphone Transducer Types,Microphone Applications,Microphone Placement Techniques,Microphone Preamps and Phantom Power,Wireless Microphone Technology,Microphone Maintenance and Care.	3	1
	1.3	Field mixer-Introduction to Field Mixers,Components and Features of Field Mixers,Connecting Microphones to Field Mixers,Input and Output Configurations,Gain Staging and Signal Levels in Field Mixing,Monitoring Options on Field Mixers,Powering Options for Field Mixers,Portable Setup and Transportation,Field Mixer Applications in Location Recording, Troubleshooting Common Field Mixer Issues.	3	2
	1.4	Boom and Boom Operation- introduction to Boom Microphones,Types of Boom Microphones,Boom Microphone Characteristics,Essential Accessories for Boom Operation,Boom Pole Techniques and Best Practices,Operating a Boom Microphone on Set,Capturing Dialogue with Boom Microphones, Handling Ambient Sound with Boom Operation, Coordinating with the Production Team,Boom Operation in Various Filming Environments, Safety and Etiquette in Boom Operation.	3	2
Creative Aspects and Technical Preparation				
2	2.1	Creative aspect of Location Recording, Script analysis, Recce, Technical requirements	3	3
	2.2	preparation	2	3
Synchronization and Transfers				
3	3.1	SMPTE Timecode,MIDI Timecode,	2	4
	3.2	Time formats With Computer-Based Recorder /Editor.Synchronizing Digital Equipment,Framerates.	3	4
	3.3	Synchronizing Sound and Picture-Timecode synchronization,Head and Tail Synchronization Points	3	4
Dialogue Editing				
4	4.1	getting sound from the picture dpt. to the sound dept,File names and Backup,	3	5
	4.2	Screening the OMF, Post Confirm-The spotting session, Image -Depth and perspective,	2	5
	4.3	DamageRepair,Production effects and guide tracks,confirmation,	5	5
	4.4	ADR,Editing sound for Documentaries,	5	5
	4.5	Preparing for the Mix.	5	5
	4.6	**Project:** Shooting and Editing a 5 mts 24 frame production.	15	6

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5		**Teacher Specific Content**		

Teaching and Learning Approach	**Classroom Procedure (Mode of transaction)** CD1: Lecturing With Visual Aid Integration: Traditional Lecturing With Visual Aids (Slides, Diagrams, Multimedia) For Enhanced Comprehension. CD2:Software Workflow Demonstration: Illustrative walkthroughs showcasing the practical application of software tools for a comprehensive understanding of digital processes. CD3:Demonstrate hands-on production sound mixing, covering techniques for capturing high-quality audio in various media contexts." CD4:engage in hands-on practicum, applying sound production mixing techniques tailored to scripted scenarios.

Assessment Types
Please refer appendix for details

MODE OF ASSESSMENT

A.Continuous Comprehensive Assessment (CCA) for 30 marks.

Assignments, activities, observation of practical skills,and viva exams collectively contribute to a total of

Components
Assignment x 2
Activity(Dialogue Editing)
Competency Test/Viva

B. End Semester Examination (ESE) for 70 marks.

Practical Examination

Components	**Marks**
Project report	20
Project	40
Viva voce	10

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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. *John J. Murphy - Production Sound Mixing_ The Art and Craft of Sound Recording for the Moving Image-Bloomsbury Academic (2016).Pdf.*

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Programme	**BA(Hons)SOUND DESIGN AND VISUAL EDITING**				
Course Name	**EDITING : DOCUMENTARY**				
Type of Course	DSE				
Course Code	**MG5DSESDV303**				
Course Level	300-399				
Course Summary	This course explores the unique structure and language of documentary film, and delves into the editing process from start to finish, equipping with the skills and strategies to shape raw footage into captivating narratives.				
Semester	5	Credits		4	Total Hours
Course Details	Learning Approach	Lecture	Tutorial	Practical	Others	
	Lecture tutorials, Studio practice, and hands-on practicum sessions	0	4	0		60
Pre-requisites, if any					

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
	After completing the Course, the Student will be able to		
1	Understand and analyse the Types of Documentaries - historical, observational etc	U,An	1,2
2	Understand and apply advanced folder management for Documentary Editing.	U, A	1,2,10
3	Understand and Apply Documentary Workflow - Footage to Final out	U,A	1,2,10
4	Create a Short Documentary from the given footage.	C	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.
Types of Documentary Films				
1	1.1	A Brief History of Documentary Films - Actuality Films, Rise of Documentary Films, WWII and Propaganda, Indian Documentary film history etc	3	1
	1.2	Documentary Genres - Observational, Participatory, Reflexive, Performative, Science, Social, Nature etc.	3	
	1.3	Introduction to Modern Documentary Forms - Web documentaries, VR, Animation, Personal Essays etc.	3	
Organising Footage				
2	2.1	Watching Rushes - Marking, Taking Notes, grouping, Preparing story cards etc	3	2
	2.2	Sorting and Sequencing of Footage - Grouping footage with similar kinds/shots. Naming and charting.	3	
Preparing Timeline				
3	3.1	Assembling & Grouping - Creation of multiple bins, Assembling similar footages to bins. Different timelines	5	3,2
	3.2	Creating a Narrative Foundation - First cut, linear storytelling, interview editing etc	10	
	3.3	Combination of Narrative Structuring - final Shaping, restructuring, cutaways and inserts, montages etc	10	
Short Documentary Editing Exercise				
4	4.1	Editing a Short Documentary : First Cut to Final Cut	10	4,3,2
	4.2	Re-editing and re-structuring	5	
	4.3	Trimming and final Out.	5	
Teacher's Specific				
5	5.1			

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Teaching and Learning Approach	**Classroom Procedure (Mode of transaction)** **CD1:** Lecturing With Visual Aid Integration: Traditional Lecturing With Visual Aids (Slides and Multimedia) For Enhanced Comprehension. **CD2:**Project-Based Learning:Engage in practical exercises and program demonstrations for direct application and skill development in a controlled learning environment. **CD3:**Microlearning Approach:In-person workshops provide hands-on practice with multicam editing software and collaborative activities. **CD4:**Practicum in the Real World: Apply acquired knowledge and skills to real-world scenarios, emphasising practical application and problem-solving in authentic settings. **CD5**:Editing workflow Demonstration: Illustrate step-by-step procedures, software usage, and software interface setup to provide a hands-on understanding of the editing process
Assessment Types *Please refer appendix for details*	**MODE OF ASSESSMENT** **A.Continuous Comprehensive Assessment (CCA) for 30 marks**. **Components** Assignments x 2

Presentation	
Editing exercises	

B. End Semester Examination (ESE) for 70 marks.

3 hour Practical Examination with VIVA

Components	Marks
Workflow	10 marks
Pace and Rhythm	10 marks
Structuring	10 marks
Final Output	25 marks
VIVA	15 marks

References

1. Jacob Bricca, A. C. E. *Documentary Editing: Principles & Practice*. Routledge, 2017.
2. Pearlman, Karen. Cutting Rhythms: Intuitive Film Editing. United Kingdom, Taylor & Francis, 2015.
3. Bowen, Christopher J., and Thompson, Roy. Grammar of the Edit. United Kingdom, Taylor & Francis, 2012.
4. Coleman, Lori Jane, and Diana Friedberg. *JUMP• CUT: How to Jump• Start Your Career as a Film Editor*. Taylor & Francis, 2016.
5. Pepperman, Richard D. *The eye is quicker: film editing: making a good film better*. Michael Wiese Productions, 2004.

SUGGESTED READINGS

1. Murch, Walter. *In the Blink of an Eye*. Vol. 995. Los Angeles: Silman-James Press, 2001.

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Programme	**BA(Hons)SOUND DESIGN AND VISUAL EDITING**					
Course Name	**MASTERING AND LOUDNESS NORMALIZATION**					
Type Of Course	DSE					
Course Code	**MG5DSESDV304**					
Course Level	300-399					
Course Summary	This comprehensive audio mastering course delves into historical context, studio elements, critical listening, and technical processing. Students learn loudness standards, applying hands-on techniques through case studies and projects. The course culminates in creating a mastering portfolio, showcasing proficiency in the art and science of audio mastering.					
Semester	V	Workstation			4	Total Hours
Course Details	Learning Approach	Lecture	Tutorial	Practical/ Practicum	Others	
	lecture tutorials, studio practice, and hands-on practicum sessions	0	4	0	Library , assignment test, Etc.	60
Pre-requisites, if any						

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome Upon completion of this course, students will be able to;	Learning Domains	PO No
1	Grasp mastering's historical evolution, studio elements, critical listening skills, and loudness standards for audio perfection	U	1,2,10
2	Apply advanced signal processing in mastering, utilizing equalization, compression, limiting, stereo imaging techniques, dynamic range control, and automation.	A	1,2,10
3	Apply loudness measurement standards, utilizing LUFS, and implement normalization techniques for consistent playback across various platforms.	A	1,2,10
4	Evaluate mastering through case studies, analyzing successful projects, and genre-specific considerations, applying project-based learning, peer review, and constructive feedback.	E	1,2.9,10
5	Demonstrate mastery by creating a comprehensive mastering portfolio, showcasing skills and achievements in audio mastering.	C,S	1,2,9,10

Remember (K), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Appreciation (Ap)

COURSE CONTENT

Content for Classroom Transactions (Units)

Module	Units	Course description	Hrs	CO No.
Introduction to Audio Mastering				
1	1.1	Overview of mastering in the audio production process, Historical context and evolution of mastering techniques	2	1
	1.2	Elements of a Mastering Studio, Essential equipment and software for mastering, Studio setup and acoustic considerations	3	1
	1.3	Critical Listening Skills, Developing a discerning ear for audio nuances, Analyzing frequency balance, dynamics, and spatial characteristics	5	1
	1.4	Loudness Standards and Perception,Understanding the concept of loudness in audio,Psychoacoustics and the perception of loudness.	5	1
Technical Aspects of Mastering				
2	2.1	Signal Processing in Mastering- Equalization, compression, and limiting techniques, Use of specialized mastering processors	5	2
	2.2	Stereo Imaging and Enhancement, Techniques for widening and enhancing stereo images, Mid-Side processing in mastering	5	2
	2.3	Dynamic Range Control, Advanced compression and limiting strategies, Multi-band compression for dynamic control	5	2
	2.4	Automation and Batch Processing- Implementing automation for consistent results, Batch processing for efficiency in mastering multiple tracks,Mid/Side Processing	3	2
Loudness Normalization and Standards				
3	3.1	Loudness Measurement Standards- Introduction to loudness measurement units (LUFS),Compliance with broadcast and streaming standards	2	3
	3.2	Loudness Normalization Techniques- Applying loudness normalization to achieve consistent playback, Utilizing tools like True Peak meters for accurate normalization	5	3
	3.3	Loudness Normalization in Different Platforms- Adapting to various delivery platforms (streaming, broadcast, etc.), Platform-specific loudness requirements and best practices	5	3
Practical Applications and Project Work				
4	4.1	Case Studies in Mastering, Analysis of successful mastering projects, Genre-specific mastering considerations	5	4
	4.2	Project-Based Learning, Hands-on mastering projects applying the techniques learned, Peer review and constructive feedback sessions, Presentation and discussion of final projects	10	4
		Practicum : Final Project: Mastering Portfolio, Students create a mastering portfolio showcasing their skills	10	5
5	5.1	Teachers specific		

Teaching and Learning Approach	**Classroom Procedure (Mode of transaction)** CD1: Lecturing With Visual Aid Integration: Traditional Lecturing With Visual Aids (Slides, Diagrams, Multimedia) For Enhanced Comprehension. CD2:Hands-On Practice: Engage in practical exercises and program demonstrations for direct application and skill development in a controlled learning environment." CD3:case studies with mastered soundtracks, evaluating spatial and immersive qualities for comprehensive analysis.

Assessment Types
Please refer appendix for details

MODE OF ASSESSMENT

A.Continuous Comprehensive Assessment (CCA) for 30 marks.

Components
Assignment x 2
Activity
Mini project/Viva

B. End Semester Examination 70 marks.

Practical Examination for 3 hrs.

