

SYLLABUS						
SIGNATURE COURSE						
Name of the College	SCMS School of Technology & Management, Muttom, Aluva					
Faculty/ Discipline	Psychology					
Programme	BSc (Hons) Psychology					
Course Coordinator	Anjitha Venugopal					
Contributors	Anjitha Venugopal, Sangeetha S Kumar					
Course Name	INTRODUCTION TO PSYCHOLOGY OF CINEMA					
Type of Course	DSE					
Specialization title	Psychology of Cinema					
Course Code	MG3DSEPSYA00					
Course Level	200					
Course Summary	This course introduces students to the foundational psychological theories as they relate to cinema. Students will explore how psychoanalysis, cognition, perception, and cultural psychology shape film narratives, character construction, and viewer experiences. Emphasis is placed on critical analysis, reflective interpretation, and understanding the psychological mechanisms behind cinematic storytelling.					
Semester	3	Credits			4	Total Hours
Course Details	Learning Approach	Lecture	Tutorial	Practical	Others	
		4	0	0	0	
Pre-requisites, if any						

Course Outcomes (CO)

Number of COs		4	
CO No.	Expected Course Outcome	Learning Domains *	PO No
1	Demonstrate knowledge of fundamental psychological concepts relevant to the study of cinema.	K, U	PO1, PO3
2	Explain key psychoanalytic and cognitive principles as they apply to film narratives and viewer responses.	U	PO1, PO2, PO3, PO10
3	Analyze how films reflect emotions of audience	U, AN	PO2, PO3, PO8, PO9
4	Exhibit an introductory awareness of emotion and cognition and personal identity shape film interpretation.	A, I	PO2, PO3, PO8, PO9

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

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	3	-	2	-	-	-	-	-	-	-
CO 2	3	2	3	-	-	-	-	-	-	1
CO 3	-	3	2	-	-	-	-	2	1	-
CO 4	-	3	2	-	-	-	-	2	1	-

'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	Introduction to Film Psychology and Psychoanalytic Perspectives			
	1.1	Foundations of Film Psychology: Definition and scope of film psychology, Cinema as narrative psychology Goals and interdisciplinary nature	3	["1"]
	1.2	Freud's Psychoanalysis: Id, Ego, Superego in characters, The role of unconscious desires and defense mechanisms in films	6	["1"]
	1.3	Jung: Archetypes (Hero, Shadow, Anima/Animus), Collective unconscious, Myths, Symbolism and metaphor in film narratives	6	["2"]
2	Cognitive and Perceptual Psychology in Film			
	2.1	Visual Perception and cinema: Bottom up and Top-down approaches in perception, Visual illusions, Gestalt principles and its significance in films.	5	["2"]
	2.2	Attention- Selective attention, Signal detection theory, Change Blindness-Continuity editing, Inattentional Blindness emotional mirroring in audiences	3	["3"]
	2.3	Memory- Stages of Memory, Encoding and Retrieval in Film Viewing. Working Memory and Scene Comprehension, False Memory and Misremembering, Viewer Engagement and Long-term Memory	7	["3"]
3	Emotional Psychology and Cinema:			
	3.1	Definition, Theories of emotion (James-Lange, Cannon-Bard, Schachter-Singer, Cognitive appraisals)	5	["3"]
	3.2	Mood, Tone, and Viewer Experience: Color psychology and lighting, Tone-setting through cinematography, Mood congruent memory and recall, Mood manipulation and viewer immersion	6	["3"]
	3.3	Emotional contagion in film audiences, Catharsis and affective release, Emotional arcs and audience investment	4	["3"]
4	Practicum			
	4.1	Film Screening and Analysis: Watch films with psychological themes, Analysis using psychoanalytic theories or cognitive and perceptual and emotional concepts (Any 2 in each category.)	15	["1", "2", "3", "4"]

