

SACRED HEART COLLEGE (AUTONOMOUS)

THEVARA, KOCHI – 682013

KERALA



CURRICULUM AND SYLLABUS

FOR

BA ANIMATION & GRAPHIC DESIGN

CHOICE BASED COURSE CREDIT AND SEMESTER

SYSTEM(CBCSS)

Prepared By

Board of studies in Animation & Graphic Design

Sacred Heart College (Autonomous)

Thevara, Kochi

2023

PREFACE

Sacred Heart School of Communication (SHSC) was established as the Media and Communication wing of Sacred Heart College, Kochi in 2012 with a vision to make use of the reach of media in society and utilize their powers for common good. We give emphasis to developing a balanced sensibility and creative initiative among the Under Graduate and Post Graduate level students.

Sacred Heart College, Thevara, Kochi became an autonomous college under Mahatma University Kottayam in 2014. The college revised the choice-based credit and semester system (CBCSS) for under graduate programmes from the 2015-16 academic year and credit and semester system (CSS) for postgraduate programmes from the 2016-17 academic year onwards.

SHSC introduces all persons and communities from different walks of life to the privileges communication can offer through in depth study, analysis, practice and constructive public discourse. Film, Television, Electronic and Print journalism, New Media and Social Media related short and long term courses are offered in this school. Production wing for radio, digital filmmaking, graphic design, animation and special effects is in the pipeline. This centre shall be running courses in Interpersonal, Organizational, Marketing and Corporate communication.

The school shall constitute a Media Research Centre for studies on various communication vehicles and market-oriented communication analysis. Special programmes are to be organized for different levels of students, professionals and common people on Education about Media, Media Studies and Media Education. In SH School of Communication, self-learning is promoted through workshops, screening of films, daily consultations, discussions and brainstorming sessions for idea generation. Industry relationships are promoted for professional competence on a long term basis.

The B.A Programme in Animation and Graphic Design is branded for its productive approach and distinctive topics discussed, and encouragement on innovation while stressing on strong technical and presentation skills. The curriculum inspired by the phenomenal world of art and new creative techniques, comprises of pedagogies that blend theoretical and practical components and gives opportunities for the students to develop skills in Design, Animation, Multimedia and Publications along with Interactive Applications.

A meeting of the Board of Studies of Communication recommended a revision of the existing UG Animation and Graphic Design syllabus in comparison with the parent University (MG University) syllabus with appropriate modifications and also taking into consideration the inclusion of Environmental Studies and Communication that was introduced in the revised University curriculum. We are grateful to all of those with whom we have had the pleasure to work during the restructuring of the syllabus and curriculum of B.A Animation and Graphic Design (CBCSS) Programme 2023 of Sacred Heart College (Autonomous), Thevara, Kochi.

The Academic Council of the College decided to implement the revised syllabus (BA Animation and Graphic Design – Core and Complementary Courses) with effect from academic year 2023-24.

There are many personalities whose support and guidance made this restructured syllabus a reality. We express our profound gratitude to the Honorable Principal, Governing council and the Academic Council for their leadership and guidance for making this endeavor a great success.

We thank the members of BOS Core-Committee and all the staff members of the SH School of Communication for offering their service for the flawless completion of the syllabus.

The successful completion of this syllabus is the end product of hard work done by academicians from the college and eminent personalities from the media industry. We would like to thank them all for their valuable service during the restructuring process.

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1 INTRODUCTION

The programme begins with design/animation history, theory and traditional hand skills, then progresses to current design/animation practices and technology. Students create animations, logos, multimedia/interactive applications, packaging, posters, publications, web pages and more. The program encourages innovation while stressing strong technical and presentation skills. Students gain a background in design/animation history and theory and then experiment and develop their own creative approaches. The candidates become eligible for a Degree after six-semester of study, spanning over a period of 3 years and successful completion of the Examination.

The B.A Programme in Animation and Graphic Design is branded for its creative approach and distinctive topics discussed. This curriculum is inspired by the stupendous world of art and new creative techniques. This syllabus tries to transmit most essential and updated information to students. The programme gives an opportunity for the students to develop the basic skills in Design, Animation, Multimedia and Publications along with Interactive Applications.

This syllabus and curriculum are designed to transmit the most essential and updated information to students. Field trips, interactions with leading professionals, internships and engagement in social issues are employed in administering the curriculum and syllabus. Industry relationships are promoted for professional competence on a long term basis.

1.1 SCOPE

Applicable to the Undergraduate Programme BA Animation & Graphic Design (Regular) conducted by Sacred Heart College Autonomous Kochi, with effect from 2023 admission Students.

1.2 PROGRAMME OUTCOMES (POs)

PO 1: Critical Thinking: Take informed actions after identifying the assumptions that frame our thinking and actions, checking out the degree to which these assumptions are accurate and valid, and looking at our ideas and decisions (intellectual, organizational, and personal) from different perspectives.

PO 2: Effective Communication: Speak, read, write and listen clearly in person and through electronic media in English and in one Indian language, and make meaning of the word by connecting people, ideas, books, media and technology.

PO 3: Effective Citizenship: Demonstrate empathetic social concern and equity centred national development, and the ability to act an informed awareness of issues and participate in civic life through volunteering.

PO 4: Environment and Sustainability: Understand the issues of environmental contexts and sustainable development.

PO5: Ethics: Recognize different value systems including your own, understand the moral dimensions of your decisions, and accept responsibility for them.

PO 6: Global Perspective: Understand the economic, social and ecological connections that link the world's nations and people.

1.3 PROGRAM SPECIFIC OUTCOMES (PSOs)

At the end of the course, students will be able to:

PSO 1: Understand the basic concepts and theories of Animation, Graphic Design, Visual Effects, Photography and Editing, and develop software skills required to demonstrate competence in these fields.

PSO 2: Students should be equipped with the ability for multitasking in the areas of animation, graphic design, and VFX from concept development and production design to the completion of finished segments.

PSO 3: Develop confidence for entrepreneurship and innovations through positive attitude for practical living with strong updating in specialized areas.

PSO 4: Understand and apply the roles, practices and ethics of communication design for social awareness and education.

PSO 5: Students are encouraged to cultivate and share ideas as well as develop their own philosophy and unique way of working as a team.

1.4 ELIGIBILITY FOR ADMISSION TO THE PROGRAMME

- i. A pass in Plus Two or an equivalent examination or an examination recognised by MG University as equivalent there to
- ii. Candidates must appear for an Aptitude test (a combination of a written test and an interview) The test will be to assess the aptitude of the student towards the programme and will also include general topics related to Media and English.
- iii. The merit list will be drawn based on the marks secured during the qualifying examination and marks of Aptitude test. The marks of Qualifying examination and the Aptitude test will have equal weightage (i.e. 50:50).

1.5 MEDIUM OF INSTRUCTION AND ASSESSMENT

The medium of instruction shall be English.

2. REGULATIONS FOR CHOICE BASED CREDIT AND SEMESTER SYSTEM (CBCSS) FOR UNDER GRADUATE PROGRAMMES -2023

Preamble

Sacred Heart College, Thevara became an autonomous college under Mahatma University Kottayam in 2014. Since then, academic programmes of the college are being conducted as per the curriculum and syllabus approved by the various Boards of studies and the academic council of the college. The college revised the syllabi of the under graduate(UG) programmes in 2015-16 and 2019-20. The curriculum and syllabus under the choice-based credit and semester system (CBCSS) for the under graduate programmes effective from 2019-20 admissions offer Outcome Based Education (OBE). The new 'REGULATIONS FOR CHOICE BASED CREDIT AND SEMESTER SYSTEM (CBCSS) FOR UNDER GRADUATE PROGRAMMES - 2023' is a continuation of the effort of the college for providing best education to the UG students of the college.

2.1 Title

These regulations shall be called "**SACRED HEART COLLEGE THEVARA REGULATIONS FOR CHOICE BASED CREDIT AND SEMESTER SYSTEM (CBCSS) FOR UNDER GRADUATE PROGRAMMES -2023**"

2.2 Scope

Applicable to all under graduate (UG) programmes of the college with effect from 2023 admissions onwards, except otherwise approved by the Academic Council of the College

2.3. Definitions

- i. '**Programme**' means the entire course of study and examinations.
- ii. '**Duration of Programme**' means the period of time required for the conduct of the programme. The duration of under graduate programmes shall be 6 semesters, post-graduate programme shall be of 4 semesters and M Phil programmes shall be 2 semesters.
- iii. '**Semester**' means a term consisting of a minimum of 90 working days, inclusive of examination, distributed over a minimum of 18 weeks of 5 working days, each with 5 contact hours of one hour duration
- iv. '**Course**' means a segment of subject matter to be covered in a semester. Each Course is to be designed variously under lectures / tutorials / laboratory or fieldwork / study tour /seminar / project / practical training / assignments/evaluation etc., to meet effective teaching and learning needs.
- v. '**Common Course I**' means a course that comes under the category of courses for English and '**Common Course II**' means additional language, a selection of both is compulsory for all students undergoing undergraduate programmes (Model I)
- vi. '**Core course**' means a course in the subject of specialization within a degree programme.
- vii. '**Complementary Course**' means a course which would enrich the study of core courses.
- viii. '**Open course**' means a course outside the field of his/her specialization, which can be opted by a student.