Components	**Marks**
Project report	20
Practical	40
viva	10

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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. *John J. Murphy - Production Sound Mixing_ The Art and Craft of Sound Recording for the Moving Image-Bloomsbury Academic (2016).Pdf.*

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Programme	**BA(Hons)SOUND DESIGN AND VISUAL EDITING**					
Course Name	**EDITING : ACTION SEQUENCE**					
Type of Course	DSE					
Course Code	**MG5DSESDV305**					
Course Level	300-399					
Course Summary	This course guides wielding the tools of rhythm, pace, suspense, and surprise to transform raw footage into compelling action sequences and enable essential skills and techniques for editing dynamic action scenes across film.					
Semester	V	Credits			4	Total Hours
Course Details	Learning Approach	Lecture	Tutorial	Practical/ Practicum	Others	
	Lecture tutorials, Studio practice, and hands-on practicum sessions	0	4	0		60
Pre-requisites, if any						

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
	After completing the Course, the Student will be able to		
1	Understand and Analyze the Techniques of Action Sequence Editing.	U,An	1,2
2	Understand and Analyse Pace & Rhythm in Action Scene.	U,An	1,2,10
3	Understand, Analyse and Create Suspense & Surprise.	U,An,C	1,2,10
4	Create an Action Sequence from the given Shots.	C	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.
		Action film History		
1	1.1	A Brief History of Classic Action Films -Silent Era, Birth of Action heroes, Post war action films, Dirty heroes etc.	2	1
	1.2	Types of Action Sequences - Chase, Fight, Rescue, War, Shootouts etc.	3	
		Pace & Rhythm		
2	2.1	How to watch footage - Taking Notes, Sorting and grouping.	3	2
	2.2	Perform Match Cut in Action Sequence - Finding the right point to cut, Overlapping.	5	

	2.3	Setting the Pace in Action Sequence Edit.	5	
	2.4	Maintain the Rhythm in Action Sequence Edit.	5	
Suspense & Surprise				
3	3.1	Building Suspense Through Cuts - Anticipation, Delay.	5	3,2
	3.2	Building up for the Surprise - Juxtapose sound and visuals, Misleading cuts.	5	
	3.3	Condensing & Expanding of Time - Cutting on Action, Jump cuts, Slow motion, Freeze frames etc.	7	
Editing Exercise				
4	4.1	Practice and create an action sequence from the given footage. Footages - Final Out.	10	4,3,2
	4.2	Create Tension and Release through cuts.	10	
5		**Teacher's Specific**		

Teaching and Learning Approach	**Classroom Procedure (Mode of transaction)** CD1: Lecturing With Visual Aid Integration: Traditional Lecturing With Visual Aids (Slides and Multimedia) For Enhanced Comprehension. CD2: In-person workshop: Intensive, hands-on learning with direct instructor feedback and collaboration with other students. CD3: Hands-On Practice: Engage in practical exercises and program demonstrations for direct application and skill development in a controlled learning environment. CD4: Live editing challenges: Participate in real-time online challenges where instructors guide students through editing specific action sequences, fostering quick decision-making and problem-solving skills. CD5: Editing workflow Demonstration: Illustrate step-by-step procedures, software usage, and software interface setup to provide a hands-on understanding of the editing process
Assessment Types *Please refer appendix for details*	**MODE OF ASSESSMENT** **A.Continuous Comprehensive Assessment (CCA) for 30 marks.** Utilize quizzes,practical exercises to evaluate proficiency in editing software, Assignments, activities, competency tests In Lab and viva exams collectively contribute to a total of

Components
Assignments
Presentation
Editing exercises

B. End Semester Examination (ESE) for 70 marks.

3 hour Practical Examination with VIVA

Components	**Marks**
Workflow	10 marks
Pace and Rhythm	10 marks
Suspense and surprise	10 marks

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		Final Output	25 marks	
		VIVA	15 marks	

References

1. Murch, Walter. *In the Blink of an Eye*. Vol. 995. Los Angeles: Silman-James Press, 2001
2. Pearlman, Karen. *Cutting rhythms: Shaping the film edit*. CRC Press, 2012.
3. Bowen, Christopher J., and Roy Thompson. *Grammar of the Edit*. Taylor & Francis, 2013.
4. Coleman, Lori, and Diana Friedberg. *Make the Cut: A Guide to Becoming a Successful Assistant Editor in Film and TV*. CRC Press, 2014.
5. Button, Bryce. *Nonlinear editing: storytelling, aesthetics, and craft*. Taylor & Francis, 2002.

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Mahatma Gandhi University Kottayam

Programme	**BA(Hons)SOUND DESIGN AND VISUAL EDITING**					
Course Name	**MEDIA MANAGEMENT**					
Type Of Course	SEC					
Course Code	**MG5SECSDV300**					
Course Level	300-399					
Course Summary	This course explores management fundamentals alongside media management principles, covering organizational structure, personnel, finance, audience research, and legal aspects. Special focus is placed on cinema and electronic media management, including news and editorial processes, resource planning, branding, marketing, public relations, and advertising strategies in media organizations.					
Semester	V	Credits		3	Total Hours	
Course Details	Learning Approach	Lecture	Tutorial	Practical/ Practicum	Others	
	lecture tutorials, studio practice, and hands-on practicum sessions	2	1	0	Library , assignment test, Etc.	45
Pre-requisites, if any						

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome Upon completion of this course, students will be able to;	Learning Domains	PO No
1	Understand the concept, scope, principles, and theories of management, including human resource and finance management, and new trends.	U	12
2	Understand the concept, need, and scope of media management, principles, industry/profession aspects, and emerging legal issues.	U	12
3	Understand organizational structure, departmental functions, personnel and financial management, audience research, and media legislation/governance.	U	12
4	Apply principles of management, program planning, production, resource planning, branding, marketing, public relations, and advertising in a practicum via industrial visits.	A	123

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.
		Management		
1	1.1	Concept and scope; Principles of management; Theories of management; Human resource of management; Finance management;	2	1
	1.2	New trends in management.	3	1
		Media Management		
2	2.1	Concept, Need and scope; Principles of Media management; Media as an industry and profession;	5	2
	2.2	New trends and legal issues in media management.	5	2
		Media Organization		
3(a)	3.1	Organizational Structure; Function of various departments; Personnel Management; Financial Management;	5	3
	3.2	Audience Research; Media legislation, regulation and governance.	5	3
		Cinema & Electronic media management		
3(b)	3.3	Programme planning and Production; pre production, production and post production	5	4
	3.4	Resource planning and resource structure; Branding & Marketing; Public relations & Advertising.	5	4
	3.5	Practicum :industrial visit	10	4
4		Teachers specific		

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Teaching and Learning Approach	**Classroom Procedure (Mode of transaction)** CD1: Lecturing With Visual Aid Integration: Traditional Lecturing With Visual Aids (Slides, Diagrams, Multimedia) For Enhanced Comprehension. CD2: Industry visit

Assessment Types	**MODE OF ASSESSMENT** **A.Continuous Comprehensive Assessment (CCA) for 25 marks.** **Components** Assignment

Activity
written test x 2

B. End Semester Examination (ESE) for 50 marks.

Written examination

Components	**Marks**
Very short answer	10 out of 12 - 10x2=20 marks
Short answer	4 out of 7 - 4x5 =20 marks
Essay	1 out of 2 - 10x1=10 marks

References

1. Basu, Durga Das. "Law of the Press in India." (1980).
2. Block, Peter, et al. *Managing in the Media*. Taylor & Francis, 2001.
3. Sarkar, Prabhas Chandra. *Law Relating to Publishers and Printers*. SC Sarkar, 1977.
4. Williams, David R., and Toni D. Rucker. "Understanding and addressing racial disparities in health care." *Health care financing review* 21.4 (2000): 75.
5. Koṭhārī, Gulāba. *Newspaper Management in India*. Intercultural Open University, 1995.
6. Czech-Beckerman, Elizabeth Shimer. "Managing electronic media." *(No Title)* (1991).
7. Garg, Bhanwar Lal, et al. "An introduction to research methodology." *BSA Publication* (2002).Pdf)

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SEMESTER-VI

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Mahatma Gandhi University
Kottayam

Programme	**BA(Hons)SOUND DESIGN AND VISUAL EDITING**					
Course Name	**IMMERSIVE AUDIO MIXING.**					
Type Of Course	DSC A					
Course Code	**MG6DSCSDV300**					
Course Level	300-399					
Course Summary	This immersive audio mixing course delves into spatial audio concepts, historical evolution, and advanced formats. It covers microphone techniques, mixing for various media, and spatial imaging in both stereo and surround sound. The practical exercise involves creating an immersive soundscape for a fictional video, emphasizing storytelling through advanced spatialization and surround sound mixing techniques.					
Semester	VI	Workstation			4	Total Hours
Course Details	Learning Approach	Lecture	Tutorial	Practical/ Practicum	Others	
	lecture tutorials, studio practice, and hands-on practicum sessions	0	3	1		75
Pre-requisites, if any						

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome Upon completion of this course, students will be able to;	Learning Domains	PO No
1	Develop a comprehensive understanding of spatial audio concepts, historical evolution in immersive audio, and surround sound recording microphone techniques.	U	2,9,10
2	Apply advanced spatial audio formats, including single-layer channel-based formats, LFE channel utilization, and multilayer channel-based configurations.	A	1,2,10
3	Cultivate creativity in maintaining aesthetic perspective while mixing for various media, encompassing spatial imaging, and ensuring surround sound compatibility.	C	1,2,10
4	Apply fundamental techniques in panning, level control, spatial effects, layering, and grouping for precise surround imaging, ensuring clarity and immersion in the mix, and utilizing dynamic object-based mixing and automation for diverse surround formats.	A	2,10
5	Showcase creative proficiency by composing a tailored soundscape for a 3-minute fictional pre-shoot video, applying diverse audio elements, and executing a surround mix for an enhanced immersive storytelling experience.	C	1,2,9,10

Remember (K), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Appreciation (Ap)

COURSE CONTENT

Content for Classroom Transactions (Units)

Module	Units	Course description	Hrs	CO No.
		Introduction		
1	1.1	Understanding spatial audio concepts: azimuth, elevation, and distance	2	1
	1.2	Historical evolution and key milestones in immersive audio	3	1
	1.3	Microphone techniques for surround sound recording	3	1
		Spatial Audio		
2	2.1	Advanced Spatial Audio Formats,	3	2
	2.2	Single-Layer Channel-Based Formats, Three-Channel (3-0) Stereo, Four-Channel Surround (3-1 Stereo), 5.1-Channel Surround (3-2 Stereo), International Standards and Configurations	3	2
	2.3	The LFE Channel and Use of Subwoofers, Horizontal Surround above 5.1	3	2
	2,4	Multilayer Channel-Based Formats	3	2
		Mixing		
3	3.1	An Overview: Maintaining Aesthetic Perspective ,Mixing for Various Media, Mixing versus Layering ,Metering, Mixing and Editing	2	3
	3.2	Premixing for Television and Film	3	3
	3.3	The Rerecording, Mix Spatial Imaging of Stereo, Spatial Imaging of Surround Sound	5	3
	3.4	Mixing for Surround Sound, center channel, Surround channel, bass management, Track Assignment, Dialnorm, the CALM Act, and Dynamic Range Control, Rerecording Logs	5	3
	3.5	Compatibility: Surround-to-Stereo	10	3
		Building the Soundscape		
4	4.1	Fundamentals of panning and level control for precise surround imaging.	3	4
	4.2	Utilizing reverb, delay, and other spatialization effects in 5.1 and 7.1 formats.	2	4
	4.3	Creating depth and dimension through layering and grouping of surround sounds,Balancing clarity, localization, and overall immersion in the surround mix.	5	4
	4.4	Introduction to dynamic object-based mixing and automation in surround environment	5	4
	4.5	Mixdown and exporting for various surround formats.	5	4
		Project & Teachers specific		
5	5.1		15	5

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Teaching and Learning Approach	**Classroom Procedure (Mode of transaction)** CD1: Lecturing With Visual Aid Integration: Traditional Lecturing With Visual Aids (Slides, Diagrams, Multimedia) For Enhanced Comprehension. CD2:Software Workflow Demonstration: Illustrative walkthroughs showcasing the practical application of software tools for a comprehensive understanding of digital processes. CD3:Conduct a practical workshop where students engage in immersive audio mixing exercises." CD4:Practicum in the Real World: Apply acquired knowledge and skills to real-world scenarios, emphasizing practical application and problem-solving in authentic settings. CD5: Demonstration: guest lectures by professionals with expertise in spatial audio and immersive mixing.

Assessment Types
Please refer appendix for details

MODE OF ASSESSMENT

A.Continuous Comprehensive Assessment (CCA) for 30 marks.

Components
Assignment
Activity
Mini project & viva

B. End Semester Examination (ESE) for 70 marks.

Project

Components	**Marks**
project report	20
project	40
viva voce	10

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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.”

Mahatma Gandhi University

Kottayam

Programme	**BA(Hons)SOUND DESIGN AND VISUAL EDITING**					
Course Name	**EDITING : SHORT NARRATIVE**					
Type of Course	DSC A					
Course Code	**MG6DSCSDV301**					
Course Level	300-399					
Course Summary	This course equips the students to master the art of short narrative editing from raw footage into captivating story.					
Semester	VI	Credits			4	Total Hours
Course Details	Learning Approach	Lecture	Tutorial	Practical	Others	
	Studio practice, andhands-on practicum sessions	0	4	0		60
Pre-requisites, if any						

COURSE OUTCOMES (CO)

After completing the Course, the Student will be able to

CO No.	Expected Course Outcome	Learning Domains *	PO No
1	apply editing techniques to compelling storytelling - Scene, sequence.	A	1,2,10
2	develop skill in editing and apply technical Proficiency in software editing.	S,A	1,2,10
3	Develop skill in personal editing style and explore innovative storytelling techniques.	S,A	1,2,10
4	Create a short narrative from given footage from rough cut to final cut.	C	1,2,10

***Remember (K), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Appreciation (Ap)**

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COURSE CONTENT

Content for Classroom transaction (Units)

Module	Units	Course description	Hrs	CO No.
Narrative structure in Short films				
1	1.1	Identify and analyse narrative structure in short films; linear/nonlinear, cut aways, inserts.	5	1
	1.2	Apply editing techniques to build tension, pace, and character development.	5	1,2
	1.3	Effectively utilise cuts, transitions, and sound design to enhance the film's emotional impact.	5	1,2
Software Fluency & Troubleshoot				
2	2.1	Demonstrate fluency in using industry-standard editing softwares.	7	2
	2.2	Troubleshoot technical challenges and maintain optimal workflow during the editing process.	5	2
Software Interfaces				
3	3.1	Analyse and draw inspiration from renowned short films and editors.	5	3
	3.2	Experiment with non-linear narratives, rhythm, and form.	5	3
	3.3	Customising software interface as per workflow.	3	3,2
Short Narrative Editing				
4	4.1	Create a short narrative from given footage. (First Cut - Final Cut)	10	4,3,2,1
	4.2	Provide constructive feedback and participate in the revision process to refine the film.	10	4,3,2,1
Teacher's Specific				
5	5.1			

<table>
<tr><td>Teaching and Learning Approach</td><td>Classroom Procedure (Mode of transaction)

CD1: Lecturing With Visual Aid Integration: Traditional Lecturing With Visual Aids (Slides and Multimedia) For Enhanced Comprehension.

