MAHATMA GANDHI UNIVERSITY, KERALA

Abstract

Bachelor of Arts (Honours) Multimedia - Fourth Semester - Modifications to the Course Outcomes, Course Content and Substitution of a Course and approval of the syllabus for the same - Approved - Orders Issued.

ACA 16

No. 11299/ACA 16/2025/MGU   Priyadarsini Hills,Dated: 01.12.2025

Read:-1. U.O. No. 5797/ACA16/2024/MGU, dated. 27.06.2024

2. Minutes of the meeting of the Expert Committee on Multimedia (UG), dated 18.11.2025.

3. Orders of the Vice Chancellor under Section 10(17), Chapter III of the Mahatma Gandhi University Act 1985, dated. 29.11.2025.

ORDER

The syllabi of various Honours Under Graduate Programmes coming under the MGU-UGP (Honours) Regulations, 2024, have been approved vide paper read as (1) above and published on the website of the University.

The Expert Committee on Multimedia (UG), discussed the need to modify the Course Outcomes and Course Content of DSC / DSE / SEC / VAC type courses. Also recommended to change the Course Name of SEC type course **MG4SECMLM201: Basics of Digital Data** to **MG4SECMLM201: Foundations of Data Entry,** and to substitute the DSE type course, **MG4DSEMLM201: Sound Design for Film**, with **MG4DSEMLM201: Sound for Visual Media**, (Syllabus link - *https://cap.mgu.ac.in/mguugp/syllabus.jsp*) in the Fourth Semester of Bachelor of Arts (Honours) Multimedia programme and has submitted recommendations vide paper read as (2) above. **(Recommendations are attached as Annexure.)**

Considering the urgency of the matter, sanction has been accorded by the Vice Chancellor, in exercise of the powers of the Academic Council vested upon him under Section 10(17), Chapter III of the Mahatma Gandhi University Act 1985, vide paper read as (3) above, to approve the aforementioned recommendations.

Hence, the Course Name, Course Outcomes and Course Content of the said courses in the Fourth

Semester syllabus of the Bachelor of Arts (Honours) Multimedia programme stands modified to this extent.

Orders are issued accordingly.

SUDHA MENON J

ASSISTANT REGISTRAR III
(ACADEMIC)
For REGISTRAR

Copy To

1. PS to VC

2. PA to Registrar/CE

3. Convenor, Expert Committee, Multimedia (UG)

4. JR 2 (Admin)/ DR 2, AR 3 (Academic)

5. JR/DR/AR (Exam)

6.Tabulation/Academic Sections concerned

7. IT Cell 3 / OQPM - 1 Sections

8. AC C 1/ AC C 2 Sections

9. P.R.O. /IQAC /Records Sections.

10. Stock File/File Copy

File No: 116839/ACA16-2/2025/ACA 16

Forwarded / By Order

Section Officer

ANNEXURE

SEMESTER 4

Syllabus Index (Modified)

Course Code	Title of the Course	Type of the Course DSC, MDC, SEC etc	Credit	Hours / week	Hour Distribution /Week				Page No.
					L	T	P	O	
MG4DSCMLM200	No Change								
MG4DSCMLM201									
MG4DSEMLM200	No Change	DSE	4	5	0	3	2	0	
MG4DSEMLM201	Sound for Visual Media (Film Making Specialization)								
MG4DSCMLM202	No Change								9
MG4SECMLM200	No Change	SEC	3	3	0	3	0	0	
MG4SECMLM201	Foundations of Data Entry								
MG4VACMLM200	No Change								
MG4INTMLM200									

Course Name: Understanding Art

Course Code: MG4DSCMLM200

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome (Modified)	Learning Domains (Modified)	PO No. (Modified)	Page No.
1	Understand the structure, form, and aesthetic principles of Greek and Sanskrit theatre.	No Change	No Change	**82**
2	Interpret major developments in Western and Christian art up to the 18th century.	A		
3	Analyse stylistic changes in Western art from 18th century to Modernism	An		
4	Evaluate the key features and philosophies of Indian art traditions.	No Change		
5	Appreciate art and its aesthetic values through observation, reflection, and personal response.	E, Ap	3, 8, 10	