- ix. **‘Additional core course’** means a compulsory course for all under graduate students (as per the UGC directive) to enrich their general awareness.
- x. The U.G. programmes shall include (a) Common courses (b) Core courses (c) Complementary Courses (d) Open Course (e) Study tour and (f) Internship for selected programmes.
- xi. **‘Additional Course’** is a course registered by a student over and above the minimum required courses.
- xii. **‘Credit’ (Cr)** of a course is the numerical value assigned to a course according to the relative importance of the content of the syllabus of the programme.
- xiii. **‘Extra credits’** are additional credits awarded to a student over and above the minimum credits required for a programme for achievements in co-curricular activities carried out outside the regular class hours OR curricular activities/courses completed for value addition, as directed by the College/ department. It is the numerical value assigned to Club activities, Social service, Internship, add on courses etc. which is not added with the total academic credits of the students. Additional credit components
- (a) Talent & career club activity (optional)
 - (b) Social service (mandatory)
 - (c) Internship for Commerce, Communication and Computer applications (mandatory).
 - (d) Internship (desirable for other programmes).
 - (e) Add on courses (optional)
- xiv. **‘Programme Credit’** means the total credits of the UG Programme.
- xv. **‘Programme Elective course’** Programme Elective course means a course, which can be chosen from a list of electives and a minimum number of courses is required to complete the programme.
- xvi. **‘Programme Project’** Programme Project means a regular project work with stated credits on which the student undergoes a project under the supervision of a teacher in the parent department / any appropriate Institute in order to submit a dissertation on the project work as specified.
- xvii. **‘Internship’** is on-the-job training for professional careers.
- xviii. **‘Plagiarism’** Plagiarism is the unreferenced use of other authors’ material in dissertations and is a serious academic offence.
- xix. **‘Tutorial’** Tutorial means a class to provide an opportunity to interact with students at their individual level to identify the strength and weakness of individual students.
- xx. **‘Seminar’** seminar means a lecture by a student expected to train the student in self-study, collection of relevant matter from the books and Internet resources, editing, document writing, typing and presentation.
- xxi. **‘Evaluation’** means every course shall be evaluated by 25% continuous (internal) assessment and 75% end course/end semester (external) assessment.
- xxii. **‘Repeat course’** is a course that is repeated by a student for having failed in that course in an earlier registration.
- xxiii. **‘Audit Course’** is a course for which no credits are awarded.

- xxiv. **‘Department’** means any teaching Department offering a course of study approved by the college / Institute as per the Act or Statute of the University.
- xxv. **‘Parent Department’** means the Department which offers a particular UG/PG programme.
- xxvi. **‘Department Council’** means the body of all teachers of a Department in a College.
- xxvii. **‘Faculty Advisor’** is a teacher nominated by a Department Council to coordinate the continuous evaluation and other academic activities undertaken in the Department.
- xxviii. **‘College Co-ordinator’** means a teacher from the college nominated by the College Council to look into the matters relating to CBCSS
- xxix. **‘Letter Grade’** or simply **‘Grade’** in a course is a letter symbol (O, A, B, C, D, etc.) which indicates the broad level of performance of a student in a course.
- xxx. Each letter grade is assigned a **‘Grade point’** (GP) which is an integer indicating the numerical equivalent of the broad level of performance of a student in a course.
- xxxi. **‘Credit point’** (CP) of a course is the value obtained by multiplying the grade point (GP) by the Credit (Cr) of the course $CP=GP \times Cr$.
- xxxii. **‘Semester Grade point average’** (SGPA) is the value obtained by dividing the sum of credit points (CP) obtained by a student in the various courses taken in a semester by the total number of credits taken by him/her in that semester. The grade points shall be rounded off to two decimal places. SGPA determines the overall performance of a student at the end of a semester.
- xxxiii. **‘Cumulative Grade point average’** (CGPA) is the value obtained by dividing the sum of credit points in all the courses taken by the student for the entire programme by the total number of credits and shall be rounded off to two decimal places.
- xxxiv. **‘Grace Marks’** means marks awarded to course/s, as per the orders issued by the college from time to time, in recognition of meritorious achievements in NCC/NSS/Sports/Arts and cultural activities.

2.4 ATTENDANCE

Being a regular college, physical presence in the regular activities, especially, classes and exams, is mandatory for the students. However, if a student secures 75% of attendance s/he is eligible to appear for the exams, provided there are no other impediments like disciplinary proceedings, malpractice record etc.

- i. A maximum of 5 marks (5%) for a course is given for attendance.
- ii. **Absence:** A student found absent for one hour in the forenoon or afternoon session is deprived of the attendance for the entire session as far as eligibility for final exam is concerned.
- iii. The hour related calculation in a course is meant for awarding marks for the course concerned.
- iv. **Late entry:** A student is supposed to be in time in the class. Late arrival related treatment is left to the discretion of the individual teacher. However, as a norm, a late arriving student may be permitted to the class, if it is not inconvenient or distraction to the class as such; though attendance MAY NOT BE GIVEN. Late arrival beyond 5 minutes is treated as ABSENCE; though the teacher may consider permitting the student to sit in the class.
- v. **Leave:** A student has to formally report his/her absence with reasons either in advance, or immediately after the absence for obtaining an approved leave. This applies to all sorts of leave – medical, on duty or other.
- vi. The student is supposed to report in prescribed format on the very next day of the absence; however, upto a week’s time is permitted. Afterwards, the leave applications will not be considered.

- vii. The student has to retain a copy/section of the approved leave form and produce the same as proof, in case there is any confusion regarding the leave sanctioning. In the absence of such proof, the claims will not be entertained.
- viii. **Duty Leave:** A student representing the college in sports, arts, social service or academic matters, has to get sanction from the class teacher concerned and submit the leave application form duly endorsed by teacher concerned & the class teacher, and submit it to the faculty Dean (or Vice Principal). The same will be forwarded by the Dean/Vice Principal for attendance entry. **SPORTS:** The approval of the Department of Physical Education and the class teacher is required. The time limit for submission mentioned above is applicable in the case of duty leave as well.
- ix. **CONDONATION:** a student may have the privilege of condonation of attendance shortage (upto a maximum of 10 days) on the basis of genuineness of the grounds of absence (medical reasons or college duty), duly recommended by the department. This is not a matter of right. It is a matter of privilege based on Principal's discretion and the good conduct of the student on the campus. A student of UG programme may have a maximum of two such opportunities.
- x. **RE-ADMISSION** – a student whose attendance is inadequate will have to discontinue the studies. Such students, whose conduct is good, may be re-admitted with the approval of Governing Body, on the basis of recommendation from the department, and assurance from the student and the guardian regarding good conduct and compliance in academic and discipline matters. For this the prescribed re-admission fee has to be paid.
- As a condition for re-admission, the student should have cleared all academic arrears, or should have appeared for the exams in which he/she is having an arrear (if the results are not out), and should have fulfilled all academic assignments prescribed by the department for compensating for his lack of attendance.
- xi. **UNAUTHORISED ABSENCE & REMOVAL FROM ROLLS:** A student absent from the classes continuously for 10 consequent days without intimation or permission, shall be removed from the rolls, and the matter intimated to the student concerned. On the basis of recommendation of the department concerned, re-admission process may be permitted by the Principal.

2.5 PROGRAMME REGISTRATION

- i. A student shall be permitted to register for the programme at the time of admission.
- ii. A UG student who registered for the programme shall complete the same within a period of 12 continuous semesters from the date of commencement of the programme.

2.6 PROMOTION: A student who registers for the end semester examination shall be promoted to the next semester. However, in extreme circumstances, a student having sufficient attendance who could not register for the end semester examination may be allowed to register notionally by the Principal with the recommendation of the Head of the department concerned and, by paying the prescribed fee.

2.7 UNDER GRADUATE PROGRAMME STRUCTURE

Model I BA/B.Sc.

| | | |
|---|---|-------------|
| a | Programme Duration | 6 Semesters |
| b | Total Credits required for successful completion of the Programme | 120 |
| c | Credits required from Common Course I | 22 |
| d | Credits required from Common Course II | 16 |
| e | Credits required from Core course and Complementary courses including Project | 79 |
| f | Open Course | 3 |
| g | Minimum attendance required | 75% |

Model I/II B.Com

| | | |
|---|--|-------------|
| a | Programme Duration | 6 Semesters |
| b | Total Credits required for successful completion of the Programme | 120 |
| c | Credits required from Common Course I | 14 |
| d | Credits required from Common Course II | 8 |
| e | Credits required from Core and Complementary/ Vocational courses including Project | 95 |
| f | Open Course | 3 |
| g | Minimum attendance required | 75% |

Model II BA/B.Sc.

| | | |
|---|---|-------------|
| a | Programme Duration | 6 Semesters |
| b | Total Credits required for successful completion of the Programme | 120 |
| c | Credits required from Common Course I | 16 |
| d | Credits required from Common Course II | 8 |
| e | Credits required from Core + Complementary + Vocational Courses including Project | 93 |
| f | Open Course | 3 |
| g | Minimum attendance required | 75% |

Model III BA/B.Sc./B.Com

| | | |
|---|---|-------------|
| a | Programme Duration | 6 Semesters |
| b | Total Credits required for successful completion of the Programme | 120 |
| c | Credits required from Common Course I | 8 |
| d | Credits required from Core + Complementary + Vocational Courses including Project | 109 |
| e | Open Course | 3 |
| f | Minimum attendance required | 75% |

2.8 EXAMINATIONS

All the End Semester Examinations of the college will be conducted by the Controller of Examination. The Principal will be the Chief Controller of Examinations. An Examination committee consists of the Chief Controller of Examinations, Controller of Examinations, Additional Chief Superintendent, Deans, IQAC Coordinator and other faculty members nominated by the Principal will act as an advisory body of the matters relating to the conduct of examinations.

2.9. EVALUATION AND GRADING

The evaluation scheme for each course shall contain two parts;

- a. Continuous Internal Evaluation (CIA) and
- b. End Semester Examination (ESE).

The internal to external assessment ratio shall be 1:3, for both courses with or without practical except for (i) BA Animation and Graphics (ii) BA Animation and Visual effects and (iii) BBA. For courses without practical, there shall be a maximum of 75 marks for external evaluation and maximum of 25 marks for internal evaluation. For courses with practical, generally external evaluation shall be for a maximum of 60 marks and internal evaluation for 20 marks. Both internal and external evaluation shall be carried out in the mark system and the marks are to be rounded to the nearest integer.

The internal to external assessment ratio for BA Animation and Graphics, BA Animation and Visual effects and BBA shall be decided by the respective Board of studies subject to a minimum of 60 marks for external examinations.