CD2: In-person workshop: Offers hands-on practice with editing software, direct instructor feedback, and collaborative learning.

CD3: Hands-On Practice: Engage in practical exercises and program demonstrations for direct application and skill development in a controlled learning environment.

CD4: Live editing challenges: Participate in real-time online challenges where instructors guide students through editing specific action sequences, fostering quick decision-making and problem-solving skills.

CD5: Mentorship program: Pair students with experienced film editors for personalized guidance and project feedback.</td></tr>
<tr><td>Assessment Types</td><td>MODE OF ASSESSMENT

A. Continuous Comprehensive Assessment (CCA) for 30 marks.

<table><tr><td>Components</td></tr><tr><td>Assignments</td></tr><tr><td>Story presentation</td></tr><tr><td>Editing exercises x 2</td></tr></table></td></tr>
<tr><td></td><td>B. End Semester Examination (ESE) 70 marks. Practicals

<table><tr><td>Components</td><td>Marks</td></tr><tr><td>Organising clips</td><td>10 marks</td></tr><tr><td>Usage of editing tools</td><td>10 marks</td></tr><tr><td>Pace and rhythm</td><td>10 marks</td></tr><tr><td>Final output</td><td>25 marks</td></tr><tr><td>Viva</td><td>15 marks</td></tr></table></td></tr>
</table>

References

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1. Ondaatje, Michael, and Walter Murch. *The conversations: Walter Murch and the art of editing film*. A&C Black, 2002.
2. Pearlman, Karen. *Cutting rhythms: Intuitive film editing*. CRC Press, 2015.
3. Holt, Jillian. "The 'Art of Editing': Creative Practice and Pedagogy." *Swinburne: Swinburne University of Technology* (2015).
4. Cunningham, Dawn, et al. "Big Ideas. Smithsonian 2019." *Smithsonian Institution* (2020).
5. Murch, Walter. *In the Blink of an Eye*. Vol. 995. Los Angeles: Silman-James Press, 2001
6. Pearlman, Karen. *Cutting rhythms: Shaping the film edit*. CRC Press, 2012.
7. Bowen, Christopher J., and Roy Thompson. *Grammar of the Edit*. Taylor & Francis, 2013.

SUGGESTED READINGS

1. Case, Dominic. Film technology in post production. Taylor & Francis, 2013.

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Mahatma Gandhi University
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Programme	**BA(Hons)SOUND DESIGN AND VISUAL EDITING**					
Course Name	**ADVANCED ADVERTISEMENT EDITING**					
Type of Course	DSE					
Course Code	**MG6DSESDV300**					
Course Level	300-399					
Course Summary	The course covers the evolution of advertising editing and equipping the students with the skills to craft modern advertisements. Gain in-depth understanding of industry-standard editing softwares, learning efficient workflows, essential tools, and advanced techniques for crafting polished ads.					
Semester	VI	Credits			4	Total Hours
Course Details	Learning Approach	Lecture	Tutorial	Practical	Others	
		0	3	1		75
Pre-requisites, if any						

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
	After completing the Course, the Student will be able to		
1	Understanding and Analyse the Techniques of Advertisement Editing.	U,An	1,2
2	Understand and Analyse Tempo & Rhythm in an Advertisement.	U,An	1,2,10
3	Understand and Apply basic Motion Effects in Advertisement	U,A	1,2,10
4	Create a Short Advertisement from given footage.	C	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.
Advertisement History				
1	1.1	A Brief History of Video Advertisement - Golden Age TV, VCR Revolution, Digital Era, Early online, Social Media etc	3	1
	1.2	Different Types of Advertisement - Lifestyle, Humour, Testimonial etc	3	
Cutting an Advertisement				

2	2.1	How to watch footage - Sorting & grouping, What is good and what not.	5	2
	2.2	Temporal connection between the shots.	6	
	2.3	Focusing on 2 Dimensional Planes.	5	
	2.4	Usage of Inserts in Advertisement.	5	
Transitions & Effects				
3	3.1	Types of Transitions used in Advertisement.	6	2,3
	3.2	Key Framing & Time Manipulation .	6	
	3.3	Masking & Tracking in Advertisement edit	6	
Advertisement Edit Exercise				
4	4.1	Practise Advertisement Edit	12	2,3,4
	4.2	Create a Short Advertisement from the given footage	18	
5	5.1	**Teacher's specific**		

Teaching and Learning Approach	**Classroom Procedure (Mode of transaction)** CD1: Lecturing With Visual Aid Integration: Traditional Lecturing With Visual Aids (Slides and Multimedia) For Enhanced Comprehension. CD2:Software Workflow Demonstration: Illustrative walkthroughs showcasing the practical application of software tools for a comprehensive understanding of digital processes. CD3:Hands-On Practice: Engage in practical exercises and program demonstrations for direct application and skill development in a controlled learning environment. CD4:Practicum in the Real World: Apply acquired knowledge and skills to real-world scenarios, emphasising practical application and problem-solving in authentic settings. CD5:Editing workflow Demonstration: Illustrate step-by-step procedures, software usage, and software interface setup to provide a hands-on understanding of the editing process CD6: Pre-recorded video lectures covering technical skills, storytelling principles, and industry trends.
Assessment Types *Please refer appendix for details*	**MODE OF ASSESSMENT** **A.Continuous Comprehensive Assessment (CCA) for 30 marks.** **Components** Assignments x 2 Presentation Editing exercises

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B. End Semester Examination (ESE) for 70 marks.

3 hour Practical Examination with VIVA

Components	Marks
Workflow	10 marks
Pace and Rhythm	10 marks
Transitions and effects	10 marks
Final Output	25 marks
VIVA	15 marks

References

1. Arundale, Scott, and Tashi Trieu. *Modern post: Workflows and techniques for digital filmmakers*. CRC Press, 2014.
2. Weynand, Diana, and Marcus Weise. *How Video Works*. Routledge, 2012.

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Programme	**BA(Hons)SOUND DESIGN AND VISUAL EDITING**					
Course Name	**RADIO BROADCASTING TECHNIQUE**					
Type Of Course	DSE					
Course Code	**MG6DSESDV301**					
Course Level	300-399					
Course Summary	This course provides a comprehensive understanding of radio broadcasting, covering technical aspects such as modulation principles and broadcasting technologies. It explores diverse formats, presentation techniques, and the role of presenters in engaging listeners. Participants also gain proficiency in microphone selection, placement, and script writing techniques for effective radio delivery, including mobile news gathering scenarios.					
Semester	VI	Workstation			4	Total Hours
Course Details	Learning Approach	Lecture	Tutorial	Practical/ Practicum	Others	
	lecture tutorials, studio practice, and hands-on practicum sessions	0	3	1	Library , assignment test, Etc.	75
Pre-requisites, if any						

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome Upon completion of this course, students will be able to;	Learning Domains	PO No
1	Grasping the diverse types of radio stations, technical terminologies, modulation principles, and broadcasting technologies.	U	1,2
2	Recognizing the diverse formats and presentation techniques in radio broadcasting, understanding the role of presenters, and engaging with different types of listeners.	Ap,U	1,2
3	Acquiring proficiency in microphone selection, placement, and techniques for single and multi-speaker setups in radio broadcasting, including mobile news gathering and EFP scenarios.	S	1,2,10
4	Developing script writing expertise for radio presentations, incorporating emotive language, pacing, and marking symbols for effective delivery.	S,C	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 Transactions (Units)

Module	Units	Course description	Hrs	CO No.
Introduction to radio program and Production Equipment				
1	1.1	Different types of radio stations, Overview of production equipment in radio broadcasting.Importance and functions of production equipment. Basic technical terminology and concepts.	3	1
	1.2	Understanding the principles of FM and AM modulation.Components and operation of FM transmitters and receivers.Components and operation of AM transmitters and receivers. Differences between FM and AM broadcasting technologies.	5	1
	1.3	Compliance with Regulations- Adhering to broadcasting regulations and licensing requirements is crucial for legal operation. Compliance ensures that content meets standards regarding decency, accuracy, and fairness.	2	1
Presentation techniques				
2	2.1	Spoken word programmes- Talks and discussions, interviews. Drama, Feature and documentaries, Magazines, Commentaries, Talk shows, quizzes. Advertisements, reports, poetry recitation, Interactive programmes, News based programmes- News Bulletins, News magazines, newsreels. Music programmes- Vocal, instruments. Musical concerts- Classical and light, musical operas, musical magazines etc.	5	2
	2.2	Presentation techniques- objective technique, subjective techniques - personalised presentation, aggressive presentation. Categories of presenters- news reader, announcer, compere etc. Requirements for a presenter- modulated voice, proper pronunciation, proper delivery, alertness, microphone manners, general knowledge, love for broadcasting etc. Type of listeners - Active listener, passive listener.	5	2
Production Techniques				
3	3.1	Miking the single speaker in radio- space and perspective: monaural, stereo, and surround sound, Radio interview and panel setups, Single-Microphone Technique microphone selection and mounting, creating perspective, creating movement, multi microphone technique, stereo microphone technique, perspectives, surround-sound technique	10	3
		mobile news gathering-radio mng-microphones, recorder, microphone mixer, headphones, transmission.Small-Scale EFP, Large-Scale EFP	10	
Project				
4	4.1	Script writing for various presentation formats, Preparing scripts- simple spoken language, effective use of emotions and feelings, speed and rhythm etc. Marking symbols in the script - pauses, modulation, highlighting, breaking long sentences, connecting sentences etc,	15	4
	4.2	**Final Project:** Recorded programme of 10 mts duration for Radio	20	5
5		**Teacher specific**		

MGU-UGP (HONOURS)

Teaching and Learning Approach	**Classroom Procedure (Mode of transaction)** CD1: Lecturing and tutorials With Visual Aid Integration: Traditional Lecturing With Visual Aids (Slides, Diagrams, Multimedia) For Enhanced Comprehension. CD2: Radio station Workflow Demonstration: Illustrative walkthroughs showcasing the practical application of software and hardware tools for a comprehensive understanding of the radio production process. CD3:Hands-On Practice: Engage in practical exercises and program demonstrations for direct application and skill development in a controlled learning environment." CD4:Radio Station Setup Demonstration: Illustrate step-by-step procedures, equipment usage, and studio setup to provide a hands-on understanding of the recording process

Assessment Types
Please refer appendix for details

MODE OF ASSESSMENT

A.Continuous Comprehensive Assessment (CCA) for 30 marks.

Components
Assignment
Field Activity
Mini project & Viva

B. End Semester Examination (ESE):

Components	**Marks**
Project report	20
project	40
Viva	10

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References

1. McLeish, Robert, and Jeff Link. *Radio production*. Routledge, 2015.
2. Harmon, Jim. *The Great Radio Heroes, rev*. McFarland, 2001.
3. Glanville, Jo. "A world in your ear." *Index on Censorship* 42.1 (2013): 40-43.
4. De Fossard, Esta. *Writing and producing radio dramas*. Vol. 1. Sage, 2005.
5. Fleming, Carole. *The radio handbook*. Routledge, 2009.
6. Alten, Stanley R.. Audio in media. London, Thomson Wadsworth, 2004.
7. Bartlett and Bartlett, *Practical Recording Techniques*.

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Programme	**BA(Hons)SOUND DESIGN AND VISUAL EDITING**					
Course Name	**ADVANCED COMPOSITING**					
Type of Course	DSE					
Course Code	**MG6DSESDV302**					
Course Level	300-399					
Course Summary	Learners will learn advanced keying for extracting elements from tricky backgrounds and deliver into 3D compositing to seamlessly integrate 3D elements. This course will be empowering participants to create visually stunning and seamless composites in various professional settings.					
Semester	VI	Credits			4	Total Hours
Course Details	Learning Approach	Lecture	Tutorial	Practical	Others	
		0	3	1	0	75
Pre-requisites, if any						

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
	After completing the Course, the Student will be able to		
1	composite foreground & background images and 3d matte.	U,A	1,2
2	do camera tracking, motion tracking Set extensions & Footage clean up	U,A	1,2
3	composite with 3d multi render pass images.	C	1,2
4	compositing 3D elements in live action footage with photorealistic lighting and reflection	C	1,2
5	compositing multi-pass rendering, live action with atmospheric lighting and set extension…etc	C,A	1,2

Remember (K), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Appreciation (Ap)

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COURSE CONTENT

Content for Classroom transaction (Units)c

Module	Units	Course description	Hrs	CO No.
1	1.1	Tracking: Motion tracking, Motion stabilization, Mocha tracking.	4	1,2
	1.2	Set extensions, Footage clean up	4	1,2
	1.3	Time-stretching, time-remapping and time warp effects.	4	1,2
2	2.1	Multi-pass rendering workflow to support advanced post and compositing.	5	3
	2.2	Multi-pass: Specular pass, Diffuse pass, Occlusion pass, Shadow pass, Reflection pass, Composite different passes.	5	3
	2.3	Creative control of passes using image blend modes and colour correction techniques.	5	3
3	3.1	Node-based or layer-based compositing tools as necessary to assemble the shots and rendered assets: 3D in live action.	5	4
	3.2	High Dynamic Range Imagery (HDRI) for photorealistic lighting and reflection mapping, Composite live action set with 3D characters and adjusting lighting, Shadows, Alignment and other interactive elements	5	4
	3.3	3D characters & models with Camera projection mapping	6	4
4	4.1	Live action composite with atmospheric effects like fog, smoke, wind, lightning etc.	10	3,4,5
	4.2	Set Extensions, Morphing, Crowd replication	10	3,4,5
	4.3	Working with multi-pass rendering, live action with atmospheric lighting and set extension…etc	12	3,4,5
5		**Teachers specific**		