Teaching and Learning Approach	Classroom Procedure (Mode of transaction) Direct Instruction: Brain storming lecture, Explicit Teaching, Film screening, E-learning, interactive Instruction: Assignments, Authentic learning, Library work and Group discussion, Presentation by individual student/ Group representative.
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Assessment Types	MODE OF ASSESSMENT Mode of Assessment: Theory
	A. Continuous Comprehensive Assessment (CCA) • Theory - 30 Marks • Assignment, Movie analysis reports ,Group Discussion, Class Participation
	B. End Semester Evaluation (ESE) • Theory - 70 Marks Assessment Methods - Theory Duration of Examination - 2.00 Hrs Pattern of examination for Theory - Non-MCQ Different parts of written examination - Part - A , B , C Answer Type: ◦ PART - A ◦ Short answer - (5 out of 7) - $5 \times 4 = 20$ ◦ PART - B ◦ Short Essays - (5 out of 7) - $5 \times 7 = 35$ ◦ PART - C ◦ Essays - (1 out of 2) - $1 \times 15 = 15$

References

- Bordwell, D., & Thompson, K. (2016). Film Art: An Introduction (11th ed.). McGraw-Hill Education.
- Evans, B. (2020). The origins of film, psychology and the neurosciences. History of the Human Sciences, 33(5), 25-45. <https://doi.org/10.1177/0952695120944326>
- Kaplan, E. A. (1983). Psychoanalysis and Cinema: The Play of Shadows. Routledge.
- McGinn, C. (2005). The power of movies: How screen and mind interact. Pantheon Books
- Mitry, J. (1997). The aesthetics and psychology of the cinema (C. King, Trans.). Indiana University Press.
- Tan, E. S. (2018). A psychology of the film. Humanities and Social Sciences Communications, 4(1), Article 82. <https://doi.org/10.1057/s41599-018-0111-y>

Suggested Readings

- Pujam, N. K., Joseph, G. A., Lahiri, D., & Pattojoshi, A. (2015). Psychological outlook of cinema. Eastern Journal of Psychiatry, 18(1), 30-38. <https://doi.org/10.5005/EJP-18-1-30>
- Rieber, R. W., & Kelly, R. J. (2013). Film, television and the psychology of the social dream. Springer. <https://doi.org/10.1007/978-1-4614-7175-2Indigo+7>

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MGU-UGP (HONOURS)

Syllabus

SYLLABUS						
SIGNATURE COURSE						
Name of the College	SCMS School of Technology & Management, Muttom, Aluva					
Faculty/ Discipline	Psychology					
Programme	BSc (Hons) Psychology					
Course Coordinator	Anjitha Venugopal					
Contributors	Anjitha Venugopal, Ms. Sangeetha S Kumar					
Course Name	Developmental and Social Psychology in Cinema					
Type of Course	DSE					
Specialization title	Psychology of Cinema					
Course Code	MG4DSEPSYA00					
Course Level	200					
Course Summary	This course explores the intersections between developmental psychology and cinematic narratives, focusing on how film serves as a powerful medium for representing psychological growth, identity formation, and social dynamics across the lifespan. Students will critically examine character development, narrative structure, and social behavior in films through key psychological theories including Erikson’s psychosocial stages, Bowlby’s attachment theory, Kohlberg’s moral development, and narrative identity theory. The course also integrates social psychological concepts such as conformity, prejudice, and group dynamics as portrayed in cinema.					
Semester	4	Credits			4	Total Hours
Course Details	Learning Approach	Lecture	Tutorial	Practical	Others	
		4	0	0	0	
Pre-requisites, if any						

Course Outcomes (CO)

Number of COs		4	
CO No.	Expected Course Outcome	Learning Domains *	PO No
1	Explain key developmental theories and apply them to analyze character growth, identity crises, and moral dilemmas in films.	U, A, AN	PO1, PO3, PO7, PO8
2	Analyze narrative identity, autobiographical memory, and the psychological significance of the hero’s journey and life-span development through film narratives.	AN, E	PO2, PO10
3	Evaluate social psychological concepts such as conformity, prejudice, group behavior, and social identity as portrayed in cinema.	AN, E	PO1, PO6
4	Apply psychological frameworks to critically interpret Malayalam films, demonstrating insight into emotional, developmental, and social dimensions.	A, AP, S	PO1, PO2, PO7