COURSE CONTENT

Content for Classroom Transaction (Units)

Module	Units (Modified)	Course Description (Modified)	Hrs (Modified)	CO No. (Modified)	Page No.
		No Change			
1	1.1	Introduction to Art and Aesthetics	3	1	**82, 83**
	1.2	Greek Theatre and Classical Aesthetics – Structure and conventions of Greek theatre; Aristotle's Poetics – mimesis, catharsis, and principles of classical performance.	4	1	
	1.3	Sanskrit Theatre and Indian Aesthetic Theory – Overview of Bharata's Natyashastra; rasa and bhava - classical Indian theatre.	4	1	
	1.4	Plays and Performers in Western and Indian Theatre Traditions	4	1	

		Western art - Christian art up to 18th Century			
2	2.1	**Early Christian and Byzantine Art** – Development of Christian iconography	2	2	82, 83
	2.2	**Romanesque and Gothic Art** – Church architecture as an embodiment of faith.	3	2	
	2.3	**Renaissance Art** – Revival of classical ideals; reinterpretation of religious themes in the works of Leonardo da Vinci, Michelangelo, and Raphael.	6	2	
	2.4	**Baroque and Rococo Art** – Emotional expressiveness, ornamentation, and theatricality; visual drama in the works of Rembrandt, Caravaggio, Bernini, Rubens…etc.	2	2	
	2.5 **(Included)**	**Christian Art in Kerala** – Adaptation of European Christian iconography, synthesis of indigenous aesthetics in church art, murals, and architecture.	2	2	
		No Change			
3	3.1	**Neoclassicism and Romanticism** – Understanding how artists express ideas and emotions.	2	3	
	3.2	**Realism and Impressionism** – Observing how art reflects everyday life; study of light, colour, and atmosphere in paintings.	2	3	
	3.3	**Post-Impressionism and Expressionism** – Exploring how artists use colour and form to express inner feelings.	No Change	3	
	3.4	**Cubism, Surrealism, and Abstract Art** – Learning to look beyond realistic form and imagination to create new ways of seeing the world.	2	3	
	3.5 **(Included)**	**Visual Appreciation Activity** – Appreciation of an artwork, writing a short reflection or discussion note to express personal interpretation and response.	3	5	

		No Change		
4	4.1	**Early Indian Art** – Study of Ajanta, Ellora, and Sanchi as expressions of religious devotion and narrative tradition; exploration of technique, symbolism, and cultural context.	3	4
	4.2	**Temple Art and Architecture** – Buddhist art and Hindu temple architecture, with a focus on prominent examples.	No Change	4
	4.3 **(Included)**	**Mughal and Rajput Painting** – Synthesis of Persian, Indian, and indigenous visual languages.	3	4
	4.4 **(Included)**	**Modern Indian Art** – Overview of the Bengal School and the emergence of modern Indian sensibilities; study of major artists; contemporary expressions in painting, installation, and visual media.	4	4
	4.5 **(Included)**	**Appreciation Activity** – Preparation of an art journal or reflective note demonstrating visual analysis, contextual understanding, and personal interpretation of Indian visual culture	4	5
5	**Teacher Specific Content**			

(Page No. column value: 82, 83)

Course Name: Production Design -I

Course Code: MG4DSCMLM201

COURSE OUTCOMES (CO)

CO No. (Modified)	Expected Course Outcome (Modified)	Learning Domains (Modified)	PO No. (Modified)	Page No.
1	Understand major theories and concepts of art direction in visual media.	No Change	No Change	87
2	Apply semiotics and colour theory to develop meaningful and effective visual designs.	A		