2.9.1. Continuous Internal Assessment (CIA)/ Continuous Assessment: The internal evaluation shall be based on predetermined transparent system involving periodic written tests, assignments, seminars/viva/field survey and attendance in respect of theory courses and based on written tests, lab skill/records/viva and attendance in respect of practical courses. The marks assigned to various components for internal evaluation as follows.

Components of Internal Evaluation (for theory without practical)

| | Components | Marks |
|-----|---|--------------|
| i. | Assignments | 15 |
| ii | Seminar/ Field Visit /Viva/ Workshop /Short project, etc. | 10 |
| iii | Attendance | 5 |
| iv | Two Test papers (2 x 5) | 10 |
| | Total | 40 |

i. **Assignments:** Every student shall submit one assignment as an internal component for every course.

| Components | Marks |
|-------------------|--------------|
| Punctuality | 3 |
| Content | 6 |
| Conclusion | 3 |
| Reference/ Review | 3 |
| Total | 15 |

ii. **Seminar/Workshop/Short project:** The seminar lecture is expected to train the student in self-study, collection of relevant matter from the books and Internet resources, editing, document writing, typing and presentation. Every student shall submit a hands-on project/project report an internal component for every course.

| Components | Marks |
|-------------------|--------------|
| Content | 4 |
| Presentation | 4 |
| Reference/Review | 2 |
| Total | 10 |

iii. Evaluation of Attendance

The attendance of students for each course shall be another component of internal assessment.

| % of attendance | Mark |
|-------------------------|-------------|
| Above 90% | 5 |
| Between 85 and below 90 | 4 |
| Between 80 and below 85 | 3 |
| Between 76 and below 80 | 2 |
| Between 75 and below 76 | 1 |

iv. **Class Tests:** Every student shall undergo **two class tests** (2x5 marks) as an internal component for every course.

2.9.2 End Semester Examination (ESE): The End Semester Examination in theory courses shall be conducted by the college with question papers set by external experts/ question bank. The evaluation of the answer scripts shall be done by the examiners based on a well-defined scheme of evaluation given by the question paper setters/Prepared as per the direction of the Chairman, Board of Examiners. The evaluation of the End Semester Examinations shall be done immediately after the examination preferably through the centralised valuation.

2.9.3 Project:

Project work is a part of the syllabus of most of the programmes offered by the college. The guidelines for doing projects are as follows:

- i. Project work shall be completed by working outside the regular teaching hours.
- ii. Project work shall be carried out under the supervision of a teacher in the concerned department or an external supervisor.
- iii. A candidate may, however, in certain cases be permitted to work on the project in an industrial / Research Organization/ Institute on the recommendation of the Supervisor.
- iv. There should be an internal assessment and external assessment for the project work in the ratio 1:3
- v. The external evaluation of the project work consists of valuation of the dissertation (project report) followed by presentation of the work and viva voce.
- vi. The mark and credit with grade awarded for the program project should be entered in the grade card issued by the college.

Components of Internal Evaluation for Projects

| Components | Marks |
|---------------------------------|-----------|
| Topic/Area selected | 3 |
| Experimentation/Data collection | 8 |
| Punctuality-Regularity | 5 |
| Compilation | 8 |
| Content | 8 |
| Presentation | 8 |
| Total | 40 |

2.9.4 Comprehensive Viva-voce

Comprehensive Viva-voce shall be conducted at the end of the programme, which covers questions from all courses in the programme as per the syllabus.

2.10. Grade and Grade Points

For all courses (theory & practical), Letter grades and grade point are given on a 10-point scale based on the total percentage of marks, (CIA+ESE) as given below:-

| Percentage of Marks | Grade | Grade Point (GP) |
|---------------------|--------------------------|------------------|
| 95 and above | S Outstanding | 10 |
| 85 to below 95 | A ⁺ Excellent | 9 |
| 75 to below 85 | A Very Good | 8 |
| 65 to below 75 | B ⁺ Good | 7 |
| 55 to below 65 | B Above Average | 6 |
| 45 to below 55 | C Average | 5 |
| 35 to below 45 | D Pass | 4 |
| Below 35 | F Fail | 0 |
| | Ab Absent | 0 |

Grades for the different semesters and overall programme are given based on the corresponding SGPA/CGPA as shown below:

| SGPA/CGPA | Grade |
|----------------------------|------------------------|
| Equal to 9.5 and above | S Outstanding |
| Equal to 8.5 and below 9.5 | A+ Excellent |
| Equal to 7.5 and below 8.5 | A Very Good |
| Equal to 6.5 and below 7.5 | B+ Good |
| Equal to 5.5 and below 6.5 | B Above Average |
| Equal to 4.5 and below 5.5 | C Average |
| Equal to 4.0 and below 4.5 | D Pass |
| Below 4.0 | F Failure |

A separate minimum of 30% marks each for internal and external (for both theory and practical) and aggregate minimum of 35% are required for a pass for a course. A candidate who has not secured minimum marks/credits in internal examinations can re-do the same registering along with the end semester examination for the same semester, subsequently. A student who fails to secure a minimum marks/ grade for a pass in a course can be permitted to write the examination along with the next batch.

After the successful completion of a semester, Semester Grade Point Average (SGPA) of a student in that semester is calculated using the formula given below. For the successful completion of semester, a student should pass all courses and score at least the minimum CGPA grade 'D'. However, a student is permitted to move to the next semester irrespective of her/his SGPA.

Credit Point (CP) of a course is calculated using the formula

CP = Cr x GP, where Cr = Credit; GP = Grade point

Semester Grade Point Average (SGPA) of a Semester is calculated using the formula

SGPA = TCP/TCr, where

TCP = Total Credit Point of that semester = $\sum_1^n CP_i$;

TCr = Total Credit of that semester = $\sum_1^n Cr_i$

Where n is the number of courses in that semester

Cumulative Grade Point Average (CGPA) of a Programme is calculated using the formula

$$CGPA = \frac{\sum(SGPA \times TCr)}{\sum TCr}$$

SGPA/CGPA shall be round off to two decimal places

To ensure transparency of the evaluation process, the internal assessment marks awarded to the students in each course in a semester shall be published on the notice board/website at least one week before the commencement of external examination. There shall not be any chance for improvement for internal mark.

The course teacher and the faculty advisor shall maintain the academic record of each student registered for the course which shall be forwarded to the controller of examinations through the Head of the Department and a copy should be kept in the department for at least two years for verification.

2.11. Registration for the examination

- All students admitted in a programme with remittance of prescribed fee are eligible for the forthcoming semester examinations.
- Online application for registration to the various End Semester Examinations shall be forwarded to the CE along with prescribed fee for each course in prescribed format.
- The eligible candidates who secure the prescribed minimum attendance of the total duration of the course and possess other minimum qualification prescribed in the regulations for each course shall be issued the hall tickets. The hall ticket shall be downloaded by the students from the college website.
- The mode of fee remittance shall be through the prescribed bank.

2.12. Supplementary Examinations

Candidates who failed in an examination can write the supplementary examination conducted by the College along with regular examinations.

2.13. Improvement of Examination

A candidate can improve his/her marks once by appearing again for the examination with the subsequent batch with the remittance of prescribed fee. In such cases the better of the two marks shall be taken as the marks awarded to him.

Internal assessment marks shall be carried over to the subsequent semester examination. There shall not be any provision for improving internal assessment marks.

2.14. Promotion to the Next Higher Semester

A candidate shall be eligible for promotion from one semester to the next higher semester if,

- a. He / she secures a minimum 75 % attendance and registered for the End Semester Examination of the programme for which he/she is studying.
- b. His / her progress of study and conduct are satisfactory during the semester completed, as per the assessments recorded by the course teachers and the Head of the Department concerned.

2.15 Certificates

1. Degree certificates are issued by the Mahatma Gandhi University, Kottayam as per the act and statues of the University on the submission of the consolidated mark / score cards of the students by the College.
2. A consolidated mark / scored card shall be issued to the candidates after the publication of the results of the final semester examination taken by the candidate.
3. A Course Completion Certificate with classification shall be issued to students till the provisional certificate is issued by the university.

2.16. Award of Degree

The successful completion of all the courses with 'D' grade shall be the minimum requirement for the award of the degree.

2.17. Monitoring

There shall be a Monitoring Committee constituted by the principal consisting of faculty advisors, HoD, a member from teaching learning evaluation committee (TLE) and the Deans to monitor the internal evaluations conducted by college. The Course teacher, Class teacher and the Deans should keep all the records of the internal evaluation, for at least a period of two years, for verification.

Every Programme conducted under Choice Based Credit System shall be monitored by the College Council under the guidance of IQAC Coordinator, Controller of Exams, academic deans and HoDs.

2.18. Grievance Redressal Mechanism

In order to address the grievance of students regarding Continuous internal assessment (CIA) a three-level Grievance Redressal mechanism is envisaged. A student can approach the upper level only if grievance is not addressed at the lower level.

Level 1: At the level of the concerned course teacher

Level 2: At the level of a department committee consisting of the Head of the Department, a coordinator of internal assessment for each programme nominated by the HoD and the course teacher concerned.

Level 3: A committee with the Principal as Chairman, Dean of the Faculty concerned, HOD of the department concerned and one member of the Academic council nominated by the principal every year as members.