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

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	3	-	2	-	-	-	1	2	-	-
CO 2	-	2	-	-	-	-	-	-	-	3
CO 3	2	-	-	-	-	3	-	-	-	-
CO 4	3	1	-	-	-	-	1	-	-	-

'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	Developmental Psychology in Characters			
	1.1	Erikson's Psychosocial Stages in Character Development: Character dilemmas and identity crises Role transitions and generativity Integrity vs. despair in elder characters	4	["1"]
	1.2	Attachment, and Resilience :Attachment theory (Bowlby, Ainsworth), Grief and coping mechanisms in characters, Resilience and post-traumatic growth	5	["1"]
	1.3	Morality, Dilemmas, and Existential Themes: Kohlberg's stages of moral development Ethical dilemmas and psychological conflict, Existential anxiety and absurdity in cinema	6	["1"]
2	Narrative Psychology in Film			
	2.1	Storytelling as Meaning-Making: Narrative identity theory (McAdams), Personal and cultural narratives, Psychological coherence in storytelling	5	["2"]
	2.2	Hero's Journey and Transformation: Campbell's monomyth and psychological stages, Role of mentors, allies, and trials, Death-rebirth symbolism in transformation	5	["2"]
	2.3	Coming-of-Age Films and Life-Span Psychology, Adolescence and identity formation, Challenges of emerging adulthood, Midlife crises and transformation, Senior life and reflection in film.	5	["2"]
3	Social Psychology in Cinema			
	3.1	Definition of Social psychology, Conformity and Obedience, Depictions of peer pressure, obedience to authority (e.g., Milgram's paradigm), role conflict and social norms in films	4	["3"]
	3.2	Group Behavior and Social Influence: Groupthink, deindividuation, leadership styles, crowd behavior, collective identity, and their representation in cinematic storytelling	6	["3"]
	3.3	Stereotypes, Prejudice, and Social Identity: Portrayals of in-groups/out-groups, stereotype threat, prejudice and discrimination, intersectionality, and cinema as a medium for social commentary and change	5	["3"]
4	Practicum			
	4.1	Film Screening and Analysis: Watch and analyze one Malayalam film in-depth using any two psychological frameworks (e.g., Erikson's stages, attachment theory, social psychology concepts).	15	["4"]

Teaching and Learning Approach	Classroom Procedure (Mode of transaction) Direct Instruction: Brain storming lecture, Explicit Teaching, Film screening, E-learning, interactive Instruction: Assignments, Authentic learning, Library work and Group discussion, Presentation by individual student/ Group representative.
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Assessment Types	MODE OF ASSESSMENT Mode of Assessment: Theory
	A. Continuous Comprehensive Assessment (CCA) • Theory - 30 Marks • Movie analysis reports • Group Discussion, Assignments
	B. End Semester Evaluation (ESE) • Theory - 70 Marks Assessment Methods - Theory Duration of Examination - 2.00 Hrs Pattern of examination for Theory - Non-MCQ Different parts of written examination - Part - A , B , C Answer Type: • PART - A • Short answer - (5 out of 7) - $5 \times 4 = 20$ • PART - B • Short Essays - (5 out of 7) - $5 \times 7 = 35$ • PART - C • Essays - (1 out of 2) - $1 \times 15 = 15$

References

- American Psychiatric Association. (2013). Diagnostic and Statistical Manual of Mental Disorders (5th ed.). APA Publishing.
- Berk, L. E. (2018). Development through the lifespan (7th ed.). Pearson Education
- Campbell, J. (2008). The hero with a thousand faces (3rd ed.). New World Library.
- Kohlberg, L. (1981). The philosophy of moral development: Moral stages and the idea of justice. Harper & Row
- McAdams, D. P. (2001). The psychology of life stories. Review of General Psychology, 5(2), 100-122.
<https://doi.org/10.1037/1089-2680.5.2.100>
- Myers, D. G., & Twenge, J. M. (2019). Social psychology (13th ed.). McGraw-Hill Education.

Suggested Readings

- Aronson, E., Wilson, T. D., Akert, R. M., & Sommers, S. R. (2019). Social psychology (10th ed.). Pearson.
- Bordwell, D., & Thompson, K. (2016). Film art: An introduction (11th ed.). McGraw-Hill Education.