MGU-UGP (HONOURS)

<table>
<tr><td>Teaching and Learning Approach</td><td>Classroom Procedure (Mode of transaction)
CD1: Lecturing With Visual Aid Integration: Traditional Lecturing With Visual Aids (Slides and Multimedia) For Enhanced Comprehension.
CD2:Software Workflow Demonstration: Illustrative walkthroughs showcasing the practical application of software tools for a comprehensive understanding of digital processes.
CD3:Hands-On Practice: Engage in practical exercises and program demonstrations for direct application and skill development in a controlled learning environment."
CD4:Practicum in the Real World: Apply acquired knowledge and skills to real-world scenarios, emphasising practical application and problem-solving in authentic settings.
CD5:Compositing workflow Demonstration: Illustrate step-by-step procedures, software usage, and software interface setup to provide a hands-on understanding of the compositing process</td></tr>
<tr><td rowspan="2">Assessment Types
Please refer appendix for details</td><td>MODE OF ASSESSMENT
A.Continuous Comprehensive Assessment (CCA) for 30 marks.<table><tr><th>Components</th></tr><tr><td>Assignment</td></tr><tr><td>Activity</td></tr><tr><td>Mini project & viva</td></tr></table></td></tr>
<tr><td>B.End Semester Examination (ESE) for 70 marks

Practical Examination<table><tr><th>Components</th><th>Marks</th></tr><tr><td>project report</td><td>20</td></tr><tr><td>practical</td><td>40</td></tr><tr><td>viva</td><td>10</td></tr></table></td></tr>
</table>

References

1) Zamel, Vivian. "The composing processes of advanced ESL students: Six case studies." *TESOL quarterly* 17.2 (1983): 165-188.
2) Ostasheva, Alexandra. "Digital compositing in the VFX pipeline." (2015).
3) Wright, Steve. *Compositing visual effects: Essentials for the aspiring artist*. Routledge, 2013.
4) Gress, Jon. *[digital] Visual Effects and Compositing*. New Riders, 2014.
5) Wright, Steve. *Digital compositing for film and video: Production Workflows and Techniques*.
6) Routledge, 2017

Mahatma Gandhi University
Kottayam

Programme	**BA(Hons)SOUND DESIGN AND VISUAL EDITING**					
Course Name	**ACOUSTIC ARCHITECTURAL DESIGN TOOLS**					
Type Of Course	DSE					
Course Code	**MG6DSESDV303**					
Course Level	300-399					
Course Summary	This course emphasizes the importance of engineering drawing and orthographic projections, covering architectural elements and sizes. It explores the advantages and system requirements of CAD, focusing on creating, saving, and exiting projects. Students will master CAD tools, UCS, draw/modify toolbar shortcuts, environment setup, paper/model space, layers, dimensions, and styles. The course includes creating orthographic drawings, applying dimensions, symbols, and design elements, with a special focus on architectural spaces like studios and auditoriums.					
Semester	VI	Workstation			4	Total Hours
Course Details	Learning Approach	Lecture	Tutorial	Practical/ Practicum	Others	
	lecture tutorials, studio practice, and hands-on practicum sessions	0	3	1	Library , assignment test, Etc.	75
Pre-requisites, if any						

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome Upon completion of this course, students will be able to;	Learning Domains	PO No
1	Recognize the necessity of engineering drawing, grasp orthographic projections, and architectural elements and sizes.	U	1,2
2	Recognize advantages, system requirements, and command entry in engineering drawings, emphasizing creating, saving, and exiting from CAD.	C	1,2
3	Master CAD tools, UCS, draw/modify toolbar shortcuts, environment setup, paper/model space, layers, dimensions, and styles.	S	1,2,10
4	Create orthographic drawings, apply dimensions, symbols, and design elements, focusing on architectural spaces like studios and auditoriums.	C	1,2,10

Remember (K), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Appreciation (Ap)

MGU-UGP (HONOURS) Syllabus

COURSE CONTENT

Content for Classroom Transactions (Units)

Module	Units	Course description	Hrs	CO No.
Introduction to Engineering Graphics				
1	1.1	Need for engineering drawing.;. Orthographic projections of solids, First angle projection and its arrangements. Plan, elevation and section. Architectural elements and its sizes	10	1
Why CAD -				
2	2.1	Advantages, Importance in Engineering Drawings system requirements	5	2
	2.2	command entry, setting up of page size, starting drawings from scratch.	10	2
	2.3	Creating and using templates, opening a drawing, saving the drawing & exit from CAD.	10	2
Using coordinate systems				
3	3.1	The UCS. Using Draw and modify toolbar with shortcuts, Setting up the drawing environment – setting the paper size, setting units,. Use of paper space and model space, Functional Keys. Layers, , Dimensions: Dimension styles	10	3
Project				
4	4.1	General Drawings in Orthographic, Applying Dimensions, Making & Applying symbols, Design centre, Tool pallets. Drawings of Architectural spaces like studios, auditoriums etc	30	4
5		Teachers Specific		

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Teaching and Learning Approach	**Classroom Procedure (Mode of transaction)** CD1: Lecturing With Visual Aid Integration: Traditional Lecturing With Visual Aids (Slides, Diagrams, Multimedia) For Enhanced Comprehension. CD2:Software Workflow Demonstration: Illustrative walkthroughs showcasing the practical application of software tools for a comprehensive understanding of digital processes. CD3:Hands-On Practice: Engage in practical exercises and program demonstrations for direct application and skill development in a controlled learning environment." CD4:Case studies

Assessment Types	**MODE OF ASSESSMENT** **A.Continuous Comprehensive Assessment (CCA) for 30 marks.**

Please refer appendix for details

Components
Assignment
Activity x 2
Practical exam

B. End Semester Examination (ESE) for 70 marks.
Practical Exam

Components	Marks
record book	20
practical	40
viva	10

References

1. Author(s): P I Varghese, Title: Engineering Graphics,Publisher: Tata McGraw Hill Education, Year: 2013

2. Author(s): Balagopal, TS Prabhu, Title: Building Design And Civil Engineering Drawing , Publisher: Spades Publishers, Year: 2022

3. Author(s) Kirkpatrick, James M. Title: AutoCAD 2023 for Beginners Publisher: Wiley Year: 2023

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Programme	**BA(Hons)SOUND DESIGN AND VISUAL EDITING**					
Course Name	**PERSONAL BRANDING**					
Type Of Course	SEC					
Course Code	**MG6SECSDV300**					
Course Level	300-399					
Course Summary	This career advancement course equips individuals with interview preparation strategies and guides them in crafting a compelling media CV. Participants learn to create an impactful demo reel highlighting technical prowess and professionalism. The curriculum emphasizes self-promotion skills across platforms like YouTube and job portals, fostering proficiency in mock interviews and group discussions for enhanced communication.					
Semester	VI	Workstation			3	Total Hours
Course Details	Learning Approach	Lecture	Tutorial	Practical/ Practicum	Others	
	lecture tutorials, studio practice, and hands-on practicum sessions	0	3	0	Library , assignment test, Etc.	45
Pre-requisites, if any						

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome Upon completion of this course, students will be able to;	Learning Domains	PO No
1	Apply interview preparation strategies and craft a successful media CV for career advancement.	A	1,2,10
2	Create an effective demo reel with short, specific, and impressive content, emphasizing technical ability and professionalism.	C	1,2,10
3	Apply self-promotion skills through diverse channels like YouTube, Vimeo, Facebook, blogs, and job portals	A	2,10
4	Develop proficiency in interview scenarios through mock interviews and group discussions for enhanced communication and interaction.	S	1,2,4,5,10

Remember (K), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Appreciation (Ap)

MGU UGP (HONOURS) Syllabus

COURSE CONTENT

Content for Classroom Transactions (Units)

Module	Units	Course description	Hrs	CO No.
Introduction				
1	1.1	Preparing for an Interview- Research the organization, Compare your skills and qualifications to the job requirements, Prepare responses, Plan what to wear, and bring, Pay attention to nonverbal communication, and Follow up. How to write a successful Media CV	2	1
Demo Reel				
2	2.1	What is a demo reel? Tips for creating a successful demo reel - Keep it short, Make it specific, Choose a style - Collage or samples, Put your best work first, Your work only.	2	4
	2.2	Slate it - Include contact details at the start or the end of the demo reel. Showcase your involvement, Highlight impressive clients, Emphasise technical ability - Before and after shots of their work.	3	4
	2.3	Be mindful of aspect ratios, Say "No" to copyrighted music, Cut to the beat, Don't repeat footage, Quality control, Online all the time, DVDs for delivery, Label with contact info, Active and accessible, Show your personality, Ask a critic		
Self-promotion				
3	3.1	Discuss the importance of self-promotion. Getting visibility - Youtube, Vimeo, Facebook, Blogs, Web page, Business cards, Job portals etc.	2	5
Project				
	3.2	Mock interview, Group discussion	3	6
4		Teachers specific		

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Teaching and Learning Approach	**Classroom Procedure (Mode of transaction)** CD1: Lecturing With Visual Aid Integration: Traditional Lecturing With Visual Aids (Slides, Diagrams, Multimedia) For Enhanced Comprehension. CD2:Group Discussion, Mock interview. CD3:Recording Setup Demonstration: Illustrate step-by-step procedures, equipment usage, and studio setup to provide a hands-on understanding of the recording process

Assessment Types *Please refer appendix for details*	**MODE OF ASSESSMENT** **A.Continuous Comprehensive Assessment (CCA) for 25 marks.** **Components** Assignment x 2 Activity Mock interview **B. End Semester Examination (ESE) for 50 marks.** Project, Viva and interview **Components** — **Marks** Demo reel/website — 30 Interview — 20

References

MGU UGP (HONOURS) Syllabus

1. Interview: How to Master Interviews and Stand Out Among Your Peers: Stefan Anderson
2. Success in Interview:Anand Ganguly

Website Reference

http://www.premiumbeat.com/blog/top-20-tips-for-creating-a-successful-demo-reel/
https://careerservices.princeton.edu/undergraduate-students/interviews-offers/preparing-interviews
http://www.kent.ac.uk/careers/cv/mediacv.htm
http://www.bbc.co.uk/academy/production/article/art20130702112136 47

Mahatma Gandhi University
Kottayam

Programme	**BA(Hons)SOUND DESIGN AND VISUAL EDITING**					
Course Name	**ETHICS AND LAW FOR MEDIA**					
Type Of Course	VAC					
Course Code	**MG6VACSDV300**					
Course Level	300-399					
Course Summary	This course delves into media law and ethics, covering fundamental rights, freedom of speech, and the role of media in democracy. It examines regulations governing defamation, privacy, sedition, and obscenity, along with laws related to broadcasting, advertising, and copyright. Ethical principles in journalism, public relations, and social media are also explored.					
Semester	VI	Credits		3	Total Hours	
Course Details	Learning Approach	Lecture	Tutorial	Practical/ Practicum	Others	
	lecture tutorials, studio practice, and hands-on practicum sessions	0	3	0	Library , assignment test, Etc.	45
Pre-requisites, if any						

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COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome Upon completion of this course, students will be able to;	Learning Domains	PO No
1	Understand Fundamental rights, press freedom, democracy-media role, Press Council functions.	U	
2	Understand Historical evolution of Indian media laws, including defamation, privacy, sedition, copyright.	U	
3	Understand Fundamentals of ethics, ethical theories, conscience role, and media ethics principles.	U	

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.
Introduction to Indian Constitution				
1	1.1	Salient features,Fundamental Rights, Freedom of Press ,Concept of Freedom of Speech & Expression	5	1
	1.2	Democracy & Media as Fourth estate, Press Council of India- Its organizational structure, functions, history and rationale behind its establishment, its powers; Code of conduct for journalists	5	1
Media Regulations in India				
2	2.1	History of Laws regulating the media in India: Defamation clauses, Right to privacy, Right to Know, Laws related to Sedition, Obscenity	5	2
	2.2	Contempt of Court Act 1971, Information Technology Act 2000 and the amendment Act of 2008, Right to Information Act 2005, Contempt of Parliament, Working Journalists Act, Cyber Laws etc.	5	2
	2.3	Laws related to Broadcasting media, Advertising, Advertising Council of India	5	2
		Copyright Act 1957, International Copyright laws, Concept of authorship	5	2
Moral Ethics and Media				
3	3.1	An Introduction to the Terms and Concepts of Ethics: Definition of Ethics and its branches, stages of ethical development,Major theories in Ethics,Role of conscience in ethical decision making; code of ethics	5	3
	3.2	Moral relativism and ethnocentrism, Principles of Ethical journalism, Public relations and Ethics	5	3
	3.3	Media Ethics: Why Ethics Matters in the Field of Media, Ethical perspectives of print, audio and visual media; ethical values,Social Media and Fake news	5	3
4		**Teachers specific**		

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Teaching and Learning Approach	**Classroom Procedure (Mode of transaction)** CD1: Lecturing With Visual Aid Integration: Traditional Lecturing With Visual Aids (Slides, Diagrams, Multimedia) For Enhanced Comprehension. CD2: Case studies

Assessment Types	**MODE OF ASSESSMENT** **A.Continuous Comprehensive Assessment (CCA) for 25 marks.** **Components**

	assignment seminar written exam x 2
	B. End Semester Examination (ESE) for 70 marks. Written examination

Components	**Marks**
Very short answer	10 out of 12 - 10x2=20 marks
Short answer	4 out of 7 - 4x5 =20 marks
Essay	1out of 2 - 10x1=10 marks

References

1. Basu, Durga Das. "Law of the Press in India." (1980).
2. Ravindranath, P. K. *Press laws and ethics of journalism*. Authorspress, 2004.
3. Basu, Durga Das, et al. *Introduction to the Constitution of India*. Vol. 163. Gurgaon: LexisNexis, 2015.
4. Rossi, Philip J., and Paul A. Soukup. *Mass media and the moral imagination*. Sheed & Ward, 1994.