3	Apply basic camera and lighting techniques to enhance visual storytelling in production design.	A	3,4	
4	Analyse classical works to identify artistic methods and their relevance to production design.	An	No Change	**87**
5 **(Included)**	Evaluate visual compositions and defend creative choices using principles of art direction and design theory.	E	4,7,10	

COURSE CONTENT

Content for Classroom Transaction (Units)

Module	Units (Modified)		Course Description (Modified)	Hrs (Modified)	CO No. (Modified)	Page No.
	No Change					
1	1.1		No Change	No Change	1	
	1.2				1	
	1.3				1	
	No Change					
2	2.1 **(Included)**		**Semiotics:** visual signs, symbolism, and meaning - making.	4	2	**87, 88, 89**
	2.2 **(Included)**		**Golden Ratio:** proportion, harmony, and aesthetic balance in design.	4	2	
	Existing	**Modified**	No Change	4	2	
	2.2	2.3				
	2.3	2.4		4	2	
	2.5			4	2	
	No Change					

3	3.1	**Camera Requirements for Set Design**: Allow space for camera movement, proper framing, lens choices, and sightlines without revealing unwanted elements.	4	3
	3.2	**Lighting Compatibility with Materials**: Choose set colours, textures, and surfaces that avoid glare, reflections, colour shifts, or excessive shadow casting.	5	3
	3.3	**Light Placement and Practical Sources**: Plan positions for key, fill, and back lights; include practicals (lamps, windows, fixtures) to support the visual mood.	5	3
	3.4	**Continuity and Technical Planning**: Maintain consistent lighting across shots; ensure power access, safe cable routes, and room for rigging and modifiers (flags, diffusers, bounce boards)	5	3
No Change				
4	4.1	**Major Movements & Visual Styles:** German Expressionism, Italian Neorealism, French New Wave, Japanese Cinema – key artistic features and influence on production design.	5	4
	4.2	**Set Design Study (Hollywood Classics):** Analysis of Ben-Hur and selected classical films such as Gladiator, The Lord of the Rings, Blade Runner, Pan's Labyrinth –	No Change	4

		composition, scale, materials,world-building.			
	4.3	**Indian Classical & Contemporary Visual Cultures:** Study of production design in films like Mughal-e-Azam, Devdas, Lagaan, Bajirao Mastani, Angamaly Diaries, Ee.Ma.Yau, Kammatipaadam – cultural context, authenticity, and spatial storytelling.	No Change	4	**87, 88, 89**
	4.4	Evaluation of classical visual compositions with emphasis on colour, spatial arrangement, and symbolic elements in relation to narrative and production design.		5	
	4.5 **(Included)**	Comparative study of classical and contemporary films to understand and justify production design choices informed by established principles of art direction.	3	5	
5	**Teacher Specific Content**				

Course Name: Basics of Acting

Course Code: MG4SECMLM200

Programme	BA (HONS) MULTIMEDIA **(Included)**	Page No. 106

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome (Modified)	Learning Domains (Modified)	PO No.	Page No
1	Demonstrate fundamental control of body, voice and expressive actions required for performance.	A, S	No Change	
2	Perform guided improvisations and role-play exercises with believable physical and vocal responses.	A, S	No Change	
3	Apply foundational acting techniques—such as Stanislavski, Rasa theory, or basic Method approaches—in simple scene work.	A, An, S	No Change	107
4	Interpret and present a character from a short script through a rehearsed monologue or scene performance.	A, An, S	No Change	
5	Collaborate in ensemble performance with effective spatial awareness and responsiveness to co-actors and audience.	A, S	No Change	

COURSE CONTENT

Content for Classroom Transaction (Units)