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MGU-UGP (HONOURS)

Syllabus

	<p style="text-align: center;">MAHATMA GANDHI UNIVERSITY Kottayam, Kerala</p> <p style="text-align: center;">Undergraduate Programmes (HONOURS) 2024 Admission Onwards</p>
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SYLLABUS						
SIGNATURE COURSE						
Name of the College	SCMS School of Technology & Management, Muttom, Aluva					
Faculty/ Discipline	Psychology					
Programme	BSc (Hons) Psychology					
Course Coordinator	Anjitha Venugopal					
Contributors	Anjitha Venugopal, Ms. Sangeetha S Kumar					
Course Name	Psychology of Cinema - Representations of Mental Disorders					
Type of Course	DSE					
Specialization title	Psychology of Cinema					
Course Code	MG5DSEPSYA00					
Course Level	300					
Course Summary	This course examines how mental disorders are portrayed in cinema, focusing on the accuracy, ethical implications, and psychological impact of these representations. Students will explore a variety of mental health conditions—including schizophrenia, bipolar disorder, PTSD, and depression—as depicted through films across cultures. Emphasis is placed on analyzing stereotypes, understanding therapeutic portrayals, and reflecting on the social consequences of cinematic misrepresentation. Through theoretical discussions, case-based film analysis, and ethical critique, students will build a nuanced understanding of the intersection between psychology and film.					
Semester	5	Credits			4	Total Hours
Course Details	Learning Approach	Lecture	Tutorial	Practical	Others	
		4	0	0	0	60
Pre-requisites, if any						

Course Outcomes (CO)

Number of COs		4	
CO No.	Expected Course Outcome	Learning Domains *	PO No
1	Explain core concepts of mental health and emotional well-being through film narratives.	K, U	PO1, PO10
2	Analyze the accuracy and depth of cinematic portrayals of mental illness and therapy.	K, AN, E	PO1, PO2
3	Evaluate how films shape societal attitudes toward mental health, stigma, and recovery.	AN, AP	PO2, PO7, PO8
4	Apply psychological frameworks to interpret mental health themes in global and regional cinema.	A, E, AP	PO2, PO3, PO10

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

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	3	-	-	-	-	-	-	-	-	2
CO 2	2	3	-	-	-	-	-	-	-	-
CO 3	-	2	-	-	-	-	1	3	-	-
CO 4	-	2	3	-	-	-	-	-	-	1

'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	Understanding Mental Health Through Film			
	1.1	Defining Mental Health and Well-being: WHO definition of mental health, Mental health vs. mental illness, Positive psychology and well-being	4	["1"]
	1.2	Risk and Protective Factors in Mental Health: Stress, coping, and resilience, Social support and community-based perspectives, Psychological flexibility and meaning-making	5	["1"]
	1.3	Cinema as a Reflective Medium: Film as a tool for emotional insight and self-awareness Use of metaphor and symbolism in depicting psychological health Case study films: The Pursuit of Happyness, Ustaad Hotel (Malayalam), Little Miss Sunshine	6	["4"]
2	Cinematic Portrayals of Mental Illness			
	2.1	Anxiety, Bipolar Disorder, PTSD, Schizophrenia, Symptom portrayal and character development Films: A Beautiful Mind, Silver Linings Playbook, Joker	5	["2"]
	2.2	Diagnosis, Treatment, and Recovery: Therapy, medication, hospitalization in film, Representations of mental health professionals, Ethical concerns around diagnosis for dramatic effect	5	["2"]
	2.3	Intersectionality and Cultural Sensitivity: Impact of gender, class, and culture on portrayal, Stereotypes and under-representation, Comparative cultural portrayals (Hollywood vs. Indian cinema) Mental Health, Society, and Media Ethics Mental Health, Society, and Media Ethics	5	["4"]
3	Mental Health, Society, and Media Ethics			
	3.1	Stigma and Social Perceptions: How cinema influences public beliefs about mental illness, Misinformation, fear, and social distancing, Concepts of "othering" and moral panic	4	["3"]
	3.2	Biopics, Documentaries, and Real-life Narratives: Ethics of representing actual people and diagnoses, Realism vs. dramatic liberty Films: The Perks of Being a Wallflower, Tarnation, Frances (1982)	6	["4"]
	3.3	Media Responsibility and Advocacy: Cinema's potential in promoting mental health awareness, Narrative ethics and the filmmaker's role Examples of advocacy-driven storytelling	5	["3"]
4	Practicum			
	4.1	Film Screening and Analysis: Select 2-3 films focusing on mental health themes, Analyze characters, narrative structure, diagnosis accuracy, Reflect on impact on audience perception	15	["1", "3", "4"]

