	Mahatma Gandhi University Kottayam

Programme	**BA (Hons) Sound Design and Visual Editing**
Course Name	**Editing for Visual Storytelling**
Type of Course	DSC C
Course Code	**MG4DSCSDV202**
Course Level	200 - 299
Course Summary	This course introduces students to the art and craft of editing as the foundation of visual storytelling. It explores how editing shapes meaning, emotion, and rhythm within a narrative. Through theoretical understanding and hands-on practice, students learn to construct coherent visual stories, develop control over pacing, and gain technical expertise in non-linear editing systems. By the end of the course, learners will be capable of independently crafting a short-edited work that demonstrates narrative structure, continuity, rhythm, and creative style across different formats.

Semester	**4**	**Credits**			**4**	Total Hours
Course Details	Learning Approach	Lecture	Tutorial	Practical/ Practicum	Others	
			3	1		75
Pre-requisites, if any						

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
	After completing the Course, the Student will be able to		
1	Understand and apply the principles of visual storytelling and editing techniques to construct emotionally engaging and meaningful narratives.	U,A	1,2,3,4,10
2	Analyse the Pace & Rhythm of the Edit and Apply in a sequence	A,An	1,2,3,10
3	Demonstrate skill in using non-linear editing tools and managing media for efficient post-production.	A,S	1,2,3,10
4	Apply creative and technical editing workflows to produce short-form content across genres such as fiction, documentary, and advertisements.	A	1,2,3,4,10
*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.
		Editing in Visual Narrative Storytelling and its Principles		
1	1.1	Brief history of editing, How editing shapes meaning and emotion	2	1
	1.2	Visual Storytelling and Narrative Structure: Introduction to story. - Plot, Structure, Act, Character and Theme.	5	
	1.3	Understanding the principles of telling a compelling story through images, including narrative arcs, character development, and conveying emotion.	3	
	1.4	Components of filmmaking - shot magnifications, angles, movements, screen-direction, eye-line match, Temporal connection between the shots, Continuity and Dis-continuity in editing.	5	
	1.5	Various types of Editing techniques- **(Hard Cut), Match Cut, Cutting on Action, Jump Cut, Cross-Cutting (Parallel Editing), J-Cut / L-Cut (Split Edits), Inserts, Cutaway Shot,** Flashforward and Flashback, **Transitions (Fades, Dissolves, Wipes), Freeze Frame**	5	
		Pace and Rhythm		
2	2.1	Analyse Pace & Rhythm of Shots.	2	2
	2.2	Analyse Pace & Rhythm of Scenes.	3	
	2.3	Analyse Pace & Rhythm of Sequences.	2	
		Technical Skills & Software Proficiency		
3	3.1	Key milestones: Film splicing to Digital workflows, understand different Media formats - .mov,.mp4 etc, Transcode Raw footages to proxies, resolutions (HD, 4K, etc.), codecs, and aspect ratios	3	3
	3.2	How to watch Rushes - Take notes, grouping, what is good and what not etc.	5	
	3.3	Essential operations like importing footage, trimming, cutting, splicing, and assembling clips on a timeline. Synchronising audio-video, Merge clips, Sub clips, Interfaces of various Digital Non-Linear Editing software, Keyboard shortcuts	7	
	3.4	Post-Production Workflows: Preparing and Managing Media Turnovers (XML, AAF, OMF) for Sound and Color Finishing"	8	
		Editing Workflows Across Forms		
4	4.1	Various types of Editing workflow: Advertisements: pace, impact, sound sync, branding	5	4
	4.2	Documentary workflow: observation, structure from reality, interviews • Short Fiction workflow: narrative structure, continuity, rhythm, emotional pacing	5	
	4.3	Short Fiction workflow: narrative structure, continuity, rhythm, emotional pacing	7	
	4.4	Create a short film, that showcase visual rhythm, narrative flow, and creative storytelling. Shoot in a group but edit individually.	8	
5		**Teacher specific content**		

Teaching and Learning Approach Tutorials, Studio practice, and hands-on practicum sessions	**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	**MODE OF ASSESSMENT** **A. Continuous Comprehensive Assessment (CCA) – Practical - for 30 marks** | Components	CO	Marks
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Assignment	1	5
Activity	2	5
competency test	3	5
Activity, Viva	4	15	
	B. End Semester Evaluation (ESE) – Practical - for 70 marks. 5 hrs practical exam and Viva | Components	CO	Marks
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1. Story Construction & Continuity Editing	1	20
2. Pace & Rhythm Implementation	2	15
3. Technical Workflow & Software Proficiency	3	10
4. Final Output & Creative Style Presentation	4	25	

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.