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SEMESTER-VII

MGU-UGP (HONOURS)

Syllabus

Mahatma Gandhi University
Kottayam

Programme	**BA(Hons)SOUND DESIGN AND VISUAL EDITING**					
Course Name	**ADVANCED LIVE SOUND REINFORCEMENT**					
Type Of Course	DCC					
Course Code	**MG7DCCSDV400**					
Course Level	400-499					
Course Summary	This comprehensive live sound engineering course covers system overview, binding channels to ports, control surface, and digital advantages. Acoustics and system design principles are explored, emphasizing loudspeaker placement, coverage, and acoustical treatment. Practical exercises include hands-on system design, loudspeaker simulation, and live system testing, enhancing students' proficiency in live sound engineering.					
Semester	VII	Credits			4	Total Hours
Course Details	Learning Approach	Lecture	Tutorial	Practical/ Practicum	Others	
	lecture tutorials, practice, and hands-on practicum sessions	0	4	0		60
Pre-requisites, if any						

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome Upon completion of this course, students will be able to;	Learning Domains	PO No
1	Grasp the system overview, binding channels to ports, control surface, layering, total recall, mixer modularity, and networking advantages in digital systems	U	2,10
2	Grasp acoustic basics and system design principles, applying skills in loudspeaker placement, acoustical treatment, and prediction software for optimal live sound environments.	U,S	2,10
3	Apply system testing and tuning skills, including pre-performance, performance, and post-performance tasks, utilizing software for system tuning.	A	2,10
4	Apply hands-on system design, simulate loudspeaker placement, and engage in live system testing, tuning, and program implementation.	A	2,9,10

Remember (K), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Appreciation (Ap)

COURSE CONTENT

Content for Classroom Transactions (Units)

Module	Units	Course description	Hrs	CO No.
Digital Mixers .				
1	1.1	System Overview	1	1
	1.2	Binding Channels to Ports	1	1
	1.3	The Control Surface	5	1
	1.4	Layering,Total Recall , Mixer Modularity, Networking,	5	1
	1.5	The Digital Advantage .	1	1
Acoustics and System Design				
2	2.1	Acoustics basics - Sound waves, reflection, absorption, and room acoustics.	1	2
	2.2	System design principles - Choosing the right equipment based on venue size and audience needs.	3	2
	2.3	Loudspeaker placement and coverage - Designing a sound system for optimal coverage and clarity.	3	2
	2.4	Acoustical treatment - Techniques for improving sound quality in live sound environments.	3	2
	2.5	Introduction to acoustic prediction software - Modeling sound system performance in different venues.	3	2
System Testing				
3	3.1	System Testing, Tuning	4	3
	3.2	Pre-Performance, Performance And Post performance task	5	3
	3.3	Software for system tuning	5	3
practicum				
4	4.1	Hands-On System Design: Students will engage in a practical session where they design a live sound system, considering venue size, audience needs, and equipment selection. They will implement the principles learned in class to create an effective system layout.	2	4
	4.2	Loudspeaker Placement and Coverage Simulation: Using acoustic prediction software, students will simulate and analyze loudspeaker placement and coverage in various venue scenarios. This practical exercise aims to enhance their understanding of optimizing sound system performance.	3	4
	4.3	Live System Testing and Tuning: Students will participate in a live system testing and tuning session, applying real-time adjustments to optimize sound quality. This practical experience includes pre-performance, performance, and post-performance tasks, providing a holistic view of system testing procedures.	5	4
	4.4	Live Sound Program Implementation: Students will be involved in four live sound programs, actively participating in the setup, operation, and troubleshooting of sound systems for different events	10	4

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Teaching and Learning Approach	**Classroom Procedure (Mode of transaction)** CD1: Lecturing With Visual Aid Integration: Traditional Lecturing With Visual Aids (Slides, Diagrams, Multimedia) For Enhanced Comprehension. CD2: Hardware Demonstration - Explore the essential hardware components of live sound reinforcement, including microphones, mixers, and amplifiers, highlighting their functions and usage for a hands-on understanding CD3: Hands-On Practice: Engage in practical exercises and program demonstrations for direct application and skill development in a controlled learning environment." CD4:Practicum in the Real World: Apply acquired knowledge and skills to real-world scenarios, emphasizing practical application and problem-solving in authentic settings. CD5: Troubleshooting - Learn effective troubleshooting techniques for common issues in live sound reinforcement setups, addressing challenges related to hardware, connections, and signal flow to enhance problem-solving skills

Assessment Types
Please refer appendix for details

MODE OF ASSESSMENT

A.Continuous Comprehensive Assessment (CCA) for 30 marks.

Components
Assignment
Seminar
competency test & viva X2

B. End Semester Examination (ESE): Students will apply their knowledge and skills to design, set up, and operate a live sound system for a real-world event for 70 marks

Practicals exam

Components	**Marks**
Design and report	20
practical	40
viva	10

References

1. Alten, Stanley R.. Audio in media. London, Thomson Wadsworth, 2004.
2. (*Francis Rumsey - Sound and Recording_ Applications and Theory (Audio Engineering Society Presents)-Routledge (2021).Pdf*)
3. (*Teddy Boyce - Introduction to Live Sound Reinforcement-Friesen Press (2014).Pdf*)
4. (*Sound-Reinforcement-Handbook.Pdf*)

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Mahatma Gandhi University
Kottayam

Programme	**BA(Hons)SOUND DESIGN AND VISUAL EDITING**					
Course Name	**ADVANCED IMMERSIVE MIXING TECHNIQUES.**					
Type Of Course	DCC					
Course Code	**MG7DCCSDV401**					
Course Level	400-499					
Course Summary	Explore the evolution of object-based audio formats like Dolby Atmos and DTS:X in this advanced course. Understand sound objects, psychoacoustics, and their applications in film, music, gaming, and VR/AR. Engage in hands-on practicals using software like Dolby Atmos Renderer, mastering advanced mixing exercises, and refining critical listening skills. The course culminates in a project where students create a 10-minute Atmos mix for a fictional video, showcasing proficiency in immersive sound design.					
Semester	VII	Workstation			4	Total Hours
Course Details	Learning Approach	Lecture	Tutorial	Practical/ Practicum	Others	
	lecture tutorials, studio practice, and hands-on practicum sessions	0	4	0	Library , assignment test, Etc.	60
Pre-requisites, if any						

MGU-UGP (HONOURS)

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome Upon completion of this course, students will be able to;	Learning Domains	PO No
1	Understand the evolution of object-based formats, sound objects, and psychoacoustics, applying knowledge through hands-on mixing and creative sound design in practicals.	U,A	2,9,10
2	Apply advanced object-based techniques, mixing exercises, and sound design for immersive Atmos Or DTS:X experiences	A	2,10
3	Critically listen, compare, troubleshoot, and refine object-based mixes, emphasizing emotional storytelling and impactful design.	E	2,10
4	Apply technical specifications for object-based delivery, pre-mixing, final mixdown, and quality control, ensuring compliance with platform requirements.	A	2,10
5	Create an immersive soundscape for a 10-minute video, mixing in Atmos format for storytelling impact.	C	2,9,10

Remember (K), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Appreciation (Ap)

COURSE CONTENT

Content for Classroom Transactions (Units)

Module	Units	Course description	Hrs	CO No.
Introduction				
1	1.1	Evolution of object-based formats: Dolby Atmos, DTS:X, and beyond.	2	1
	1.2	Concepts of sound objects, bed channels, and height channels. Psychoacoustics and spatial perception in object-based environments. Applications of object-based mixing in film, music, gaming, and VR/AR.	2	1
	1.3	Practicals: Hands-on introduction to object-based mixing software (Dolby Atmos Renderer, DTS:X Production Suite). Working with bed channels, height channels, and dynamic object parameters. Creative sound design and spatialization techniques for object-based formats.	3	2
Spatialization and Automation				
2	2.1	Advanced panning and localization techniques for precise object placement.	2	4
	2.2	Utilizing reverb, delay, and other spatial effects within object-based workflows.	3	4
	2.3	Dynamic object behavior and automation: movement, morphing, and interaction.	3	
	2,4	Immersive sound design for specific applications (dialogue placement, foley, music).	5	
	2,5	practical: Advanced mixing exercises focusing on creative spatialization in Atmos and DTS:X. Implementing and editing dynamic object behavior and automation. Designing immersive soundscapes for film trailers, gaming sequences, or VR experiences.	10	
Critical Listening and Refinement				
3	3.1	Developing critical listening skills for object-based mix evaluation. Reference mixes and best practices for achieving professional-grade quality.	2	5
	3.2	A/B testing and comparison of different object-based mix versions. Troubleshooting common object-based mixing issues and solutions.	3	5
	3.3	practical: Critical listening exercises and peer feedback sessions on student mixes. Refining and polishing object-based mixes for optimal clarity, balance, and immersion. Mastering the art of storytelling and emotional impact through object-based sound design.	5	5
4	4.1	Technical specifications and requirements for different object-based delivery platforms (Blu-ray, streaming services, theatrical DCP).	3	6
	4.2	Pre-mixing, final mixdown, and exporting object-based master files.	2	6
	4.3	Quality control checks and ensuring compliance with delivery specifications.	5	6
Project				

MGU-UGP (HONOURS)

Module	Units	Course description	Hrs	CO No.
Introduction				
1	1.1	Evolution of object-based formats: Dolby Atmos, DTS:X, and beyond.	2	1
	1.2	Concepts of sound objects, bed channels, and height channels. Psychoacoustics and spatial perception in object-based environments. Applications of object-based mixing in film, music, gaming, and VR/AR.	2	1
	1.3	Practicals: Hands-on introduction to object-based mixing software (Dolby Atmos Renderer, DTS:X Production Suite). Working with bed channels, height channels, and dynamic object parameters. Creative sound design and spatialization techniques for object-based formats.	3	2
Spatialization and Automation				
2	2.1	Advanced panning and localization techniques for precise object placement.	2	4
	2.2	Utilizing reverb, delay, and other spatial effects within object-based workflows.	3	4
	2.3	Dynamic object behavior and automation: movement, morphing, and interaction.	3	
	2,4	Immersive sound design for specific applications (dialogue placement, foley, music).	5	
	2,5	practical: Advanced mixing exercises focusing on creative spatialization in Atmos and DTS:X. Implementing and editing dynamic object behavior and automation. Designing immersive soundscapes for film trailers, gaming sequences, or VR experiences.	10	
Critical Listening and Refinement				
3	3.1	Developing critical listening skills for object-based mix evaluation. Reference mixes and best practices for achieving professional-grade quality.	2	5
	3.2	A/B testing and comparison of different object-based mix versions. Troubleshooting common object-based mixing issues and solutions.	3	5
	3.3	practical: Critical listening exercises and peer feedback sessions on student mixes. Refining and polishing object-based mixes for optimal clarity, balance, and immersion. Mastering the art of storytelling and emotional impact through object-based sound design.	5	5
4	4.1	Technical specifications and requirements for different object-based delivery platforms (Blu-ray, streaming services, theatrical DCP).	3	6
	4.2	Pre-mixing, final mixdown, and exporting object-based master files.	2	6
	4.3	Quality control checks and ensuring compliance with delivery specifications.	5	6
5	5.1	Practical Exercise: Choose a 10-minute fictional pre-shoot video and create a tailored soundscape, incorporating various audio elements, and then mix it in Atmos format to elevate the immersive storytelling experience	15	6,7,8

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Teaching and Learning Approach	**Classroom Procedure (Mode of transaction)** CD1: Lecturing With Visual Aid Integration: Traditional Lecturing With Visual Aids (Slides, Diagrams, Multimedia) For Enhanced Comprehension. CD2:Software Workflow Demonstration: Illustrative walkthroughs showcasing the practical application of software tools for a comprehensive understanding of digital processes. CD3:Hands-On Practice: Engage in practical exercises and program demonstrations for direct application and skill development in a controlled learning environment." CD4:Practicum in the Real World: Apply acquired knowledge and skills to real-world scenarios, emphasizing practical application and problem-solving in authentic settings.

Assessment Types
Please refer appendix for details

MODE OF ASSESSMENT

A.Continuous Comprehensive Assessment (CCA) for 30 marks.

Components
Assignment
seminar
Mini project
Viva

B. End Semester Examination 70 marks.

Practicals exam for

Components	**Marks**
Project study report	20
project	40
viva	10

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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.”