Module	Units (Modified)	Course Description (Modified)	Hrs (Modified)	CO No. (Modified)	Page No.
		Foundations of Acting			
1	1.1	Introduction to acting: actor's tools—body, voice, imagination.	No Change	1	107, 108, 109, 110
	1.2	Body awareness and movement exercises for balance, posture and stage presence.	No Change	1	
	1.3	Voice training: breathing, projection, articulation and clarity for performance.	3	1	
	1.4 (Included)	Basic expressions and emotions practice for truthful performance.	3	1	
		Improvisation & Character Basics			
2	2.1	Improvisation games and reacting truthfully in	4	2	

		spontaneous situations.			
	2.2	Basic role-play: creating simple characters through movement and voice shifts.	3	2	
	2.3	Objectives, obstacles and stakes in short performance interactions.	3	2	
	2.5	**Removed**			
	Acting Techniques (Stanislavski/Rasa/Method)				**107, 108, 109, 110**
3	3.1	Stanislavski basics: given circumstances, magic "if," motivation, subtext.	No Change	3	
	3.2	Rasa & Bhava (Natya Shastra) for emotional clarity and communication.		3	
	3.3	Method Acting basics: sensory and emotional memory.		3	
	3.4	Applying technique in partner exercises and mini-scenes.		3	
	Scene Work & Ensemble Performance				
4	4.1	Script reading and character breakdown.	No Change	4	
	4.2	Rehearsal process: blocking, timing, entrance/exits, audience awareness.	3	4	
	4.3	Ensemble acting: group scene creation, reacting and listening as a team.	3	5	
	4.4	Final showcase: monologue/scene performance and reflection.	No Change		
5	**Teacher Specific Content**				

Course Name: Foundations of Data Entry (Modified)

Course Code: MG4SECMLM201

Programme	BA (HONS) MULTIMEDIA **(Included)**	Page No.
Course Name	Foundations of Data Entry **(Modified)**	**112**

Course Name: Photojournalism

Course Code: MG4VACMLM200

Programme	BA (HONS) MULTIMEDIA **(Included)**	**Page No. 116**

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome (Modified)	Learning Domains (Modified)	PO No. (Modified)	Page No.
1	Explain the principles, evolution and role of photojournalism in visual storytelling.	U	No Change	**117**
2	Apply camera, exposure and composition techniques to capture journalistic images.	A, S		
3	Construct visual narratives by selecting compelling subjects and sequencing photographs.	A, C		
4	Edit, caption and present photographs to communicate an impactful photo story.	An, A		
5	Evaluate legal and ethical issues in photojournalism and incorporate responsible practices in fieldwork.	E, Ap	3, 8, 10	

COURSE CONTENT

Content for Classroom Transaction (Units)

Module	Units	Course Description (Modified)	Hrs (Modified)	CO No. (Modified)	Page No.
		Foundations of Photojournalism			
1	1.1	History and evolution of photojournalism	No Change		**117, 118, 119**
	1.2	Photojournalism as visual reporting and public communication			
	1.3	Image as evidence and narrative impact.			
		Camera Skills for Photojournalists			

2	2.1	Camera settings, exposure control, focus and metering.	No Change	2	
	2.2	Composition for journalistic imagery: framing, rule of thirds, leading lines.	4	2	
	2.3	Practical field capture under varied conditions (indoor/outdoor/fast action).	4	2	
	2.4	**Removed**			**117, 118, 119**
Visual Storytelling & Editing					
3	3.1	Identifying strong story ideas and planning shot sequences	No Change	3	
	3.2	Image sequencing: opener, detail, climax, closing frame.		3	
	3.3	Basic editing and caption writing for journalistic context.		4	
	3.4	Critique and peer review of work-in-progress photo stories.		4	
Ethics, Law & Photo Story Project					
4	4.1	Copyright, consent, privacy and responsible image use.	No Change	5	
	4.2	Case studies on ethical dilemmas in visual reporting.	3	5	
	4.3	Field assignment: producing an ethically responsible photo story.	4	5	
	4.4 **(Included)**	Final presentation and reflective discussion.	2	5	
5	**Teacher Specific Content**				