Mahatma Gandhi University Kottayam	

Programme	**BA(HONS) SOUND DESIGN AND VISUAL EDITING**
Course Name	Acoustic Ecology and Environmental Awareness
Type of Course	VAC
Course Code	**MG4VACSDV200**
Course Level	200 - 299
Course Summary	Acoustic Ecology and Environmental Awareness introduces students to the sonic dimensions of the environment, focusing on how sound and noise affect human health, ecology, and community well-being. The course explores the science and measurement of noise, its environmental impacts, and strategies for sustainable sound environments. Through fieldwork and creative projects, students develop awareness campaigns and communication materials that advocate for responsible sound practices.

Semester	IV		Credits		3	Total Hours
Course Details	Learning Approach	Lecture	Tutorial	Practical / Practicum	Others	
		1	2		0	45

Prerequisites, if any	Basic understanding of sound and video recording techniques is beneficial for engaging with the course activities.

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains*	PO No
	Upon completion of this course, students will be able to;		
1	Understand the sources, characteristics, and impacts of environmental sound and noise pollution.	U	1,2 3,6,7,10
2	Measure and analyse environmental sound levels and interpret data for noise assessment.	A	1,2 3,6,10
3	Utilize effective communication strategies to convey environmental messages, engage diverse audiences, and mobilize support for environmental causes.	A	3,4,5,6,7,10

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

COURSE CONTENT

Content for Classroom transaction (Units)

Module	Units	Course description	Hrs	CO No.
1		**Fundamentals of Environmental Sound and Noise Pollution**		
	1.1	**Sound, Noise, and Environment:** Definition of sound, noise, and soundscape; Sound as an environmental factor; Auditory perception and sensitivity.	2	1
	1.2	**Sources and Types of Environmental Noise:** Natural and man-made sounds; Urban, industrial, and transportation noise; Everyday sound environments.	3	1
	1.3	**Impacts and Regulations:** Effects of noise on humans, wildlife, and ecosystems; Noise control policies; WHO and CPCB guidelines.	2	1
2		**Measuring and Analysing Environmental Noise**		
	2.1	**Sound Level Measurement:** Use of sound level meters; Acoustic parameters (dB, Leq, L10, Lmax); Calibration and data logging.	3	2
	2.2	**Field Measurement and Data Analysis:** Field survey design; Noise mapping and monitoring; Data interpretation and visualization.	2	2
	2.3	**Tools and Case Study:** Mobile applications, DAW meters, and basic analysis tools; Campus or community noise audit project.	3	2
3		**Communication, Awareness, and Sustainable Sound Practices**		
	3.1	**Communicating Environmental Sound Issues:** Role of media and creative communication; Case studies of sound-based awareness campaigns.	10	3
	3.2	**Designing Awareness Strategies:** Posters, short videos, social media outreach; Concept development for campaigns.	10	3
	3.3	**Acoustic Ecology and Responsible Listening:** Introduction to acoustic ecology (R. Murray Schafer); Soundwalks, listening exercises, and sustainable sound design practices.	10	3
4	**Teacher Specific Content**			

Teaching and Learning Approach Connective and cognitive 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/ more see the appendix

MODE OF ASSESSMENT

A. Continuous Comprehensive Assessment (CCA) for 25 Marks

Components	Co	Marks
Assignment	1	5
Seminar	2	10
Activity	3	10

B. End Semester Evaluation (ESE) for 50 Mark. Practical

Components		Marks
Project Report	1,2	10
Viva	1,2	10
Project	3	30

References

1. Schafer, R. Murray. *The Soundscape: Our Sonic Environment and the Tuning of the World.* Destiny Books, 1994.
2. Truax, Barry (ed.). *Handbook for Acoustic Ecology.* World Soundscape Project, 1999.
3. Kang, Jian, and Brambilla, Giovanni. *Environmental Noise Pollution: Noise Mapping, Public Health, and Policy.* Elsevier, 2017.
4. Hansen, Colin H., and Zhen, D. *Engineering Noise Control: Theory and Practice.* CRC Press, 2018.
5. Bregman, Albert S. *Auditory Scene Analysis: The Perceptual Organization of Sound.* MIT Press, 1990.
6. Westerkamp, Hildegard. *Soundwalking.* Sound Heritage, 1974.
7. Ministry of Environment & Forests (India). *Noise Pollution (Regulation and Control) Rules, 2000.*