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Kottayam

Programme	**BA(Hons)SOUND DESIGN AND VISUAL EDITING**					
Course Name	**NON-FICTION PROJECT**					
Type of Course	DCC					
Course Code	**MG7DCCSDV402**					
Course Level	400-499					
Course Summary	In this course students will learn how to identify and develop impactful documentary ideas and finish the project from shoot to distribution. In depth classes on documentary editing.					
Semester	7	Credits			4	Total Hours
Course Details	Learning Approach	Lecture	Tutorial	Practical	Others	
	Studio practice, and hands-on practicum sessions	0	3	1	Project	75
Pre-requisites, if any						

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
	After completing the Course, the Student will be able to		
1	Create a Pre-Production Plan for a short documentary film - Developing ideas, research, setting up the team.	C	1,2,4,5,6,8
2	Develop skill for Managing the Production for Documentary Shooting; locations, equipment, human resource etc.	S	1,2,3,4,5,6,8
3	Finish the Post-Production & Create a Final Out; lining up, grouping, first cut, structuring, re-edit, finalysing etc.	C	1,2,5
4	Develop skill for Distribute & Market the Final Film; finding the right platform, collaborating with marketing team, festivals etc.	S	1,2,4,5,6,8,9

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.
		Developing idea		
1	1.1	Find the best idea for a short documentary and develop for pitching.	7	1
	1.2	Research and reconnaissance the final idea, gather all information.	9	
	1.3	Breakdown & Scheduling for shoot, teaming up.	3	
		Shooting		
2	2.1	Managing Locations; climate, scheduling	10	1,2
	2.2	Managing People; making relations with locals, team members, resource persons etc.	5	
	2.3	different shooting styles; Interviews, Cutaways, locations,	5	
		Post Production		
3	3.1	Editing : First cut to Final cut - grouping, lining up, Structuring.	20	3
	3.2	Finalysing the edit and Basic Sound edit & Design	10	
	3.3	Render the Master out with Title & Credits	2	
		Marketing		
4	4.1	Prepare Different formats for Distribution	2	4
	4.2	Introduction to Documentary festivals & Other Platforms	2	
55		**Teacher's Specific**		

Teaching and Learning Approach	**Classroom Procedure (Mode of transaction)** CD1: Micro-documentary challenge: Challenge students to create short documentaries on specific themes within a limited timeframe. This fosters quick thinking, storytelling skills, and problem-solving under pressure. CD2:Community engagement project: Partner with a local organization or community to create a documentary that addresses a real-world issue. This provides practical experience while contributing to social impact. CD3:Hands-On Practice (mentoring): shooting the idea with the freedom of tweeking for present condition. CD4:Practicum: Apply acquired knowledge and skills to real-world scenarios, emphasizing practical application and problem-solving in authentic settings. CD5:Editing workflow Demonstration for documentary:step-by-step procedures, software usage, and software interface setup to provide a hands-on understanding of the editing process CD6 : Discussion and testing for industry level meetings, pitching for the distribution.
Assessment Types *Please refer appendix for details*	**MODE OF ASSESSMENT** **A.Continuous Comprehensive Assessment (CCA) for 30 marks.** Utilize quizzes,practical exercises to evaluate proficiency in editing software,Progress Reports: Regularly submit updates on project progress, individual Film Analysis: Analyze existing documentaries, identifying strengths and weaknesses in storytelling, editing techniques, and ethical considerations. **Components** Assignments

Story presentation	
Editing exercises X 2	

B. End Semester Examination (ESE) for 70 marks.

Components	Marks
Idea & Structuring	10 marks
Pace and Rhythm	10 marks
Final Output	25 marks
Record Book	10 marks
Viva voce	15 marks

References

1. Vertov, Dziga. "Dziga Vertov: Defining Documentary Film." *Birth* 1: 1.
2. Reiss, Jon. "Think Outside the Box Office: The Ultimate Guide to Film Distribution in the Digital Era (Ultimate Guide to Film Distribution and Marketing for the Digital Era)." *EBSCO eBooks*.
3. Aufderheide, Patricia. *Documentary film: A very short introduction*. Oxford University Press, 2007.
4. Jacob Bricca, A. C. E. *Documentary Editing: Principles & Practice*. Routledge, 2017.

SUGGESTED READINGS

1. Ondaatje, Michael, and Walter Murch. *The conversations: Walter Murch and the art of editing film*. A&C Black, 2002.

MGU-UGP (HONOURS)

Syllabus

Mahatma Gandhi University
Kottayam

Programme	**BA(Hons)SOUND DESIGN AND VISUAL EDITING**					
Course Name	**FILM APPRECIATION**					
Type of Course	DCE					
Course Code	**MG7DCESDV400**					
Course Level	400-499					
Course Summary	The course focuses on major trends and genres in world cinema, along with key concepts in film studies. This course equips not only to appreciate films on a deeper level but also to critically analyze the subtle ways editing and sound design shaping the cinematic experience.					
Semester	**VII**	**Credits**			**4**	Total Hours
Course Details	Learning Approach	Lecture	Tutorial	Practical/ Practicum	Others	
	Lecture tutorials, Studio practice, and hands-on practicum sessions	0	4	0	Library , assignment test, Etc.	60
Pre-requisites, if any						

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
	After completing the Course, the Student will be able to		
1	Remember film history, aesthetics and technological approaches.	K	1,2
2	Understand & Analyse different film forms and genres - Drama, comedy, Horror etc	U,A	1,2
3	Understand, Analyse & Differentiate plot, story and structure.	U,An	1,2
4	Understand, Analyse & Comment on film acting with respect to editing.	U,An	1,2
5	Understand, Analyse & Categorise different sounds on film.	U,An	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.
Film History				
1	1.1	Invention of Camera, Silent Era	2	1
	1.2	Film Movements - Russian Montage, French New wave, Italian Neo realism etc	3	
	1.3	New Hollywood and new forms	3	
	1.4	Indian Film history - Silent Era, Studio System, Regional films	5	
Form & Genre				
2	2.1	Film forms - Narrative, documentary, experimental etc	5	2
	2.2	Genres - Horror, Drama, Comedy, Western, Action etc	5	
	2.3	Relationship between form and genre.	5	
Story				
3	3.1	Basic Story idea - What is a story?	5	3
	3.2	Plot, Character, Structure, Act	5	
	3.3	Performing the Edit. (First cut to Final Cut)	5	
Film Acting				
4	4.1	Rhythm and Silence in Acting - Emotional Continuity,	5	4
	4.2	Understanding the craft - Setting the tone, Communication	5	
Sound in Film				
5	5.1	Diegetic & Non-Diegetic sound.	3	5
	5.2	Dialogue, Effects, Music, Ambience, Folley	3	
Teachers Specific				
6	6.1			

MGU-UGP (HONOURS)
Syllabus

Teaching and Learning Approach	**Classroom Procedure (Mode of transaction)** **CD1:Blended Learning:** Combine pre-recorded lectures with live workshops focused on demonstrations, Q&A. Offer online learning modules for flexibility and review. **CD2:Role-playing exercises:** Enact scenes from films to explore character motivations and psychological aspects. **CD3:Collaborative projects:** Create video essays, podcasts, or multimedia presentations analyzing chosen films. **CD4:Film screenings:** Watch films in class with opportunities for immediate analysis and group discussions.
Assessment Types *Please refer appendix for details*	**MODE OF ASSESSMENT** **A.Continuous Comprehensive Assessment (CCA) for 30 marks.** Assignments, activities, viva exams collectively contribute to a total of

Components
Assignments
Presentation x 2
Seminar

B. End Semester Examination (ESE) for 70 marks

Record book assessment and VIVA

Components	**Marks**
Film Selection	10 marks
Layout & Formatting	10 marks
Authenticity	10 marks
In depth study	25 marks
Viva	15 marks

MGU-UGP (HONOURS) Syllabus

References

1. Monaco, James. "How to Read a Film: The World of Movies, Media, Multimedia: Language." (2000).
2. Lacey, Nick. *Introduction to film*. Bloomsbury Publishing, 2016.
3. Boggs, Joseph M. *The art of watching films*. Mayfield Publishing Company, 1280 Villa Street, Mountain View, CA 94041., 1996.
4. Thompson, Kristin, David Bordwell, and Jeff Smith. *Film history: An introduction*. Vol. 205. Boston: McGraw-Hill, 2003.
5. Rajadhyaksha, Ashish. *Ritwik Ghatak: A return to the epic*. Bombay: Screen Unit, 1982.

Mahatma Gandhi University
Kottayam

Programme	**BA(Hons)SOUND DESIGN AND VISUAL EDITING**					
Course Name	**ACOUSTICS AND CALIBRATION.**					
Type Of Course	DCE					
Course Code	**MG7DCESDV401**					
Course Level	400-499					
Course Summary	This course delves into sound production and reproduction, exploring live classical and popular music performances. It focuses on the perceptual and physical dimensions of sound, covering frequency and amplitude domains, distortions, and room acoustics. The project emphasizes calibrating audio systems for optimal performance in various spaces using real-time analysis and tuning methodologies.					
Semester	VII	Workstation			4	Total Hours
Course Details	Learning Approach	Lecture	Tutorial	Practical/ Practicum	Others	
	lecture tutorials, studio practice, and hands-on practicum sessions	0	4	0	Library , assignment test, Etc.	60
Pre-requisites, if any						

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome Upon completion of this course, students will be able to;	Learning Domains	PO No
1	Grasp distinctions between sound production, live performances, reproduced sound, preserving art, and room acoustics.	U	1,2,9
2	Develop a comprehensive understanding of frequency and amplitude domains, distortion, resonance, critical bands, and room acoustics.	U	1,2
3	Apply the understanding of room acoustics, loudspeaker/room interactions, monitor placement, and cinema sound fields in practical audio engineering scenarios.	A	1,2,9,10
4	Apply techniques for calibrating speakers, amplifiers, processors, and real-time analysis to optimize the integrated audio system.	A,S	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 Transactions (Units)

Module	Units	Course description	Hrs	CO No.
Introduction				
1	1.1	Sound Production vs. Sound Reproduction, Live Classical Music Performances—Sound Production,Live Popular Music Performances—Sound Production, Reproduced Sound—The Audio Industry, Preserving the Art—The Circle of Confusion , Music and Movies—The State of Affairs, The Role of Loudspeakers and Rooms, Human Adaptation, a Reality That Cannot Be Ignored	5	
The Perceptual and Physical Dimensions of Sound				
2	2.1	The Frequency Domain,The Amplitude Domain, Amplitude and Frequency Together: Frequency Response,Amplitude and Frequency Together: Equal-Loudness Contours ,Loudness Controls and Tone Controls—Do They Work, Are They Necessary,The Boundaries of What We Can Hear, Acceptable Background Noise.	5	
	2.2	Linear Distortions: Amplitude and Phase vs. Frequency , Spectral Tilt,Resonances Viewed in Frequency and Time , Finding and Fixing Resonances , A Persistent Problem: Differentiating between Evidence of Resonances and Acoustical Interference ,Critical Bands, ERBNs and the "Resolution" of the Hearing System ,	5	4
	2.3	Amplitude, Frequency and Time Together: Waterfall Diagrams ,The Audibility of Phase Shift and Group Delay , Phase Shift at Low Frequencies: A Special Case, The Audibility of Absolute Polarity	5	
	2.4	Non-linear Distortion.	5	
	2.5	Wavelength, the Key to Understanding Much in Audio,Loudspeaker Directivity , Room Resonance Basics, Resistive/Porous Absorbers and Membrane/ Diaphragmatic Absorbers, Diffusers and Other Sound-Scattering Devices	5	
Loudspeaker/Room Systems—An Introduction				
3	3.1	One Room, Two Sound Fields—The Transition Frequency, Brief History of Loudspeaker/Room Interactions, Timbral and Spatial Effects Attributable to Rooms .	5	5
	3.2	Monitor placement -Monitoring Stereo, Far-Field Monitoring, Near-Field Monitoring , Monitoring Surround Sound	5	5
	3.3	Sound in Cinemas, Sound Fields in Cinemas , A Loudspeaker in a Cinema, Adding a Screen and Applying the X-curve, The Origins of the X-curve, Compatibility within the Cinema World, The Effects of Room Size and Seats	5	5
Project				
4	4.1	Techniques for calibrating speakers, amplifiers, and processors, Real-time analysis and tuning methodologies,Tuning an integrated audio system for optimal performance.	15	6
5		**Teachers specific**		

Teaching and Learning Approach	**Classroom Procedure (Mode of transaction)** CD1: Lecturing With Visual Aid Integration: Traditional Lecturing With Visual Aids (Slides, Diagrams, Multimedia) For Enhanced Comprehension. CD2:Software Workflow Demonstration: Illustrative walkthroughs showcasing the practical application of software tools for a comprehensive understanding of digital processes. CD3: Case studies CD4:Observation

Assessment Types

MODE OF ASSESSMENT

A.Continuous Comprehensive Assessment (CCA) for 30 marks.

Assignments, activities, parcticum and viva exams,Design and planning project for an integrated audio system.Final comprehensive project demonstrating advanced integration and calibration techniques in a real-world scenario. collectively contribute to a total of

Components
Assignment
Activity
Competency test
Viva

B. End Semester Examination (ESE) for 70 marks.

Written examination

Components	**Marks**
Report	20
Practical	40
Viva	10

MGU-UGP (HONOURS) Syllabus

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."