3. PROGRAMME STRUCTURE FOR BA ANIMATION AND GRAPHIC DESIGN (BAAGD)

| Subject Code | Subject | Theory /Practical | Subject type | Credit | Hours/ week |
|-------------------|--|-------------------|---------------|-----------|-------------|
| SEMESTER 1 | | | | | |
| 23U1CCAUG1 | Model III English I | Theory | Common | 4 | 5 |
| 23U1CRAGD1 | History of Art and Design | Theory | Core | 4 | 5 |
| 23U1RJAGD1 | Elements of Graphic Design | Project | Core | 4 | 5 |
| 23U1PRAGD1 | Rudiments of Animation Drawing | Practical | Core | 4 | 5 |
| 23U1PCAGD1 | Techniques of Photographic Composition | Practical | Complementary | 4 | 5 |
| | | | | 20 | 25 |

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|-------------------|---|-----------|---------------|-----------|-----------|
| SEMESTER 2 | | | | | |
| 23U1CCAUG2 | Model III English II | Theory | Common | 4 | 5 |
| 23U2CRAGD2 | History of Animation and Visual Effects | Theory | Core | 4 | 5 |
| 23U2CJAGD1 | Planning for Animation | Project | Complementary | 4 | 5 |
| 23U2PRAGD2 | Raster Graphics for Designers | Practical | Core | 4 | 5 |
| 23U2PRAGD3 | Vector Graphics for Designers | Practical | Core | 4 | 5 |
| | | | | 20 | 25 |

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| SEMESTER 3 | | | | | |
| 23U3RJAGD2 | Classical Animation | Project | Core | 4 | 5 |
| 23U3PRAGD4 | Branding Design | Practical | Core | 4 | 5 |
| 23U3PCAGD2 | Typography | Practical | Complementary | 4 | 5 |
| 23U3RJAGD3 | Stop Motion Animation | Project | Core | 4 | 5 |
| 23U3PRAGD5 | Basic of 3D Animation | Practical | Core | 4 | 5 |
| | | | | 20 | 25 |

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| SEMESTER 4 | | | | | |
| 23U4RJAGD4 | Advanced 2D Digital Animation | Project | Core | 5 | 5 |
| 23U4PCAGD3 | Publication Design | Practical | Complementary | 4 | 5 |
| 23U4PRAGD6 | Design for Web | Practical | Core | 4 | 5 |
| 23U4PRAGD7 | Digital Illustration | Practical | Core | 4 | 5 |
| 23U4PRAGD8 | Techniques of 3D Animation | Practical | Core | 4 | 5 |
| | | | | 21 | 25 |

| SEMESTER 5 | | | | | |
|------------|---------------------------------------|-----------|---------------|-----------|-----------|
| 23U5PCAGD4 | Basic Compositing and Visual Effects | Practical | Complementary | 4 | 5 |
| 23U5PCAGD5 | Interaction design | Practical | Complementary | 4 | 5 |
| 23U5OCAGD1 | Video Editing | Practical | Open Course | 3 | 4 |
| 23U5PRAGD9 | Advanced 3D Animation Techniques | Practical | Core | 5 | 6 |
| 23U5CRAGD3 | Environment Studies and Communication | Theory | Core | 4 | 5 |
| | | | | 20 | 25 |

| SEMESTER 6 | | | | | |
|---------------------------|--------------------------------|---------|------|-----------|-----------|
| 23U6INAGD1 | Internship | OJT | | 2 | |
| 23U6RJAGD5 | Animation Project | Project | Core | 7 | 10 |
| 23U6RJAGD6 | Design Project | Project | Core | 7 | 10 |
| | Choice Based Project(Elective) | | | | |
| 23U6EJAGD1 | A. Visual Effects Project | Project | Core | 3 | 5 |
| 23U6EJAGD2 | B. Advertising Design | Project | Core | | |
| 23U6EJAGD3 | C. UI Design | Project | Core | | |
| | | | | 19 | 25 |
| Total Credits: 120 | | | | | |

Extra Credit Course: Service Learning; Hours: 40; Credit: 1

CC – Common Course Theory

CR – Core Course Theory

PR – Core Course Practical

PJ – Core Course Project

CP – Complementary Course Theory

PC – Complementary Course Practical

RJ – Core Project

CJ – Complementary Course Project

OC – Open Course

EJ – Elective

IN – Internship

SYLLABUS

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|----------------------|---|-------------------------------|
| COMMON COURSE | Code - 23U1CCAVG1 | No of Credit - 4 |
| | Title - MODEL III ENGLISH I - CONVERSATIONAL ENGLISH | No of Contact Hrs - 72 |
| SEMESTER 1 | | Course Type: THEORY |

COURSE OBJECTIVE

This course aims at attaining conversational skills for formal occasions such as club meetings, social gatherings, formal discussions at professional meetings and interviews. Creative writing helps students to express creatively their feelings. Some interpretative writing, dealing with its subject from a limited personal point, will also be taught.

COURSE OUTCOMES

- CO 1. Read, write and speak English confidently
- CO 2. Express themselves creatively- through writing and storyboards
- CO 3. Analyse why and how we need to take care of our planet
- CO 4. Evaluate social issues like gender inequality, environmental unsustainability etc. and assess the need for selected movements that are socially and culturally important
- CO 5. Apply the knowledge and manage work-life balance thus leading a more balanced life in the future.

MODULE 1

Introducing Yourself: formal & informal – Stock phrases and patterns involved – Introduction in classroom – At meetings – At interviews (corporate, managerial, executive level, customized for specific purpose)
 Introducing others: formal & informal
 Inviting people: formal & informal – to an event – to a formal event – to a family event.

MODULE 2

Making request: formal & informal – Key phrases – Asking for help and Refusing politely – Asking for directions – Giving directions
 Giving suggestions: formal & informal – Key phrases – to a friend – to a colleague – to the employer.

MODULE 3

Initiate a conversation: Casual & professional – with a stranger – with a colleague – with employer
 Registering complaint: formal & informal
 Saying goodbye: formal & informal

MODULE 4

Reading & Comprehension: Newspaper – short stories – non fiction

MODULE 5

Book Reviews & Movie Critique

REFERENCE

1. Basic Review of English : Alger, Ralph K.
2. Writing : Hedge, Tricia
3. Written Communication : Freeman, Sarah
4. Success with English : Broughton, Geofferey
5. English Conversation Practice : Taylot, Grant
6. English in Situations : O'Neil, R.

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| CORE COURSE | Code - 23U1CRAGD1 | No of Credit - 4 |
| | SEMESTER 1 | Title - HISTORY OF ART AND DESIGN |
| | | Course Type: THEORY |

COURSE OBJECTIVE

The course will examine the role and development of the visual arts in past and present cultures throughout the world. This is designed to help students to develop art application, aesthetic judgment, and to increase visual perception and critical thinking skills.

COURSE OUTCOMES

- CO 1. Explain the developments of prehistoric visual representations
- CO 2. Compare the development of art from the time of civilizations up to the age of enlightenment
- CO 3. Summarize the development of the art of printing and to classify the artistic developments from imaginative to ideological
- CO 4. Analyse the impact of industrial revolution and its influence in the graphic design
- CO 5. Identify different art movements of 20th century

MODULE 1

Prehistoric visual representations -Palaeolithic to the Neolithic Period-Lascaux, Altamira, Indian evidences. The earliest writing-Mesopotamian visual identification, Egyptian hieroglyphs, Chinese calligraphy, Pictographs to Alphabets

MODULE 2

Development of art from the time of Civilizations up to the age of enlightenment – Mesopotamian, Egyptian, Indian, Chinese, Greek & Roman civilizations, Byzantine, Gothic, Renaissance era and Baroque.

MODULE 3

Development of the art of printing - the invention of paper and discovery of printing, the invention of movable type. Early European block printing, Copperplate engraving etc. Illuminated Manuscripts & German illustrated books. Graphic design of the Rococo Era

Development of art from imaginative to ideological – Romanticism, Impressionism, Expressionism and Cubism

MODULE 4

Twentieth Century graphic design - Industrial Revolution - Impact of technology upon visual communication - revolution in printing-development of photography as a communication tool- Victorian era graphic design- development of Lithography

MODULE 5

Art and Craft movements - Art Nouveau, Modernism, Art Deco, Bauhaus, Organic design, Minimalism, Pop art, Postmodernism, American Kitsch, Conceptual art.

REFERENCE

1. A Concise History of Art: G.Buzin
2. Encyclopedia of World Art (Vol.I&II): Mcgraw Hill Publication
3. Necessity of Art : Ernest Fisher
4. Meggs' History of Graphic Design: Philip B. Meggs, Alston W. Purvis
5. Graphic Design History: A Critical Guide: Johanna Drucker, Emily Mcvarish
6. The Dictionary of Visual Language: Philip Thompson, Peter Davenport

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| CORE COURSE | Code - 23U1RJAGD1 | No of Credit - 4 |
| | SEMESTER 1 | Title - ELEMENTS OF GRAPHIC DESIGN |
| | | Course Type: PRACTICAL |

COURSE OBJECTIVE

Elements of graphic design provide the students with the initial information to help understand how to design what is seen in a frame and to understand basic elements and principles in design.

COURSE OUTCOMES

- CO 1. Explain basic elements, principles, evolution and theories of graphic design.
- CO 2. Make use of the elements, principles and theories involved in the fundamental study of design.
- CO 3. Create designs using techniques, skills and aesthetic sense.
- CO 4. Interpret the psychology of the audience for effective universal communication design.
- CO 5. Develop creativity in design production.

MODULE 1

Introduction to basic elements of graphic design: Line– line direction and meanings- quality of line simplified lines and line of forces, Shape- organic shape and geometric shapes-nonrepresentational shape and representational shape, Forms-relationship with 2d shape and 3d forms, Space –negative space and positive space-figure/groundrelation, Colour-subtractive and additive colour-primary, secondary in both modes- Colour wheel-what is hue, saturation and value- what is shade, tint and tones-colour schemes –monochromatic, analogous, complementary, split complementary, triadic colour, double complementary etc. - Colour meaning in various context such as culture, religion, gender and emotional factor, texture –visual texture and tactile texture, texture and light value, pattern etc. Type: typeface, typeface family etc.- Typeface as a graphical element- selection of a type family in design.

MODULE 2

Basic principles of design: balance, proportion, rhythm, emphasis, unity etc. Laws of perception –Gestalt theory: similarity, proximity, continuity, closure etc. Scale and proportion in design-Mathematical ratios and proportional systems: Fibonacci numbers, The Golden Ratio.

