

	MAHATMA GANDHI UNIVERSITY Kottayam, Kerala Undergraduate Programmes (HONOURS) 2025 Admission Onwards
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SYLLABUS									
SIGNATURE COURSE									
Name of the College	Rajagiri College of Management & Applied Sciences, Kakkanadu								
Faculty/ Discipline	English								
Programme	BA (Hons) English								
Course Coordinator	Amala Manavalan								
Contributors									
Course Name	Voice, Body and Business								
Type of Course	VAC								
Specialization title	This Signature Course does not have a specialization.								
Course Code	MG3VACENGA04								
Course Level	200								
Course Summary	Voice, Body and Business is a theory-based Value Added Course that equips B.Com students with the conceptual knowledge and applied frameworks of communication skills essential for professional success. Drawing from drama, theatre, and performance studies, students learn the principles of vocal modulation, confident body language, the art of compering, and spontaneous expression. The theoretical frameworks of this course — drawn from rhetoric, drama theory, and communication studies — directly prepare students for interviews, group discussions, client presentations, and corporate events, transforming them into confident and effective communicators.								
Semester	3	Credits	3						
Course Details	<table><tr><td>Learning Approach</td><td>Lecture</td><td>Total Hours</td></tr><tr><td>Credits</td><td>3</td><td>45</td></tr></table>			Learning Approach	Lecture	Total Hours	Credits	3	45
	Learning Approach	Lecture	Total Hours						
Credits	3	45							
Pre-requisites, if any									

Course Outcomes (CO)

Number of COs		4	
CO No.	Expected Course Outcome	Learning Domains *	PO No
1	Explain the principles of voice modulation, body language, and non-verbal communication and their significance in professional and public contexts.	U	PO1, PO4
2	Analyse drama and storytelling techniques and apply their theoretical frameworks to business communication scenarios such as interviews, group discussions, and presentations.	An	PO1, PO4
3	Describe the role, responsibilities, and techniques of a compere and construct scripts and strategies for anchoring diverse professional and academic events.	U	PO4, PO5
4	Evaluate the ethical dimensions of persuasion and apply principles of inclusive, respectful communication across diverse professional and cultural contexts.	E	PO4, PO8

CO-PO Articulation Matrix

CO/PO	PO 1	PO 2	PO 3	PO 4	PO 5	PO 6	PO 7	PO 8	PO 9	PO 10
CO 1	2	-	-	2	-	-	-	-	-	-
CO 2	2	-	-	3	-	-	-	-	-	-
CO 3	-	-	-	2	2	-	-	-	-	-
CO 4	-	-	-	2	-	-	-	3	-	-

'0' is No Correlation, '1' is Slight Correlation (Low level), '2' is Moderate Correlation (Medium level) and '3' is Substantial Correlation (High level).

Course Content

Content for Classroom transaction (Units)

Module	Units	Course Description	Hrs	CO No.
1	Voice and Verbal Communication			
	1.1	Voice as a Professional Instrument Concepts of pitch, pace, pause, tone, and projection Theory of phonetics: articulation and pronunciation for professional English Paralanguage: vocal cues and their impact on communication Common voice-related challenges and remedies	8	["1"]
	1.2	Principles of Non-Verbal Communication Kinesics: gestures, posture, and facial expressions Proxemics: space and distance in professional interactions Chronemics and haptics: time and touch as communication Eye contact and its cultural dimensions	6	["1", "4"]
	1.3	Overcoming Communication Anxiety Theories of stage fright and performance anxiety Psychological and physiological aspects of public speaking fear Drama therapy approaches to confidence building The Stanislavski method: emotion memory and presence	4	["1", "2"]
2	Drama Techniques and Business Communication			
	2.1	Improvisation and Spontaneous Communication Principles of theatrical improvisation: the 'Yes-And' concept Role theory in communication: understanding social roles Augusto Boal's Theatre of the Oppressed: relevance to business Storytelling as communication: narrative structure (Freytag's Pyramid)	8	["2"]
	2.2	Persuasion and Audience Engagement Aristotle's modes of persuasion: Ethos, Pathos, Logos Theory of audience analysis and adaptation TED Talk framework: storytelling for professional impact Character work and empathy in client-facing communication	5	["2"]