Teaching and Learning Approach	Classroom Procedure (Mode of transaction) Direct Instruction: Brain storming lecture, Explicit Teaching, Film screening, E-learning, interactive Instruction: Assignments, Authentic learning, Library work and Group discussion, Presentation by individual student/ Group representative.
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Assessment Types	MODE OF ASSESSMENT Mode of Assessment: Theory
	A. Continuous Comprehensive Assessment (CCA) • Theory - 30 Marks • Assignment • Movie analysis reports • Group Discussion Class Participation
	B. End Semester Evaluation (ESE) • Theory - 70 Marks Assessment Methods - Theory Duration of Examination - 2.00 Hrs Pattern of examination for Theory - Non-MCQ Different parts of written examination - Part - A , B , C Answer Type: ◦ PART - A ◦ Short answer - (5 out of 7) - $5 \times 4 = 20$ ◦ PART - B ◦ Short Essays - (5 out of 7) - $5 \times 7 = 35$ ◦ PART - C ◦ Essays - (1 out of 2) - $1 \times 15 = 15$

References

- American Psychiatric Association. (2013). Diagnostic and Statistical Manual of Mental Disorders (5th ed.). APA Publishing.
- Alexander, M. (2003). Screening Madness: Mental Illness in the Movies. McFarland.
- Byrne, P. (2009). Why psychiatrists should watch films. *Advances in Psychiatric Treatment*, 15(4), 286-29
- Corrigan, P. W., & Watson, A. C. (2002). The paradox of self-stigma and mental illness. *Clinical Psychology: Science and Practice*, 9(1), 35-53.
- Gabbard, G. O., & Gabbard, K. (1999). *Psychiatry and the Cinema*. American Psychiatric Press.
- Wedding, D., Boyd, M. A., & Niemiec, R. M. (2014). *Movies and Mental Illness: Using Films to Understand Psychopathology*. Hogrefe Publishing.

Suggested Readings

- Nichols, B. (2017). *Introduction to Documentary* (3rd ed.). Indiana University Press.
- Pirkis, J., & Blood, R. W. (2001). Suicide and the media: Part I. *Crisis*, 22(4), 146-154.
- Stuart, H. (2006). Media portrayal of mental illness and its treatments. *CNS Drugs*, 20(2), 99-106.
- Wahl, O. F. (1995). *Media Madness: Public Images of Mental Illness*. Rutgers University Press.

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MGU-UGP (HONOURS)

Syllabus

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Faculty/ Discipline	Psychology					
Programme	BSc (Hons) Psychology					
Course Coordinator	Anjitha Venugopal					
Contributors	Anjitha Venugopal, Sangeetha S Kumar					
Course Name	Psychology of Cinema - Contemporary Perspectives, Research and Mental Health Advocacy					
Type of Course	DSE					
Specialization title	Psychology of Cinema					
Course Code	MG6DSEPSYA00					
Course Level	300					
Course Summary	This capstone course integrates psychological theory, beginner-level research skills, and media advocacy to explore contemporary mental health issues through cinema. It introduces students to qualitative research methods suitable for undergraduate inquiry, including content analysis and visual narrative analysis. Ethical storytelling, global perspectives, and applied media literacy are examined through films addressing trauma, resilience, identity, and neurodiversity. The course culminates in a film-based advocacy or research project that connects academic knowledge with real-world awareness.					
Semester	6	Credits			4	Total Hours
Course Details	Learning Approach	Lecture	Tutorial	Practical	Others	
		4	0	0	0	60
Pre-requisites, if any						