MODULE 3

Concepts of visual design: Design methodology, problem-solving -Visual structure and visual Interest, visual analysis and refinement of visual representations. Exercises on visual composition and layout: Hierarchy-Centre of visual Impact - How to read a page: active and Passive areas of design - How we view a screen: F Pattern - Inverted pyramid methods. The use of grids in graphics composition. Grid types –Symmetrical- Asymmetrical - Backwards movement - Formats - Margins –slug – Bleed- Columns –Gutters- The relationship of visual form to meaning - Type , Image, Shape relationships.

MODULE 4

Exercise based on nature study: Patterns, colour schemes, shapes etc. from nature. Tessellation of shapes (geometric and organic) with various colour schemes.

MODULE 5

Brainstorming: Making solution for creative problem-identifying needs and target - development of concept- Selection of elements- drafting ideas.
Exercise on logo design: size matters, selection of colours, typographic selections etc. Poster Design/ Advertisement design: design various type of posters- Propaganda posters, Event posters, campaign posters, etc.- application of grid system in layout

REFERENCE

1. The Elements of Graphic Design : Space, Unity, Page Architecture, and Type: Alexander W. White.
2. Exploring the Elements of Design : Mark A. Thomas, Poppy Evans

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|--------------------|---|-------------------------------|
| CORE COURSE | Code - 23U1PRAGD1 | No of Credit - 4 |
| | Title - RUDIMENTS OF ANIMATION DRAWING | No of Contact Hrs - 72 |
| SEMESTER 1 | | Course Type: PRACTICAL |

COURSE OBJECTIVE

Rudiments of Animation Drawing is intended to provide the student an understanding of basic drawing techniques for animation, Perspective Drawing, the anatomy of a human, Animals and Character design for animation a creature or a cartoon character. Develop students drawing skill through various exercises.

COURSE OUTCOMES

- CO 1. Develop the skill of quick drawing Life Sketches with Line of Action
- CO 2. Build the dimensions of Perspective
- CO 3. Make use of the Anatomy of Human Body
- CO 4. Make use of the Anatomy of Animals Birds and Reptiles
- CO 5. Analyse Characters according to the concept/story

MODULE 1

Sketching and Loosening exercises (*Holding the Pencil, Straight Lines, Curved Lines, Circles, Ovals, Patterns, Scribbling, Free Hand Drawing Etc.*) | Drawing from : Observation, Memory and Imagination | Still-life Drawing – Use of Basic Shapes and Forms | Sketching Poses (*Study of Live Models, Attitude, Gestures*) – Quick Sketches –Thumbnail Sketches | Life Sketching (*Line of Action, Stick Figures, Balance, Rhythm, Positive and Negative Spaces*) – Line of action in Simple Rice Sack, Box Ball Cylinder Form | Silhouettes | Caricaturing Fundamentals – Exaggeration.

MODULE 2

Perspective Drawing: Horizon/Eye Level – Vanishing Points – Orthogonal Lines | OnePoint Perspective | Two Point Perspective | Three Point Perspective | Multi- Point Perspective | Overlapping and Intersection of Shapes in One Point, Two Point and Three Point Perspective Views | Foreshortening.

MODULE 3

Human Anatomy: Male and Female Anatomy – Body Structure, Proportion and Construction of Body Parts (Torso, Face, Eyes, Nose, Ears, Mouth, Hand, Feet Etc.) | Anatomy of Different Age Groups (Babies, Kids, Teens, Young Adults, Aged) – Basic Proportions – Basic Understanding of the Skeletal and Muscle System | Study of Poses – Human Forms in Perspective.

MODULE 4

Anatomy of Animals, Birds, Reptiles: Body Structure - Basic Forms, Proportion and Construction of Body Parts, Head, Legs, Tails - Use of Perspectives While Drawing Animals, Birds, Reptiles and Insects.

MODULE 5

Character Types: Realistic, Stylised/Semi-Realistic and Cartoony | Understanding Cartoon Characters: Cartoon Constructions – Character Development - Drawing from Basic Shapes – Proportion (Short Fat, Tall - Distortion of Proportions | Cartoon Character: Faces, Eyes, Mouths, Hairs, Nose, Hands, Feet | Expressions : Facial and Hand | Classic Cartoon Characters: Humans, Animals, Birds, Reptiles | Types of Construction: Cute, Screwball, Goofy, Heavy and Pugnacious | Fairy Tale Characters: Gnomes, Elves, Dwarfs, Hobbits and Witches.

REFERENCE:

1. Andrew Loomis, Drawing the Head and Hand, Titan Books (25 October 2011)
2. Victor Perard, Anatomy and Drawing, New Enlarged Edition (1 December 2006)
3. The Art of Composition : Michael Jacobs
4. Perspective Drawing Handbook: Joseph D'Amelio
5. Figure Drawing All its worth – Andrew Loomis
6. Drawing Dynamic Hands : Burne Hogarth
7. The Art of Animal Drawing: Construction, Action, Analysis, Caricature: KenHultgen

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| COMPLI- MENTARY | Code - 23U1PCAGD1 | No of Credit - 4 |
| | Title - TECHNIQUES OF PHOTOGRAPHIC COMPOSITION | No of Contact Hrs - 72 |
| SEMESTER 1 | | Course Type: PRACTICAL |

COURSE OBJECTIVE

Techniques of Photographic Composition is intended to help students understand the basic knowledge of image making using a digital camera. Students will be introduced to basic picture composition.

COURSE OUTCOMES

- CO 1. Explain the types of camera, lenses and other devices used in Photography
- CO 2. Analyse the study of Photography/ Cinematic frames and compositions, the study and practice of production enhance their work as film scholars.
- CO 3. Identify the different use of lenses, Image quality and size for productions.
- CO 4. Summarize the industry as a whole by executing all components of development, pre-production, production and post-production planning

MODULE 1

The Psychology of Visual Perception – Visual Aesthetics – Art of Film Making – Stages in Brief.

MODULE 2

Photography as communication tool – Basics of visual composition – Visuals – Image Sizes – Camera Angles – Elements and Principles of picture composition – Balance and Structure – composing movement, rule of space – rule of odd – rule of third – golden triangle etc. – Perspective and depth of field – foreshortening.

MODULE 3

Basic features of DSLR camera – human eye and camera – Principles of Image formation – Properties of light and its control – Shutter – Lenses and exposure controls – Aperture, focus and depth of field, depth of focus. Color Temperature, Direction and Quality of Light Etc. Measurement of light – light meters. Histogram – understanding basics of the histogram.

MODULE 4

Grammar for motion picture: Camera Movements – Principle of continuity – action, look, movement, tonal, emotion etc. – Imaginary line concept-crossing the line – 30 0 rule – 180 0 rule etc. – meaning and aesthetic aspects of angle selection.

MODULE 5

Exercise: Project work based on the syllabus and parameters of the course under the guidance of supervising faculty.

REFERENCE

1. Basic Principles of Photography : Gerald Millerson
2. Grammar of Shot (Second edition) :Roy Thompson (Focal Press)
3. How to read a film : James Monaco
4. The T.V. Production :Hand Book- Zetti Herbert
5. Elements of film: Lee.R. Bobker
6. The Art of Pictorial Composition: Wolohomok

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| COMMON COURSE | Code - 23U2CCAVG2 | No of Credit - 4 |
| | Title - MODEL III ENGLISH II - LANGUAGE AND LIFE SKILLS | No of Contact Hrs - 72 |
| SEMESTER 2 | | Course Type: THEORY |

COURSE OUTCOMES

CO 1. Understand and analyze gender-related issues

CO 2. Think about what zero tolerance policy at workplace means

CO 3. Talk and write about international gender movements such as #metoo

CO 4. Understand and translate for colleagues India's sexual harassment laws.

CO 5. Understand, analyze and make sense of the psychological effects of sexual abuse on both men and women

CO 6. Practice becoming a more aware and liberal individual who adds value to society

MODULE 1

Being Independent with : A. Leadership, B. Negotiations, C. Organisation, D. Grooming, E. Rights and Laws, F. Spirituality, G. Scientific Temper, H. Values, I. Politics and governance

MODULE 2

Relationship Dynamics – Self, Family, Work place and Society: A. Understanding the Self B. Equality/ Equity C. Gender and sexualities D. Violence

MODULE 3

Employability - A. Language, B. Proactive responses, C. Understanding others, D. Coping with Stress and strain, E. Workplace behavior, F. Authority, power and subordination.

MODULE 4

Conversational skills- Communicating for various purposes in live situations such as How to initiate a conversation with a total stranger, How to complain effectively, How to make suggestions at different instances, How to introduce oneself and one's friends to others, How to invite someone to an important event, How to make a request, How to ask for help and how to refuse help politely.

MODULE 5

Book Reading: Short Stories, Book Reviews, Movie Critique

REFERENCE

1. Alger, Ralph K., *Basic Review of English*, Cambridge Book Company, 1959
2. Hedge, Tricia, *Writing*, OUP, 1988
3. Freeman, Sarah, *Written Communication in English*, Orient Longman, 1979
4. Broughton, Geoffrey, *Success With English*, Penguin, 1970
5. Taylor, Grant, *English Conversation Practice*, MacGraw Hill Education, 2005
6. O' Neill, R. *English in Situations*, OUP, 1980

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| CORE COURSE | Code - 23U2CRAGD2 | No of Credit - 4 |
| | Title - HISTORY OF ANIMATION AND VISUAL EFFECTS | No of Contact Hrs - 72 |
| SEMESTER 2 | | |

COURSE OBJECTIVE

This paper should enlighten the students on the advancement made in the field of animation and visual effects so as to appreciate and understand where the technology used today developed from. It also inspires students to experiment with different types of animation and visual effects techniques so as to think of process improvements ideas for animation and visual effects.