Mahatma Gandhi University
Kottayam

Programme	**BA(Hons)SOUND DESIGN AND VISUAL EDITING**					
Course Name	**ADVANCED DIGITAL EDITING WORKFLOW**					
Type of Course	DCE					
Course Code	**MG7DCESDV402**					
Course Level	400-499					
Course Summary	The course is designed for students to master the Digital Editing workflow from raw footage to final output. The course offers an in-depth understanding of industry-level editing workflow. Students will be able to practise each step under the guidance of expert faculty.					
Semester	**VII**	**Credits**			**4**	**Total Hours**
Course Details	**Learning Approach**	**Lecture**	**Tutorial**	**Practical/Practicum**	**Others**	
	Studio practice, and hands-on practicum sessions	0	4	0		60
Pre-requisites, if any						

MGU-UGP (HONOURS)

COURSE OUTCOMES (CO)

Syllabus

CO No.	Expected Course Outcome	Learning Domains *	PO No
	After completing the Course, the Student will be able to		
1	Analyse Raw footage and understand proxy creation.	U,An	1,2,10
2	Understands organising proxy footages and Apply final edit.	A,U	1,2,10
3	create EDL/XML from the final output, understands and analyse conforming to the DI software.	C,U,An	1,2,10
4	Create final output from the DI software, evaluate different formats and understand compression.	C,E,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.
RAW Formats				
1	1.1	Introduction to different types of RAW formats. (Red,Arri,Sony.)	3	**1**
	1.2	Transcoding RAW files into Proxy using different softwares such as Davinci, RedCine etc. – Project settings, labelling.	3	
PROXY Generation				
2	2.1	Project creation in NLE software using PROXY files. Project settings, folder management.	3	**2,1**
	2.2	Different stages of edit - rough cut to Final Cut. Different timelines, Tracks management.	15	
	2.3	Using Transitions and graphics in Timeline.	4	
EDL/XML				
3	3.1	Finalising the Timeline, cleaning unwanted Tracks, Organising tracks and EDL/XML generation.	5	**3,2,1**
	3.2	Setting up DI software, Importing EDL/XML into DI Software and conforming the Timeline.	7	
	3.3	Conforming the cut points and correcting Transitions and graphics.	7	
Final Output				
4	4.1	Checking the output settings. Generating master .MOV file as a final output.	5	**4,3,1**
	4.2	Generating different formats for different mediums. (MP4,DCP). Compression and renaming.	8	
Teacher's Specific				
5				

<table>
<tr><td>Teaching and Learning Approach</td><td>Classroom Procedure (Mode of transaction)
CD1: Lecturing With Visual Aid Integration: Traditional Lecturing With Visual Aids (Slides and Multimedia) For Enhanced Comprehension.
CD2:Software Workflow Demonstration: Illustrative walkthroughs showcasing the practical application of software tools for a comprehensive understanding of digital processes.
CD3:Hands-On Practice: Engage in practical exercises and program demonstrations for direct application and skill development in a controlled learning environment.
CD4:Practicum in the Real World: Apply acquired knowledge and skills to real-world scenarios, emphasising practical application and problem-solving in authentic settings.
CD5:Editing workflow Demonstration: Illustrate step-by-step procedures, software usage, and software interface setup to provide a hands-on understanding of the editing process
CD6: Pre-recorded video lectures covering technical skills, storytelling principles, and industry trends.</td></tr>
<tr><td rowspan="2">Assessment Types
Please refer appendix for details</td><td>MODE OF ASSESSMENT
A.Continuous Comprehensive Assessment (CCA) for 30 marks
<table><tr><th>Components</th></tr><tr><td>Assignments x 2</td></tr><tr><td>Presentation</td></tr><tr><td>Editing exercises</td></tr></table></td></tr>
<tr><td>B. End Semester Examination (ESE) for 70 marks
3 hour Practical Examination with VIVA
<table><tr><th>Components</th><th>Marks</th></tr><tr><td>Setting up project</td><td>10 marks</td></tr><tr><td>Proxy creation</td><td>10 marks</td></tr><tr><td>Compression</td><td>10 marks</td></tr><tr><td>Transcoding</td><td>10 marks</td></tr><tr><td>Workflow</td><td>15 marks</td></tr><tr><td>VIVA</td><td>15 marks</td></tr></table></td></tr>
</table>

References

1. Case, Dominic. *Film technology in post production*. Taylor & Francis, 2013.
2. Ghanbari, Mohammed. *Standard codecs: Image compression to advanced video coding*. No. 49. Iet, 2003.

MGU-UGP (HONOURS) Syllabus

SEMESTER-VIII

MGU-UGP (HONOURS)

Syllabus

Mahatma Gandhi University
Kottayam

Programme	**BA(Hons)SOUND DESIGN AND VISUAL EDITING**					
Course Name	**COLOR CORRECTION**					
Type of Course	DCC					
Course Code	**MG8DCCSDV400**					
Course Level	400-499					
Course Summary	This course is equipped to understand the core principles of color theory, light and exposure, and their impact on visual storytelling.					
Semester	8	Credits			4	Total Hours
Course Details	Learning Approach	Lecture	Tutorial	Practical	Others	
	Lecture tutorials, Studio practice, and hands-on practicum sessions	0	3	1	assignment, test	75
Pre-requisites, if any						

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
	After completing the Course, the Student will be able to		
1	Apply foundational colour theory principles to analyse and manipulate colour in images and videos.	A,An	1,2,10
2	Apply Techniques in industry-standard colour correction tools and softwares.	A	1,2,10
3	Apply colour grading to enhance the mood, tone, and emotional storytelling of visual content.	A	1,2,10
4	Apply professional colour correction workflows from raw footage to final delivery. Conforming, base grade, final touch, transitions and graphics, final out.	A	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.
Color Theory				
1	1.1	Primary and secondary colours - Brief history, digitalk intermediate	5	1
	1.2	Colour harmony and contrast -	5	
	1.3	Colour temperature and white balance - Lift, gamma etc	5	
	1.4	Colour psychology and emotional impact - Cultural & Individual,	5	
Colour balancing in Software				
2	2.1	Operating colour wheels and curves adjustments	5	2
	2.2	Utilising scopes and histograms for precise colour balancing	5	
	2.3	Applying primary and secondary colour correction techniques	5	
	2.4	Employing advanced tools like masks, qualifiers, and LUTs	5	
Grading Techniques				
3	3.1	Creating consistent colour palettes for different types of projects	5	3
	3.2	Implementing stylistic colour grading techniques (cinematic, vintage, etc.)	5	
	3.3	Adjusting colour to emphasise specific elements in a scene	5	
	3.4	Developing a personal colour grading style and vision	5	
Final Output				
4	4.1	Optimising camera settings and colour profiles for effective grading	3	4
	4.2	Collaborating with filmmakers and editors	2	
	4.3	Exporting and delivering finished projects in proper formats	5	
	4.4	Building a professional portfolio and showcasing skills	5	
Teacher's Specific				
5				

<table>
<tr><td>Teaching and Learning Approach</td><td>Classroom Procedure (Mode of transaction)
CD1: Lecturing With Visual Aid Integration: Traditional Lecturing With Visual Aids (Slides and Multimedia) For Enhanced Comprehension.
CD2:Interactive exercises: practice with hands-on activities and real-world project simulations.
CD3:Hands-On Practice: Engage in practical exercises and program demonstrations for direct application and skill development in a controlled learning environment.
CD4:Practicum in the Real World: Apply acquired knowledge and skills to real-world scenarios, emphasising practical application and problem-solving in authentic settings.
CD5:workflow Demonstration: Illustrate step-by-step procedures, software usage, and software interface setup to provide a hands-on understanding of the colour correction process</td></tr>
<tr><td rowspan="2">Assessment Types
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A.Continuous Comprehensive Assessment (CCA) for 30 marks
<table><tr><th>Components</th></tr><tr><td>Assignments</td></tr><tr><td>Presentation</td></tr><tr><td>Exercises x 2</td></tr></table></td></tr>
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3 hour Practical Examination with VIVA
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</table>

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References

1. Lancaster, Kurt. "Color Correcting and Color Grading CinemaDNG with DaVinci Resolve." *Cinema Raw*. Routledge, 2014. 131-157.
2. Koskinen, Matias. "Color Grading a Feature Film for Digital Cinema." (2015).
3. Stump, David. "Color Management, Compression, and Workflow: Color Management—Image Manipulation Through the Production Pipeline." *Digital Cinematography*. Routledge, 2014. 345-377.

Mahatma Gandhi University
Kottayam

Programme	**BA(Hons)SOUND DESIGN AND VISUAL EDITING**					
Course Name	**BINAURAL AND SPATIAL AUDIO.**					
Type Of Course	DCC					
Course Code	**MG8DCCSDV401**					
Course Level	400-499					
Course Summary	Exploring the intricacies of spatial sound, this advanced course delves into binaural hearing, psychoacoustics, and spatial audio formats such as Ambisonics and Dolby Atmos. Students engage in practical exercises, recording with binaural microphones, and creating immersive soundscapes for VR, gaming, and film. The curriculum covers advanced techniques, calibration, and personalized optimization, leading to a creative project showcasing learned skills.					
Semester	VIII	Workstation			4	Total Hours
Course Details	Learning Approach	Lecture	Tutorial	Practical/ Practicum	Others	
	lecture tutorials, studio practice, and hands-on practicum sessions	0	3	1		75
Pre-requisites, if any						

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome Upon completion of this course, students will be able to;	Learning Domains	PO No
1	Understand binaural hearing, psychoacoustics, and spatial perception, applying knowledge through recording, working with binaural audio plugins, and analyzing HRTF sets for spatial audio realism.	U,A	1,2,3,9,10
2	Craft immersive binaural soundscapes, utilizing layering, panning, effects, and 3D audio mixing for diverse applications and creativity.	C	1,2,3,9,10
3	Apply advanced binaural microphone techniques, understand HRTF calibration, analyze audio delivery formats, and practice optimizing binaural mixes for diverse playback platforms.	A	1,2,3,9,10
4	Creatively design a binaural/spatial audio project, showcasing skills in project planning, sound design, mixing, and post-production with instructor guidance and feedback.	C	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 Transactions (Units)

Module	Units	Course description	Hrs	CO No.
The Science of Sound in Space				
1	1.1	Understanding binaural hearing and psychoacoustics of spatial perception.	5	1
	1.2	Exploring head-related transfer functions (HRTFs) and their role in binaural audio. Examining different spatial audio formats: Ambisonics, binaural, Dolby Atmos, DTS:X.	5	1
	1.3	Practice-Recording with binaural microphones and understanding microphone techniques,Working with binaural audio plugins and software for spatialization and mixing, Analyzing and comparing different HRTF sets for optimal realism and localization.	5	1
Building Immersive space				
2	2.1	Designing soundscapes for binaural and spatial audio: layering, panning, reverb, effects,Crafting virtual environments and storytelling techniques for immersive experiences,Understanding 3D audio mixing principles and tools for precise positioning.	5	2
	2.2	Practice:Creating immersive binaural soundscapes for specific applications (VR, gaming, film, music), Implementing interactive elements and dynamic changes in spatial audio environments, Experimenting with advanced spatial audio tools and plugins for creative sound design.	10	2
Workflow Optimization				
3	3.1	Exploring advanced binaural microphone techniques: Ambisonics encoding, foley recording, head tracking.	5	5
	3.2	Understanding calibration and optimization of HRTFs for personalized listening experiences,Analyzing audio delivery formats and platforms for binaural and spatial content.	5	5
	3.3	Practice:Calibrating HRTFs and optimizing binaural mixes for individual listeners, Working with Ambisonics encoders and decoders for immersive content creation, Preparing binaural and spatial audio content for different playback platforms and environments.	15	5
Project				
4	4.1	Students choose a specific theme or application and design a creative binaural/spatial audio project showcasing their learned skills. Project planning, sound design, mixing, and post-production with guidance and feedback from instructors.	20	6
5		Teachers specific		

MGU UGP (HONOURS) Syllabus

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CD3:Hands-On Practice: Engage in practical exercises and program demonstrations for direct application and skill development in a controlled learning environment."
CD4:Practicum in the Real World: Apply acquired knowledge and skills to real-world scenarios, emphasizing practical application and problem-solving in authentic settings.
CD5: Demonstration: Illustrate step-by-step procedures, equipment usage, and studio setup to provide a hands-on understanding of the binaural and Spatial Audio process</td></tr>
<tr><td rowspan="2">Assessment Types
Please refer appendix for details</td><td>MODE OF ASSESSMENT
A.Continuous Comprehensive Assessment (CCA) for 30 marks.
<table><tr><th>Components</th></tr><tr><td>Assignment</td></tr><tr><td>Activity</td></tr><tr><td>Pre Project</td></tr><tr><td>Written exam</td></tr></table></td></tr>
<tr><td>B. End Semester Examination (ESE) for 70 marks.Practical
<table><tr><th>Components</th><th>Marks</th></tr><tr><td>project report</td><td>20</td></tr><tr><td>project</td><td>40</td></tr><tr><td>viva</td><td>10</td></tr></table>
Showcase and Presentation:
Presenting final projects in a dedicated listening environment to showcase the immersive experience crafted.
Peer feedback and critical analysis of each project's effectiveness, creativity, and technical execution.
Building a professional portfolio highlighting skills in binaural and spatial audio production.</td></tr>
</table>

References e

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.”