Course Outcomes (CO)

Number of COs		4	
CO No.	Expected Course Outcome	Learning Domains *	PO No
1	Analyze contemporary psychological themes and global mental health narratives in cinema.	U, AN	PO1, PO2, PO10
2	Apply beginner research methods to explore psychological themes in films.	A, C	PO2, PO3
3	Evaluate ethical issues and public attitudes shaped by mental health portrayals in films.	E, AP	PO1, PO7, PO8
4	Design and present media-based advocacy or research projects promoting mental health literacy.	C, AP, S	PO10

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

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	3	1	-	-	-	-	-	-	-	2
CO 2	-	3	2	-	-	-	-	-	-	-
CO 3	3	-	-	-	-	-	3	2	-	-
CO 4	-	-	-	-	-	-	-	-	-	3

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Course Content

Content for Classroom transaction (Units)

Module	Units	Course Description	Hrs	CO No.
1	Contemporary Mental Health Themes in Cinema			
	1.1	Neurodiversity and Inclusion; Portrayal of Autism, ADHD, learning disorders, Cultural sensitivity in neurodivergent representation Films: Taare Zameen Par, The Accountant, Temple Grandin	5	["1"]
	1.2	Digital Mental Health and Virtual Identity; Internet addiction, online trauma, virtual loneliness. Psychological effects of AI, social media, and digital immersion - Films: Her, The Social Dilemma, Choked	5	["1"]
	1.3	Collective Trauma and Global Crises: War, migration, social unrest, and trauma - Films: Hotel Rwanda, Waltz with Bashir, Kandahar (Malayalam)	5	["2"]
2	Ethical Storytelling and Research Foundations			
	2.1	Real Lives and Responsible Storytelling; Biopics, docudramas, and ethics of real case portrayal, Accuracy vs. dramatization Films: A Beautiful Mind, The Theory of Everything, Leaving Las Vegas	5	["2"]
	2.2	Basics of Research in Film Psychology: Introduction to content analysis and thematic analysis, Framing a research question, coding psychological themes	6	["2"]
	2.3	Research Ethics and Film Analysis; Informed consent, trauma sensitivity, cultural respect, Avoiding sensationalism in mental health stories	4	["3"]
3	Film, Advocacy, and Mental Health Literacy			
	3.1	Mental Health Literacy through Cinema: How film educates, misleads, or empowers public understanding, Youth engagement through film-based campaigns	6	["3"]
	3.2	Critical Media Literacy: Deconstructing film messaging and symbolism, Viewer responsibility and stigma prevention	5	["3"]
	3.3	Cinema for Advocacy and Change: Film projects for empathy, suicide prevention, inclusion, Case examples of grassroots advocacy	4	["4"]
4	Practicum			
	4.1	Mini Research or Advocacy Film Project: Choose a psychological theme and analyze through 1-2 films Conduct a mini content analysis using research tools OR design an advocacy-based digital media campaign, Present findings or awareness products in class showcase	15	["2", "4"]

Teaching and Learning Approach	Classroom Procedure (Mode of transaction) Direct Instruction: Brain storming lecture, Explicit Teaching, Film screening, E-learning, interactive Instruction: Assignments, Authentic learning, Library work and Group discussion, Presentation by individual student/ Group representative.
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References

- Arnett, J. J. (2000). Emerging adulthood: A theory of development from the late teens through the twenties. *American Psychologist*, 55(5), 469-480.
- Bellantoni, P. (2005). If It's Purple, Someone's Gonna Die: The Power of Color in Visual Storytelling. Focal Press.
- Bower, G. H. (1981). Mood and memory. *American Psychologist*, 36(2), 129-148.
- Bowlby, J. (1969). Attachment and Loss. Basic Books.
- Campbell, J. (1949). The Hero with a Thousand Faces. Princeton University Press.
- Erikson, E. H. (1950). Childhood and Society. W. W. Norton & Company.
- Gorbman, C. (1987). Unheard Melodies: Narrative Film Music. Indiana University Press.
- Hatfield, E., Cacioppo, J. T., & Rapson, R. L. (1994). Emotional Contagion. Cambridge University Press.
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