COURSE OUTCOMES

- CO 1. Explain the early attempts of animation
- CO 2. Explain different experimental animations all over the world and discuss the role of pioneers in the development of animation.
- CO 3. Summarize different animation techniques and advancements
- CO 4. Analyze the history of visual effects
- CO 5. Identify different animation and visual effects studios around the world

MODULE 1

Early attempts for Animation:- Early attempts to imitate and reproduce motion – Cave Paintings - Persistence of Vision and Phi Phenomenon - Early Animation Devices – Initial Attempts to Make Animation – Photography – Motion Picture

MODULE 2

Birth of Animation:- Experimental Animations (Drawn, Stop motion) All Over the World – Pioneer Animators - Major Animation Studios

MODULE 3

Animation Techniques and Advancements:-Animation Techniques (Time lapse, Stop motion, Cut-out, Silhouette, Cel, etc.) - Inventios and Technical Advancements (Layer, Cel, Pegbar, Combining Live Action with Cartoon Characters, Synchronized Sound, Technicolor Process, Multi-plane Camera, CGI etc.)

MODULE 4

Visual Effects: -Use of Miniatures in Early Films - Use of Makeup, Rear Projections, Pyrotechnics and Matte Paintings Before the CGI Era – Stereoscopic 3D - Realistic Puppets and Stop Motion Photography – Split Screen Technology – Space Vision 3D – Stereovision 3D - Motion Controlled Camera – CGI Effects – Digital Compositing - Animatronics - Motion Capture – High Speed Cameras - The Fusion Camera System – Major Visual Effects Studios

MODULE 5

Animation & VFX around the World: - American, Canadian, European, Indian, Japanese Studios.

REFERENCE

1. Enchanted Drawings: The History of Animation: Charles Solomon
2. The World History of Animation: Stephen Cavalier
3. Cartoons: One Hundred Years of Cinema Animation: Giannalberto Bendazzi
4. Of Mice and Magic: Leonard Maltin
5. Before Mickey: The Animated Film, 1898-1928: Donald Crafton
6. The Anime Encyclopedia: A Guide to Japanese Animation Since 1917: Lowry
7. Special Effects: The History and Technique: Richard Rickitt
8. Special Effects: How They Are Done In Hollywood: Robert G Willard
9. Special Effects: An Oral History: Pascal Pinteau

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| COMPLI- MENTARY | Code - 23U2CJAGD1 | No of Credit - 4 |
| | Title - PLANNING FOR ANIMATION | No of Contact Hrs - 72 |
| SEMESTER 2 | | Course Type: PROJECT |

COURSE OBJECTIVE

Planning for animation is meant to guide the student through the various stages of pre-production before the production starts of an animation project. It starts from developing an idea through to selling of a story using storyboards and Animatics.

COURSE OUTCOMES

- CO 1. Build Concepts and develop story
- CO 2. Create Script and Screenplay
- CO 3. Develop Story Characters
- CO 4. Create storyboard layouts.
- CO 5. Create Animatics

MODULE 1

Techniques of Animation – Different Types of Animation - Workflows of Different Types of Animation - Preproduction, Production and Post-Production Stages - Types of Animation - Experimental Animations.

MODULE 2

Developing Idea/ Concept - Story - Basic Elements of a Story – Types of Stories - Creating Story Ideas - Sources of Story Line - Adaption - Character Roles - Characterization– Dialogues – Basic Structure Of A Story – Old and Modern Structures

– Concept of Acts –Theme – Subplots – Tone – Genre - Writing for

Different Types and Groups of Audience – Animation Script - Animation Script Vs. LiveAction Movie Script – Shot – Scene – Sequence – Screenplay Format – Elements of Screenplay Format –Montage

MODULE 3

Character Designing - Features of a Character – Types/Kinds of Characters – Designing Props and Assets of Character – Creating Turn Arounds / Character Model Sheets – Blueprints - Character Size Comparison Charts – Character Attitude Poses

MODULE 4

Story Board - Definition - Importance of Story Boarding - Different Types of Story Boards - Story Board Formats - Elements of Storyboarding (Design, Color, Light and Shadow, Perspective, Staging, Composition Rules) - Concept of Panels and Its Usages-Floor Plans - Storyboarding Movements - Illustrating Camera Techniques in a Story Board - Visual Continuity – Transitions - Digital Storyboarding

MODULE 5

Introduction to the creation of Animatic – Scanning Storyboard panels and Synchronizing it with the sound tracks.

REFERENCE

1. The Encyclopedia of Animation Techniques: A Comprehensive Step-By-Step Directory of Techniques, with an Inspirational Gallery of Finished Works: Richard Taylor
2. How to Write for Animation: Jeffrey Scott
3. Writing for Animation, Comics and Games: Christy Marx
4. Animation Writing and Development: From Script Development to Pitch: Jean Ann Wright
5. How to Draw Animation - Learn the Art of Animation from Character Design to Storyboards and Layouts: Christopher Hart
6. The Art of the Storyboard - Storyboarding for Film, TV, and Animation: John Hart
7. Exploring Storyboarding: Wendy Tumminello
8. Don Bluth's Art of Storyboard: Don Bluth

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| CORE COURSE | Code - 23U2PRAGD2 | No of Credit - 4 |
| | Title - RASTER GRAPHICS FOR DESIGNERS | No of Contact Hrs - 72 |
| SEMESTER 2 | | Course Type: PRACTICAL |

COURSE OBJECTIVE

Classes containing various projects enable students to develop a basic skill in Raster Graphics.

COURSE OUTCOMES

- CO 1. Construct the area of specialization in post-production where they can perform their best.
- CO 2. Build precision, control and fluency within Visual Effects & Motion Graphics work environments.
- CO 3. Summarize vocabulary and visual language for motion graphic principles and ethics.
- CO 4. Develop an understanding of motion graphic design principles in applied practice.
- CO 5. Determine motion graphic project with requirement of 2D, 3D elements and real footages

MODULE 1

Digital Image- Pixels – Bit Depth – DPI – LPI - Resolution - File Formats (Print and screenmedia Formats -GIF, JPEG, TIFF, etc.) - Compression: Lossy - Lossless - Colour: Colour Coding - Process colour (CMYK) - RGB-Spot Colour - Colour systems. Duotones - Tritones – Quadrtones etc.

MODULE 2

Selection Tools, Retouching Tools, Path Making Tools, Image Adjustment Options. Processing Camera RAW Layer, Channel, Mask, Path, Layer Comp, Paragraph & Character, Swatches, Adjustment Layers

MODULE 3

Preference Settings, Colour Settings, Assign Profile Automate, Script. Proof Setup, Gamut Warning, Bit Preview, Screen Mode Show, Pixel Aspect Ratio

MODULE 4

Saving with Clipping Path and alpha Channel, PSD, PDF, EPS, TIFF, JPEG. Camera RAW.

MODULE 5

What is the use of blend modes? How to apply blend modes? Different types of blendmodes – Normal modes - Darken modes, Lighten modes, Contrast modes,Comparative modes and Color modes.

Application of blend modes - Creating custom textures for 3D models, Blending modesfor compositing etc.

Exercise A: Project based on poster design (exercises should be conducted from manual scribbles to digital approach)

Exercise B: Project based on colour correction and photo restoration

REFERENCES

1. Adobe Photoshop Classroom in a Book: Adobe Creative Team
2. The Book of GIMP - A Complete Guide to Nearly Everything: Olivier Lecarme,KarineDelvare

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| CORE COURSE | Code - 23U2PRAGD3 | No of Credit - 4 |
| | Title - VECTOR GRAPHICS FOR DESIGNERS | No of Contact Hrs - 72 |
| SEMESTER 2 | | Course Type: PRACTICAL |

COURSE OBJECTIVE

This course covers the most popular illustration programs used by graphic designers. The potential applications for these programs are explored, from fine-tuned illustrations to successful typographic studies.

COURSE OUTCOMES

- CO 1.Design illustrations from the development of the original concept to final execution.
- CO 2.Apply theories and principles of design and communication to create effective illustrations.
- CO 3.Explain visually using drawing as a means of visual exploration, idea analysis, problem solving and expression of thought.
- CO 4.Make use of a variety of technologies to create, capture and manipulate illustration elements in producing a final product.
- CO 5.Function in a professional manner, maintaining professional relationships and communicating effectively with clients, coworkers, supervisors, and others.
- CO 6.Apply appropriate and effective business practices when dealing with clients

MODULE 1

Introduction What is Vector? Technical Differences of Vector& Raster Imaging, AdobeIllustrator /Inkscape, Document Profile, Artboards, File Size, Page Orientation, Units, Bleed, Colour Mode, Raster Effects Resolution.

MODULE 2

Tools: Stroke & Fills, Basic Shape Tools, Pen Tool, Transformation, Rotation, Perspective, Grid, Guides. Type Tool: Character & Paragraphs, Type Controls, Path & Area Typing, Paragraph Styles. Glyphs.

MODULE 3

Panels: Work Space, Tools & Control, Align & Pathfinder, Appearance, Artboards, Brushes, Color, Color Guide, Gradient, Layers, Links, Stroke Options, SymbolsTransparency.

MODULE 4

Advanced Options & Settings: Preference Settings, Color Settings, assign Profiles Expand, Envelop Distort, Colour Guide, Perspective Grid Smart Guide, Live Paint, Image Trace, Wrap,Clipping Mask, Path.
Preview: Outline, Over Print, Pixel Preview, Proof SetupExport: AI, EPS, PDF, SVG, SVGZ & Other Raster Formats

MODULE 5

Design Exercises: Logo or corporate identity design Designs based on typography, Symbols or Icons Designs (All design exercises should be conducted from manual scribbles to digital approach)

REFERENCES

1. Adobe Illustrator Classroom in a Book: Adobe Creative Team
2. The Book of Inkscape - The Definitive Guide to the Free Graphics Editor: DmitryKirsanov.

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| CORE COURSE | Code - 23U3RJAGD2 | No of Credit - 4 |
| | SEMESTER 3 | Title - CLASSICAL ANIMATION |
| | | Course Type: PROJECT |

COURSE OBJECTIVE

To build a strong foundation of the basic principles of animation with a study of real life observations for the students of animation. Observational drawing techniques to learn from life includes drawing from human and animal, to better understand poses, gestures and motion relevant to animation.

