

Semester: VII	
Course : Mass Communication and Videography	
Paper Title: Visual Arts and Performing Arts	
Paper code: C4MV230712T / C4MV230712P	Credits: 4
Hours/week : 4	
Category: Core/MDC/SEC/VAC : CORE (Major)	
Theory / Practical / Composite : Composite	
No of Modules : 2	
Course Overview: This course offers an integrated theoretical and practical exploration of visual storytelling and theatrical performance. The theory component introduces students to major visual paradigms of representation, examining shifts from pre-perspectival to digital regimes, and explores comics and graphic narratives as hybrid forms that combine visual rhetoric, narrative sequencing, and socio-political meaning. It also critically engages with the aesthetics and politics of the digital image, focusing on issues of technology, circulation, power, and perception. Alongside this, students gain a historical and conceptual grounding in theatre, tracing developments from Greek and Elizabethan theatre to modern and experimental practices such as realism, Stanislavski's system, Brecht's alienation effect, and Badal Sircar's Third Theatre. The practical component emphasizes hands-on learning through collaborative projects. Students will create a comic strip and a longer graphic narrative through guided stages of planning, scriptwriting, layout, and creative workshops. In theatre practice, they will be introduced to the fundamentals of stage production, including script development, staging, blocking, lighting, and performance processes, enabling them to understand and experience the creative and technical stages involved in producing a play.	
Course Outcome:	
1. Remember key theoretical concepts, historical developments, and terminologies related to visual paradigms, comics and graphic narratives, digital images, and major theatrical traditions from Greek theatre to modern and alternative theatre practices.	
2. Understand how visual representation, narrative sequencing, performance conventions, and technological regimes shape meaning, spectatorship, and cultural experience across visual media and theatre.	
3. Apply theories of pictorial representation, visual semiotics, narrative structure, and performance practice to the planning, scripting, layout, and staging of comics, graphic narratives, and short theatrical works.	
4. Analyze comics, digital images, and theatrical texts or performances by examining their aesthetic strategies, narrative forms, ideological implications, and socio-political contexts.	
5. Evaluate creative and performative works—both one's own and others'—by critically assessing visual, narrative, and theatrical choices in relation to representation, power, technology, and audience engagement.	

6. **Create** original, collaborative creative outputs, including a comic strip, a longer graphic narrative, and a short theatrical script or staged exercise, integrating theoretical insights with practical production processes.

Prerequisites: *Basic knowledge about any prior course*

SYLLABUS

UNIT/Module	CONTENT	HOURS or NUMBER OF CLASSES	CO Mapping	COGNITIVE LEVEL
I.	Theory – Visual Paradigms Theoretical frameworks of pictorial representation: preperspectival, perspectival, and post-perspectival regimes. 20th-century graphic arts and the shifting relationship between high and low culture; intersections of visual modernism and technological reproduction. Visuals and Narrative: Comics and Graphic Storytelling The comic book as a hybrid medium: narrative sequencing, visual rhetoric, and multimodality. Forms and styles of comics: from pulp traditions to avant-garde experiments. Reading strategies and semiotic approaches: panel transitions, intertextuality, and socio-political dimensions of comics and graphic novels. Aesthetics and Politics of the Digital Image	28 approx.	CO1 CO2 CO3 CO4 CO5 CO6	K1,K2,K3,K4.K5,K6

	The ontology of the digital image: simulation, remediation, and the shift from indexicality to algorithmic representation Politics of digital representation: circulation, appropriation, and power dynamics in networked cultures. Gadgets, convergence and perceptual regimes. Practical – As part of their continuous assessment, students will work in groups to create a comic strip and a 10–15-page graphic narrative. • Project Planning • Scriptwriting and Page Layout • Creative Workshops			
II.	Theory – • Basics of Greek Theatre • William Shakespeare and Elizabethan Theatre • Henrik Ibsen, Konstantin Stanislavski's System, Bertolt Brecht with reference to alienation effect, Third Theatre of Badal Sircar	28 approx.	CO1 CO2 CO3 CO4 CO5 CO6	K1,K2,K3,K4.K5,K6

	Practical – Basics of theatre production, including workshops as necessary, and a short script development, including stage directions, blocking and light directions towards learning the stages of producing a play on stage.			
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Text Books