Module	Units	Course Description	Hrs	CO No.
3	The Art of Compering			
	3.1	Introduction to Compering Definition, history, and evolution of the compere and anchor role Types of events: corporate, academic, cultural, and ceremonial Qualities of an effective compere: voice, wit, presence, and preparation Differences between compering, anchoring, and hosting	6	["3", "4"]
	3.2	Compering in Practice: Theory and Script Script writing for compering: structure, transitions, and ad-lib techniques Managing the unexpected: technical failures, silences, and crowd dynamics Language of compering: register, humour, and inclusive phrasing Compering formal events: seminars, award functions, and conferences	8	["1", "3"]

Teaching and Learning Approach	Classroom Procedure (Mode of transaction) The course is delivered through structured lectures introducing core theoretical frameworks — including Aristotle's modes of persuasion, Stanislavski's acting method, Freytag's narrative pyramid, and Boal's Theatre of the Oppressed — supported by real-world examples, video clips of TED Talks, professional speeches, and award function anchorings. Interactive discussions and debates allow students to critically analyse how vocal and physical communication succeeds or fails in professional contexts, developing analytical thinking alongside subject knowledge. Video and media analysis sessions require students to watch and critically evaluate recordings of professional comperes, TED speakers, and corporate presenters, applying theoretical frameworks to real examples. Case study method is used throughout the course. Students analyse real-world scenarios — failed pitches, successful negotiations, award ceremony scripts — applying concepts such as Ethos-Pathos-Logos, proxemics theory, and narrative structure. Guest lectures from professional anchors, HR practitioners, or theatre artists provide students with insight into the real-world application of voice and communication principles. Continuous assessment through written assignments and reflective exercises ensures consistent engagement with the theoretical content throughout the semester.
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Assessment Types	MODE OF ASSESSMENT Mode of Assessment: Theory
	A. Continuous Comprehensive Assessment (CCA) • Theory - 25 Marks Compering Performance — Script preparation and mock anchoring of a professional/academic event (10 marks), Role Play and Improvisation Exercise — Simulated business scenarios (10 marks), Voice and Body Observation Log — Reflective journal on vocal and non-verbal communication observed in professional contexts (10 marks)
	B. End Semester Evaluation (ESE) • Theory - 50 Marks Assessment Methods - Written Examination Duration of Examination - 1.50 Hrs Pattern of examination for Theory - Non-MCQ Different parts of written examination - Part - A , B , C Answer Type: ◦ PART - A ◦ MCQ - (5 out of 5) - $5 \times 1 = 5$ ◦ PART - B ◦ Short Essays - (6 out of 9) - $6 \times 5 = 30$ ◦ PART - C ◦ Essays - (1 out of 3) - $1 \times 15 = 15$

References

- Mehra, Shital Kakkar. Executive Presence: The POISE Formula for Leadership. HarperCollins India, 2020.
- Bhatnagar, Nitin, and Mamta Bhatnagar. Effective Communication and Soft Skills. Pearson India, 2011.
- Patil, Shailesh. Handbook on Public Speaking, Presentation and Communication Skills. Notion Press, 2020.
- Pease, Allan, and Barbara Pease. The Definitive Book of Body Language. Manjul Publishing House (Indian edition), 2019.

Suggested Readings

- Gallo, Carmine. Talk Like TED: The 9 Public-Speaking Secrets of the World's Best Minds. Pan Macmillan India, 2014.
- Boal, Augusto. Games for Actors and Non-Actors. Routledge, 2nd ed., 2002.

Affidavit

- We, Rajagiri College of Management & Applied Sciences, Kakkanadu and Amala Manavalan, agree to permit the use of our proposed course syllabus by other faculty members within the same discipline for course delivery at their respective institutions.
- We, Rajagiri College of Management & Applied Sciences, Kakkanadu, agree to appoint a new course coordinator for the proposed Voice, Body and Business in the event of the unavailability of the currently nominated coordinator. This appointment will ensure the continued coordination of course delivery, assessments, and all related academic responsibilities necessary for the successful implementation of the signature course, for as long as the college offers this programme.
- We, Rajagiri College of Management & Applied Sciences, Kakkanadu and Amala Manavalan, declare that no part of this signature course submitted here for approval has been taken from the course content developed by, or from any of the course titles prepared by, the BoS/expert committee in the same discipline under our University.