COURSE OUTCOMES

- CO 1. Develop the skill of quick Animation drawing
- CO 2. Classify Basics of Animation Principles
- CO 3. Create Wave Animation
- CO 4. Build Surprise in Animation
- CO 5. Analyse of Two Legged Animation
- CO 6.

MODULE 1

Introduction of the Animation Equipments : Line Tests (Cels/Sheets – Light Box – Peg Bar – Peg Holes – Field Charts – Camera [Studio Rostrum Camera]) – Introduction of the Basic Principles of Animation (*Squash and Stretch, Anticipation, Staging, Straight Ahead and Pose to Pose Animation, Follow Through and Overlapping Action, Slow Out and Slow In, Arcs, Secondary Action, Timing, Exaggeration, Solid Drawing, Appeal*). Animation Methods: - Straight Ahead, Pose to Pose, Combination of both.

MODULE 2

Animation Basics :- Planning an Animation : Timing – Slow-in/Slow-out | Line of Action – Path of Action – Key Drawings (*Extremes and Breakdowns*) – Maintaining Volume – Timing Ladder and Numbering of Animation Drawings – In Betweens – Clean-Up – Flipping Key Drawings - Using The Exposure Sheet (X Sheet) | Squash and Stretch: Anticipation – Action & Reaction | Wave Principle: Secondary Action – Follow through and overlapping action.

MODULE 3

Introduction to Acting – Pantomime | Acting Analysis – Acting Concepts – Actor vs. Animator – Discussion of the animation | Acting for Animators – Character Acting: Studies from movies - Motion Analysis | Basics of Animation Acting - Posing, Timing, and Staging | Voice Acting | Facial Expressions | Body Language.

MODULE 4

Pose, Anticipation, Delivery, Overshoot, Cushion and Settle in: - Gestures: Head, Hand and Shoulder | Surprise Reaction: Takes and Double Takes – Anticipation – Overlapping Actions.

MODULE 5

Animating Human Walk: Normal – Progressive, Cycle | Animating Character Run: Normal – Progressive, Cycle | Staging and Appeal, Exercises in fine-tuning animation.

REFERENCES:

1. The Illusion of Life: Disney Animation: Ollie Johnston, Frank Thomas
2. The Animator's Survival Kit: Richard Williams
3. Timing for Animation: Harold Whitaker and John Halas
4. Animation from Pencils to Pixels: Classical Techniques for the Digital Animator: Tony White
5. The Animator's Workbook: Step-By-Step Techniques of Drawn Animation: Tony White
6. The Male and Female Figure in Motion: Eadweard Muybridge

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| CORE COURSE | Code - 23U3PRAGD4 | No of Credit - 4 |
| | Title - BRANDING DESIGN | No of Contact Hrs - 72 |
| SEMESTER 3 | | Course Type: PRACTICAL |

COURSE OBJECTIVE

In this course, students develop creative strategies for problem solving and investigatedesign issues. The focus is on establishing effective design methods. To get thorough knowledge in branding and style guide preparation.

COURSE OUTCOMES

- CO 1. Apply visual vocabulary and use technical skills relevant to graphic design.
 CO 2. Elaborate understanding of print and branding communication with know-how basics, techniques and technology.
 CO 3. Experiment and explore the form, function and techniques of producing package design.
 CO 4. Create designs for various events and campaigns using various strategies.
 CO 5. Develop knowledge in tools and technology in the creation, reproduction, and distribution of visual messages.
 CO 6. Choose the latest design trends in Print and branding.

MODULE 1

Common terms in design: Measurements-Absolute and Relative. Standard Sizes: Paper Sizes-Book and Poster Sizes-Screen Sizes Etc. Page Layout: Working of a Grid System- Column, Margin, Gutter Spaces, Bleed, Registration and Trim. Paper: Paper Qualities, Paper Types and Print Quality. Binding/Folding: Types of Binding, Type of Folds.

MODULE 2

Corporate Identity: Creation of corporate Logo, visual identity, Logo type: Style guide-importance of style guide, Selection of colours, typefaces, element placement etc. stationary designs: Letter head, business card, envelopes etc. –Semiotic designs: Symbols and Signage for various environments.

MODULE 3

Posters and promotional designs: Concept creation, application of various design principles such as emphasis, hierarchy etc. Campaign posters - event posters. Advertising technique - Advertisement-COURSE OBJECTIVES, Creative strategy, message appeals, target market, creative use of images or illustrations.

Advertisement for newspaper- magazine - online promotion etc.

Pamphlets and brochures: What is a Brochure? - Content management, Design Concepts, Selection of typefaces, Page Size, different methods of folding.

MODULE 4

Package Design: 3D Forms and Surface Graphics, Create Cartons, Containers and Wrappers for Verity of products.

MODULE 5

Reproduction Techniques: History of Printing, Different Printing and Printmaking Techniques.

Exercise: - Visualize a comprehensive style guide, stationeries, campaign posters, advertisements and package for a particular brand.

REFERENCE

1. Layout: Design of the Printed Page: Allen Hurlburt
2. Layout Workbook: A Real-World Guide to Building Pages in Graphic Design: KristinCullen
3. The Big Book of Layouts: David E. Carter
4. The Definitive Book of Branding: Kartikeya Kompella
5. Brands and Branding: Rita Clifton Et Al
6. Graphics: A Century of Poster and Advertising Design: Alain Weill
7. Poster Design: Big Size Visuals: Marc Gimenez
8. Package Design Workbook: The Art and Science of Successful Packaging: StevenDuPuis

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| COMPLI- MENTARY | Code - 23U3PCAGD2 | No of Credit - 4 |
| | Title - TYPOGRAPHY | No of Contact Hrs - 72 |
| SEMESTER 3 | | Course Type: PRACTICAL |

COURSE OBJECTIVE

This course enables students to create professional level typographic designs.

COURSE OUTCOMES

- CO 1. Illustrate evolution of typography, terminologies and industrial practices.
- CO 2. Create original typographic designs using calligraphy techniques
- CO 3. Develop content using typography as design, text and grid.
- CO 4. Create designs for publication, online and branding materials.
- CO 5. Experiment with typography as a medium of art and communication.

MODULE 1

Art of Writing: Calligraphy: basic tools and instruments: dip pens, brushes, chisels, nibs, etc. Application of calligraphy in designs: Logo designs, announcements, thematic posters, etc. Understanding difference between Calligraphy and Typography.

MODULE 2

Understanding typeface: Typefaces and fonts, Type Anatomy & Font Psychology.
Measurements: relative and absolute, point, pica, etc. Em space and En space. Majuscule and minuscule – display type and text types.

MODULE 3

Classification of type - old style, transitional period, modern, slab serif, sans serif, script, decorative, etc. Use of fonts for design communication.

MODULE 4

Selection of a type face in design: point size, line length, leading, tracking, and kerning. Readability and legibility, integration with visuals, concept, theme, etc. 3D type – application of perceptive, etc.

MODULE 5

Express the meaning or idea of a word by use of size, spacing or placement of letters. Pattern poems or Concrete poetry, Typo grams, Calligramme, etc.

REFERENCE

1. Thinking with Type, 2nd revised and expanded edition: Ellen Lupton
 2. Hand-Lettering Ledger: Mary Kate McDevitt Publisher: Chronicle Books
 3. The Typographic Universe: Letterforms Found in Nature, the Built World and Human Imagination: Steven Heller & Gail Anderson
 4. Shadow Type: Classic Three-Dimensional Lettering: Steven Heller & Louise Fili
- Drawing Type: An Introduction to Illustrating Letter forms: Alex Fowkes.

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| CORE COURSE | Code - 23U3RJAGD3 | No of Credit - 4 |
| | Title - STOP MOTION ANIMATION | No of Contact Hrs - 72 |
| SEMESTER 3 | | Course Type: PROJECT |

COURSE OBJECTIVE

Stop motion animation is a powerful animation technique that makes static objects appear to be moving. Stop motion animation draws attention to placement, framing, direction and speed of movement and is an excellent platform to study composition and experiment with the art of storytelling.

MODULE 1

Difference Between Time-Lapse and Stop Motion Animation Techniques – Time Lapse Animation Set Ups – Creation of Time-Lapse Animations.

MODULE 2

Brief History of Stop Motion Photography - General Workflow of Stop Motion Animations – Procedures and Techniques: – Choosing Camera, Tripods, Lights, Software Etc. – Preparation Of: - Script, Storyboard, Character Designs Etc. - Character and Props Creation for Stop Motion Animation – Set Designing for Stop Motion Animation – Lighting - Post Production.

MODULE 3

Cutout Animation Project - Preparation of Characters/ Models – Finding Suitable Materials for Making Characters – Different Medium for Adding Details on a Model - Set Designing – Lighting

MODULE 4

Puppet Animation /Clay Animation Project – Types of Puppets: –Simple Clay Models, Toys, Maquette, Armature, Simple Wire and Plasticine Puppets, Clothed Puppets - Preparation of Models – Colouring – Costumes - (Clay Modeling) – Set design for animation

MODULE 5

Pixilation Project - Preparation of: - Script, Storyboard, Models Etc. - Set Designing - Lighting - Animation - Post Production. Sand Animation.

REFERENCE

1. The Animation Book: Kit Laybourne
2. The Encyclopedia of Animation Techniques: A Comprehensive Step-By-Step Directory of Techniques, with an Inspirational Gallery of Finished Works: Richard Taylor
3. Stop Motion - Craft skills for model animation: Susannah Shaw
4. Stop Motion Passion, Process and Performance: Barry J C Purves
5. The Animator's Survival Kit: Richard Williams

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| CORE COURSE | Code - 23U3PRAGD5 | No of Credit - 4 |
| | Title - BASICS OF 3D ANIMATION | No of Contact Hrs - 72 |
| SEMESTER 3 | | Course Type: PRACTICAL |

COURSE OBJECTIVE

This course is meant to introduce the student to the world of 3D. In this course, the student will learn about how to work in 3D space, model, and texture, apply lights and finally take a render output of his/her creation.