Suggested readings

- Baudrillard, J. (1994). *Simulacra and simulation* (S. F. Glaser, Trans.). University of Michigan Press. (Original work published 1981).
- Benjamin, W. (2008). *The work of art in the age of its technological reproducibility, and other writings on media* (M. W. Jennings, B. Doherty, & T. Y. Levin, Eds.). Harvard University Press.
- Berger, J. (2008). *Ways of seeing*. Penguin Books. (Original work published 1972).
- Carlson, M. (2014). *Theatre: A very short introduction*. Oxford University Press.
- Chambers, C. (Ed.). (2002). *The Continuum companion to twentieth century theatre*. Continuum.
- Chute, H. (2010). *Graphic women: Life narrative and contemporary comics*. Columbia University Press.
- Crary, J. (1990). *Techniques of the observer: On vision and modernity in the nineteenth century*. MIT Press.
- Damisch, H. (1994). *The origin of perspective* (J. Goodman, Trans.). MIT Press.
- Debord, G. (1994). *The society of the spectacle* (D. NicholsonSmith, Trans.). Zone Books. (Original work published 1967).
- Egan, M. (1972). *Henrik Ibsen: The critical heritage*. Routledge & Kegan Paul.
- Eisner, W. (2008). *Comics and sequential art*. W. W. Norton & Company.
- Foster, H. (Ed.). (2012). *Pop art*. Phaidon Press.
- Groensteen, T. (2007). *The system of comics* (B. Beaty & N. Nguyen, Trans.). University Press of Mississippi.
- Hatfield, C. (2005). *Alternative comics: An emerging literature*. University Press of Mississippi.
- Katyal, A. (2015). *Badal Sircar: Towards a theatre of conscience*. SAGE Publications India.
- Manovich, L. (2001). *The language of new media*. MIT Press.
- McCloud, S. (1993). *Understanding comics: The invisible art*. Harper Perennial.
- Mirzoeff, N. (2020). *An introduction to visual culture* (3rd ed.). Routledge.
- Mitchell, W. J. T. (2005). *What do pictures want? The lives and loves of images*. University of Chicago Press.
- Panofsky, E. (1991). *Perspective as symbolic form* (C. S. Wood, Trans.). Zone Books. (Original work published 1927).
- Rabinowitz, N. S. (2008). *Greek tragedy*. Wiley-Blackwell.

• Rancière, J. (2004). <i>The politics of aesthetics</i> (G. Rockhill, Trans.). Continuum. • Stanislavski, K. (1936). <i>An actor prepares</i> (E. R. Hapgood, Trans.). Theatre Arts. • Thomson, P., & Sacks, G. (Eds.). (2006). <i>The Cambridge companion to Brecht</i>. Cambridge University Press. • Virilio, P. (1994). <i>The vision machine</i>. Indiana University Press. • Wright, L. B. (1950). <i>Shakespeare's theatre and the dramatic tradition</i>. D. C. Heath.
Web Resources
1. https://monoskop.org/Monoskop
2. https://shodhganga.inflibnet.ac.in/
3. https://archive.org/
Evaluation Theory: 60 CIA; 10 Semester Exam: 50 Practical: CA: 40
Paper Structure for Theory Semester Exam Module: Module A One question out of two options – 1x10 = 10 marks One compulsory question on visual comprehension from a provided image – 1x15 = 15 marks Module B One question out of two options – 1x10 = 10 marks Three short notes out of five options – 3x5 = 15 marks

Course outcomes (COs) and Cognitive Level Mapping

COs	CO Description	Cognitive levels
CO1	Remember key theoretical concepts, historical developments, and terminologies related to visual paradigms, comics and graphic narratives, digital images, and major theatrical traditions from Greek theatre to modern and alternative theatre practices.	K1
CO2	Understand how visual representation, narrative sequencing, performance conventions, and technological regimes shape meaning, spectatorship, and cultural experience across visual media and theatre.	K2
CO3	Apply theories of pictorial representation, visual semiotics, narrative structure, and performance practice to the planning, scripting, layout, and staging of comics, graphic narratives, and short theatrical works.	K3
CO4	Analyze comics, digital images, and theatrical texts or performances by examining their aesthetic	K4

	strategies, narrative forms, ideological implications, and socio-political contexts.	
CO5	Evaluate creative and performative works—both one’s own and others’—by critically assessing visual, narrative, and theatrical choices in relation to representation, power, technology, and audience engagement.	K5
CO6	Create original, collaborative creative outputs, including a comic strip, a longer graphic narrative, and a short theatrical script or staged exercise, integrating theoretical insights with practical production processes.	K6