MGU-UGP (HONOURS) Syllabus

Mahatma Gandhi University
Kottayam

Programme	**B. A. Sound design and visual editing**					
Course Name	**Music Programming.**					
Type Of Course	DCE					
Course Code	**MG8DCESDV400**					
Course Level	400-499					
Course Summary	This music production course covers instrument frequency ranges, genres, arrangement structure, harmony, and voicings. It includes MIDI setup, virtual instruments, DAW sessions, rhythm programming, and advanced MIDI editing. Students learn sampling, synthesizers, track freezing, audio conversion, exporting stems, and delivering sessions, culminating in an original song project.					
Semester	V	Workstation			4	Total Hours
Course Details	Learning Approach	Lecture	Tutorial	Practical/ Practicum	Others	
	lecture tutorials, studio practice, and hands-on practicum sessions		3	1		75
Pre-requisites, if any						

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COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome Upon completion of this course, students will be able to;	Learning Domains	PO No
1	Understanding instrument frequency ranges, music genres, arrangement structure, harmony, and voicings for effective music arrangement.	S	1,2
2	Setting up MIDI connections, virtual instruments, DAW sessions, rhythm programming, and advanced MIDI editing techniques for music production.	S	
3	Differentiate between sampling and synthesisers, and use software and hardware to comprehend techniques and tools for sound design and music production.	U	
4	Learn track freezing, audio conversion, bounce-in-place, exporting stems, delivering sessions, and file formats and, Prepare an original song project using these techniques.	U, C	

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.
Understanding Song Arrangement				
1	1.1	Musical Instruments and their Frequency Ranges, Concept of Masking		1
	1.2	Introduction to Music Genres & Styles (Indian & Western) & their arrangement structure		1
	1.3	Basic Principles of Music Arrangement, Role of Harmony and Voicings		1
Music Programming using MIDI				
2	2.1	Basic MIDI Connections, Introduction to Virtual Instruments, Virtual Instruments Routing and setup, Virtual Instrument formats for different DAW's, Setup and Installation, Setting up a session in DAW		2
	2.2	Rhythm Programming, Step Sequencing, Chords and Backing, Other musical Layers		2
	2.3	MIDI Editing Techniques - Quantization, Note Editing, Legato techniques, Transposition, Sound Variations, Adjusting Velocity and Expression, Use of MIDI CC controls, Custom CC Mapping		2
Music Programming Tools and Editing Techniques				
3	3.1	Sampling vs Synthesizer, Sample Library vs Modelling, Sampling Techniques for Music Production, Using multichannel MIDI instruments, Common software instruments - Omnisphere, Kontakt, Serum, Nexus etc.		
	3.2	Sound Design using Software synthesizers, Integrate software and hardware synths, Creating new sounds		
	3.3	Loops and Samples - Using loops and samples in the production, time-stretching and transposing		
Export and Delivery				
4	4.1	Track Freeze, Convert to Audio, Bounce-in-place		
	4.2	Exporting tracks as Stems for delivery to mix, Delivering a session for Mix		
	4.3	Audio File formats, Audio Interchangeable File Formats (OMF, AAF)		
	4.4	Project: Prepare an original song		
5		**Teacher specific**		

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Teaching and Learning Approach	**Classroom Procedure (Mode of transaction)** CD1: Lecturing With Visual Aid Integration: Traditional Lecturing With Visual Aids (Slides, Diagrams, Multimedia) For Enhanced Comprehension. CD2:Software Workflow Demonstration: Illustrative walkthroughs showcasing the practical application of software tools for a comprehensive understanding of digital processes. CD3:Hands-On Practice: Engage in practical exercises and program demonstrations for direct application and skill development in a controlled learning environment." CD4:Recording Setup Demonstration: Illustrate step-by-step procedures, equipment usage, and studio set-up to provide a hands-on understanding of the recording process CD:5 Analyse different genre projects

Assessment Types
Please refer appendix for details

MODE OF ASSESSMENT

A.Continuous Comprehensive Assessment (CCA)

Assignment
Activity
Pre Project
Written exam

B. Semester End Examination:
project and viva with a total weightage of 70 marks.

project report	20
project	40
viva	10
project report	20

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References,

1. Smith, Jamie. “Andrea Pejrolo, Creative Sequencing Techniques for Music Production: A Practical Guide for Logic, Digital Performer, Cubase and Pro Tools. Focal Press, Oxford, 2005. 308 Pp. ISBN 0-240-51960-4.” *Organised Sound* 10.3 (2005): 275–276. Web.
2. Continuum Encyclopedia of Popular Music of the World Part 1 Media, Industry, Society: Volume I. Germany, Bloomsbury Academic, 2003.
3. Hepworth-Sawyer, Russ, and Golding, Craig. What is Music Production? A Producers Guide: The Role, the People, the Process. United Kingdom, Taylor & Francis, 2012.

Mahatma Gandhi University
Kottayam

Programme	**BA(Hons)SOUND DESIGN AND VISUAL EDITING**					
Course Name	**SINGLE ACT EDITING**					
Type of Course	DCE					
Course Code	**MG8DCESDV401**					
Course Level	400-499					
Course Summary	This course equips the students to master the art of single act editing from raw footage into captivating story.					
Semester	VIII	Credits			4	Total Hours
Course Details	Learning Approach	Lecture	Tutorial	Practical	Others	
	Studio practice, and hands-on practicum sessions	0	3	1	assignment, test	75
Pre-requisites, if any						

COURSE OUTCOMES (CO)

After completing the Course, the Student will be able to

CO No.	Expected Course Outcome	Learning Domains *	PO No
1	apply editing techniques to compelling storytelling - Scene, sequence and act.	A	1,2,10
2	develop skill in editing and apply technical Proficiency in software editing.	S,A	1,2,10
3	Develop skill in personal editing style and explore innovative storytelling techniques	S,A	1,2,10
4	Create a single act narrative from given footage from rough cut to final cut.	C	1,2,10

***Remember (K), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Appreciation (Ap)**

MGU-UGP (HONOURS)

COURSE CONTENT
Content for Classroom transaction (Units)

Module	Units	Course description	Hrs	CO No.
Narrative structure in Short films				
1	1.1	Identify and analyse narrative structure in short films; linear/nonlinear, cut aways, inserts.	5	1
	1.2	Apply editing techniques to build tension, pace, and character development.	5	1,2
	1.3	Effectively utilise cuts, transitions, and sound design to enhance the film's emotional impact.	5	1,2
Software Fluency & Troubleshoot				
2	2.1	Demonstrate fluency in using industry-standard editing softwares.	8	2
	2.2	Troubleshoot technical challenges and maintain optimal workflow during the editing process.	5	2
Software Interfaces				
3	3.1	Analyse and draw inspiration from renowned short films and editors.	5	3
	3.2	Experiment with non-linear narratives, rhythm, and form.	9	3
	3.3	Customising software interface as per workflow.	3	3,2
Short Narrative Editing				
4	4.1	Create a single act narrative from given footage. (First Cut - Final Cut)	20	4,3,2,1
	4.2	Provide constructive feedback and participate in the revision process to refine the film.	10	4,3,2,1
Teacher's Specific				
5	5.1			

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<table>
<tr><td>Teaching and Learning Approach</td><td>Classroom Procedure (Mode of transaction)
CD1: Lecturing With Visual Aid Integration: Traditional Lecturing With Visual Aids (Slides and Multimedia) For Enhanced Comprehension.
CD2: In-person workshop: Offers hands-on practice with editing software, direct instructor feedback, and collaborative learning.
CD3: Hands-On Practice: Engage in practical exercises and program demonstrations for direct application and skill development in a controlled learning environment.
CD4: Live editing challenges: Participate in real-time online challenges where instructors guide students through editing specific action sequences, fostering quick decision-making and problem-solving skills.
CD5: Mentorship program: Pair students with experienced film editors for personalized guidance and project feedback.</td></tr>
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Please refer appendix for details</td><td>MODE OF ASSESSMENT
A. Continuous Comprehensive Assessment (CCA) for 30 marks.
<table><tr><th>Components</th></tr><tr><td>Assignments</td></tr><tr><td>Story presentation</td></tr><tr><td>Editing exercises X 2</td></tr></table></td></tr>
<tr><td>B. End Semester Examination (ESE) 70 marks.
<table><tr><th>Components</th><th>Marks</th></tr><tr><td>Organising clips</td><td>10 marks</td></tr><tr><td>Usage of editing tools and structuring</td><td>10 marks</td></tr><tr><td>Pace and rhythm</td><td>10 marks</td></tr><tr><td>Final output</td><td>25 marks</td></tr><tr><td>VIVA</td><td>15 marks</td></tr></table></td></tr>
</table>

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References

1. Ondaatje, Michael, and Walter Murch. *The conversations: Walter Murch and the art of editing film*. A&C Black, 2002.
2. Pearlman, Karen. *Cutting rhythms: Intuitive film editing*. CRC Press, 2015.
3. Holt, Jillian. "The 'Art of Editing': Creative Practice and Pedagogy." *Swinburne: Swinburne University of Technology* (2015).
4. Cunningham, Dawn, et al. "Big Ideas. Smithsonian 2019." *Smithsonian Institution* (2020).
5. Murch, Walter. *In the Blink of an Eye*. Vol. 995. Los Angeles: Silman-James Press, 2001
6. Pearlman, Karen. *Cutting rhythms: Shaping the film edit*. CRC Press, 2012.
7. Bowen, Christopher J., and Roy Thompson. *Grammar of the Edit*. Taylor & Francis, 2013.

SUGGESTED READINGS

1. Case, Dominic. Film technology in post production. Taylor & Francis, 2013.

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Kottayam

Programme	**BA(Hons)SOUND DESIGN AND VISUAL EDITING**					
Course Name	**3D EDITING**					
Type of Course	DCE					
Course Code	**MG8DCESDV402**					
Course Level	400-499					
Course Summary	This course equips the students to master the art of short narrative editing from raw footage into captivating story.					
Semester	VIII	Credits			4	Total Hours
Course Details	Learning Approach	Lecture	Tutorial	Practical	Others	
	Studio practice, and hands-on practicum sessions	0	3	1	assignment, test	75
Pre-requisites, if any						

COURSE OUTCOMES (CO)

After completing the Course, the Student will be able to

CO No.	Expected Course Outcome	Learning Domains *	PO No
1	apply editing techniques to compelling storytelling with respect to 3D editing.	A	1,2,10
2	develop skill in 3D editing and apply technical Proficiency in software.	S,A	1,2,10
3	develop skill in 3D editing style and explore innovative storytelling techniques.	S,A	1,2,10
4	Create a short narrative from given 3D footage from rough cut to final cut.	C	1,2,10

***Remember (K), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Appreciation (Ap)**

MGU-UGP (HONOURS)

COURSE CONTENT
Content for Classroom transaction (Units)

Module	Units	Course description	Hrs	CO No.
3D Film History				
1	1.1	Technical history of stereo Cinema; beginning, technical advance.	5	1
	1.2	Stereopsis and stereoscopy; technicality.	5	1,2
	1.3	History of stereoscopic projection. How it changes from time to time.	5	1,2
Overview of 3D Technique				
2	2.1	The formation of the stereoscopic image.	8	2
	2.2	Stereoscopic vision and 3D photography. Common 3D Formats.	5	2
3D Cinematography & Editing				
3	3.1	3D cinematography; depth perception, parallax.	5	3
	3.2	Different lenses; focus and depth. Lighting. 3D camera setup.	9	3
	3.3	Working with stereoscopic footage. Workflow; setting up project to final edit.	3	3,2
3D Editing Exercise				
4	4.1	Create a short narrative from given 3D footage. (First Cut - Final Cut)	20	4,3,2,1
	4.2	Provide constructive feedback and participate in the revision process to refine the film.	10	4,3,2,1
Teacher's Specific				
5	5.1			

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CD4: Live editing challenges: Participate in real-time online challenges where instructors guide students through editing specific action sequences, fostering quick decision-making and problem-solving skills.
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Please refer appendix for details</td><td>MODE OF ASSESSMENT
A. Continuous Comprehensive Assessment (CCA) for 30 marks.
<table><tr><th>Components</th></tr><tr><td>Assignments</td></tr><tr><td>Using 3D tools</td></tr><tr><td>Editing exercises x 2</td></tr></table></td></tr>
<tr><td>B. End Semester Examination (ESE) 70 marks.
Project assessment and VIVA for
<table><tr><th>Components</th><th>Marks</th></tr><tr><td>Organising clips</td><td>10 marks</td></tr><tr><td>Usage of 3D editing tools</td><td>10 marks</td></tr><tr><td>Pace and rhythm</td><td>10 marks</td></tr><tr><td>Final output</td><td>25 marks</td></tr><tr><td>VIVA</td><td>15 marks</td></tr></table></td></tr>
</table>

References

1. Haque, Ayaan, et al. "Instruct-nerf2nerf: Editing 3d scenes with instructions." *Proceedings of the IEEE/CVF International Conference on Computer Vision*. 2023.
2. Pearlman, Karen. *Cutting rhythms: Intuitive film editing*. CRC Press, 2015.
3. Holt, Jillian. "The 'Art of Editing': Creative Practice and Pedagogy." *Swinburne: Swinburne University of Technology* (2015).
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7. Bowen, Christopher J., and Roy Thompson. *Grammar of the Edit*. Taylor & Francis, 2013.

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Mahatma Gandhi University

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Programme	**BA(Hons)SOUND DESIGN AND VISUAL EDITING**				
Course Name	**CAPSTONE PROJECT**				
Type of Course	Major				
Course Code	**MG8PRJSDV400**				
Course Level	400				
Course Summary	Dive into the captivating world of film production with industry experts. This intensive masterclass will equip the student with the essential skills and knowledge to develop a screenplay. From the screenplay they shoot the film as a group and will do the post production individually.				
Semester	8	Credits		12	Total Hours
Course Details	Learning Approach	Lecture	Tutorial	Practical	Others
Pre-requisites, if any					

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HONOURS PROJECT

Guidelines for Honours Project *

- For the successful completion of BA Sound Design and Visual Editing (Honours), the learners will equip with the essential skills and knowledge to develop a screenplay under the guidance of an industry expert. Based on the above screenplay they will shoot the narrative film as a group. Once they complete the shooting each leaner will do the post-production (Editing, Sound designing and mixing) individually. The duration of the narrative film should be 22-30 minutes.
- The learner should accomplish various stages of filmmaking and should verify the competence with industry standards.

A. Continuous Comprehensive Assessment (CCA) for 30 marks

Assignments x 2 : 20 marks

Story presentation : 20 marks

Preproduction : 20 marks

B. End Semester Examination (ESE) for 70 marks.

Editing : 20 marks

Sound Design : 20 marks

Final Output : 50 marks

Record Book. : 20 marks

VIVA : 30 marks

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more details will be published later

Syllabus revision workshop participants

1. Sri.Binil C Amakkadu, Assistant Professor, St.Joseph College of Communication, Changanassery.
2. Sri.Adhil Maimoonath Asharaf, Assistant Professor, St.Joseph College of Communication, Changanassery.
3. Sri.Unnikrishnan K, Assistant Professor, St.Joseph College of Communication, Changanassery.

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