COURSE OUTCOMES

- CO 1. Develop the skill of Basic 3d Maya Modeling
- CO 2. Classify Basics of Maya interface and tools
- CO 3. Build a strong base in Object modeling
- CO 4. Create Lighting techniques
- CO 5. Analyse of 3D Models

MODULE 1

Introduction to 3D animation, its uses and scope, 3D production pipeline, various 3D software-Different file types used in 3D animation and their applications- Basic skills for handling the selected software like transforming objects, object properties, hierarchies, pivots, etc.

MODULE 2

Modeling techniques like Spline, NURBS, Polygon- Various tools and their applications, Detailed modeling of furniture, instruments, character props, etc.

MODULE 3

Shaders and Materials, 2D and 3D textures, Texturing with HDR images, Different Types of Material Creation, Normal and Artificial Lighting – 1 Point, 2 Point, 3 Point Lighting In 3D Space, Common Light Attributes, Shadows and its attributes.

MODULE 4

Introduction to Animation, Key frame creation, Animation curves - Animating throughpaths, Application of basic animation principles: Squash & Stretch – Timing & Spacing – Anticipation – Slow-In & Slow-Out. 3D Cameras, Creating Camera movements.

MODULE 5

Exterior Modeling: - Environments- Buildings, Hills, City Etc. - Interior Modeling: - Architectural / Industrial Structures - Exterior Lighting – Interior Lighting, Rendering basics, Global illumination, Final gather.

REFERENCE

1. The Art of 3D Computer Animation and Effects: Isaac Kerlow
2. Autodesk 3ds Max 2014 Essentials: Randi L. Derakhshani, Dariush Derakhshani
3. Autodesk Maya 2014 Essentials: Paul Naas
4. Blender Master Class - A Hands-On Guide to Modeling, Sculpting, Materials, and Rendering: Ben Simonds
5. Blender Studio Projects: Digital Movie Making: Tony Mullen, Claudio Andaur
6. Digital Animation Bible - Creating Professional Animation with 3ds Max, Lightwave, and Maya: George Avgerakis
7. 3D Automotive Modeling: An Insider's Guide to 3D Car Modeling and Design: Andrew Gahan

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| CORE COURSE | Code - 23U4RJAGD4 | No of Credit - 5 |
| | Title - ADVANCED 2D DIGITAL ANIMATION | No of Contact Hrs - 72 |
| SEMESTER 4 | | Course Type: PROJECT |

COURSE OBJECTIVE

This course enables the aspiring talents to cope with the requirements of current Cel Animation Industry. Special attention is given to the pipeline (Pre-Production, Production and Post-Production).

Emphasis must be in the conceptual, aesthetic and technical processes. In this project students should do Layout Design, Back Ground Design, Sound Synchronization etc. Use of layers should be encouraged. Digital tablets can be used for drawing and painting.

COURSE OUTCOMES

- CO 1. Develop the skill of quick Animation Digital drawing
- CO 2. Classify Basics of 2D Digital Animation
- CO 3. Create Gesture in Character Animation
- CO 4. Create Effects in 2D Animation
- CO 5. Create 2D Digital Animation Short film

MODULE 1

Flash drawing basics - Tools, draw a cartoon character in Flash, Types of symbols, Library, Filters, Introduction: timeline, Type of tweens, Keyframes, Ease in and Ease out using edit ease graph, Document setup, Layers, Layer properties, Mask, Guide layer, bouncing ball animation using guide layer - Make a cartoon character using symbols for animation.

MODULE 2

Phonetics – Standard Mouth Shapes - Dialogue Animation – The Sound Track - Phrasing – Accents – Attitudes – Recoding of Dialogues and Voice-Over –Synchronizing Sound - Dialogue Animation of Characters.

MODULE 3

Animating Different Types of Human Characters: Walks - Runs - Jump – Drop Jump. Animation of Four Legged and Two Legged Animals: Normal and Stylized Movements of animals | Bird Flight| Animating Insects and Fishes.

MODULE 4

Animating Special Effects: - Cloth, Sky, Lightening, Rainfall, Snow, Water Drops, Water Ripples, Waves, Smokes, Fire, Explosions Etc.

MODULE 5

Project: Creation of a Classical 2D animation short animation film with sound synchronization.

REFERENCE:

1. Flash Cartoon Animation. Learn from the Pros: Glenn Kirkpatrick, et al
2. Hollywood 2D Digital Animation. The New Flash Production Revolution: Sandro Corsaro, Clifford J Parrott
3. The Art of Cartooning with Flash: Dan Gray, John Kuramoto, Gary Leib
4. Cartoon Animation: Preston Blair
5. Timing for Animation: Harold Whitaker and John Halas
6. How to Make Animated Films: Tony White
7. Character Animation-2D Skills for Better 3D: Steve Roberts
8. Horses and Other Animals in Motion: Edward Muybridge

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| COMPLI- MENTARY | Code - 23U4PCAGD3 | No of Credit - 4 |
| | Title - PUBLICATION DESIGN | No of Contact Hrs - 72 |
| SEMESTER 4 | | Course Type: PRACTICAL |

COURSE OBJECTIVE

This course examines the graphic designer's role in the layout and design of multi- page publications in print and digital media. Lectures and studio work cover historical and current practices and technologies used to produce multi-page publications. Students create visualization for several publications using the design elements and art skills.

COURSE OUTCOMES

- CO 1. Create designs according to the content to be communicated.
- CO 2. Build and develop the tools and technology, including their roles in the creation, reproduction, and distribution of visual messages
- CO 3. Experiment with proportion and its application in layout design.
- CO 4. Create publication design using different layouts for different mediums according to their function.
- CO 5. Analyse, critique and revise designs for better communication
- CO 6. Take part in regular updates with trends in designs and industry standards

MODULE 1

Layout Design: Directing the Eye, Backwards Movement, Application of Design Principles in Lay Out, Free Style Lay Out, Grid Design etc. understanding of Formats, Margins, Columns and Gutters.

MODULE 2

Visualization of various layouts- magazine, newspaper, books, screen media etc. Creating a Suitable Grid, Title and Cover Policies. Selecting and Using Type family, White Space, Colour, Headlines, The Masthead etc.

MODULE 3

Introduction to Adobe InDesign / scribes: Various tools and Panels-Character formatting options and paragraph formatting. Colour and swatches palette, understanding of swatches exporting. Objects and its treatments: Shapes, Path – corner options, pathfinder etc. Clipping path and image masking. Page Panel, Insert Page, Concept of master page- apply Master to Page, Override master Item. Number & Section Option, Table of Content, Bullets & Numbering etc. Proof setup: - Pre-flight options, separations preview etc. Exporting of documents, Print booklet options etc.

MODULE 4

Multipage publication design exercises: Visualization for various Formats: Magazine, Newspaper, books etc.

MODULE 5

Electronic Publishing: Interactive PDF and Other E-Pub Formats, Interaction Between Movies, Sound Clips URL's and Other E-Books, E-Publication for Various Platforms.

REFERENCES

1. The Big Book of Layouts: David E. Carter
2. Layout Essentials -100 Design Principles for Using Grids: Beth Tondreau
3. Best of Newspaper Design: Society of News Design
4. Designing for Newspapers and Magazines: Chris Frost
5. Layout Workbook: Kristin Cullen
6. Designing Books: Practice and Theory: Jost Hochuli and Robin Kinross
7. Building Your Book for Kindle: Kindle Direct Publishing
8. The Intellectual Foundation of Information

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| CORE COURSE | Code - 23U4PRAGD6 | No of Credit - 4 |
| | Title - DESIGN FOR WEB | No of Contact Hrs - 72 |
| SEMESTER 4 | | Course Type: PRACTICAL |

COURSE OBJECTIVE

Students are introduced to a new media, web authoring techniques and technologies as they learn how to create and develop basic projects in which interactivity is the focus. Also, students will learn the idea about Responsive Web Design (RWD) with its features on the Internet.

COURSE OUTCOMES

- CO 1. Select, adapt and apply suitable interaction design approaches and techniques towards the design of an interactive product.
- CO 2. Demonstrate knowledge of artistic and design components that are used in the creation of a web site.
- CO 3. Interpret the function of Hypertext Markup Language (HTML) in Web communications and design a static webpage by applying HTML elements
- CO 4. Creating interactive web pages using html and style sheets
- CO 5. Identify fundamental methods and tools for designing and developing responsive web interfaces

MODULE 1

Study of how an interactive system to be used to form an effective User interface and user Experience Design. Interaction Design Principle.

MODULE 2

Utilization of Design concepts, Colors, Typography, Layout & Digital Imaging to form an affective interface system for Internet Media. Using Photoshop make it possible to form an aesthetic Layout.

MODULE 3

Introduction to HTML, a language which is used to display & information from the World Wide Web through a browser. Introduction to Notepad (An application professionally used to code or script web based content widely)

MODULE 4

Advanced web coding using HTML5 & CSS3 in Dreamweaver. Intro to animation, transition, font & - WebKit-techniques in the advanced version of HTML.

MODULE 5

Introduction to Responsive Webpage Design (RWD) Layout in connection with 960GS(Grid System) which is used to access the information from web through different devices. Explore the unique layouts in accordance with content, purpose, device, user etc.

REFERENCE

1. Interactive Design for New Media and the Web: Nicholas V. Iuppa
 2. Principles of Interactive Design: Lisa Graham
- The Design of Everyday Things: Donald A. Norman

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| CORE COURSE | Code - 23U4PRAGD7 | No of Credit - 4 |
| | Title - DIGITAL ILLUSTRATION | No of Contact Hrs - 72 |
| SEMESTER 4 | | Course Type: PRACTICAL |

COURSE OBJECTIVE

Various tools and techniques in digital illustration and Information Design are explained in detail. Vector and raster applications are used to create different style of results.

COURSE OUTCOMES

CO 1. Examine the elements in communication design with reference to universal contexts.

CO 2. Analyze complex information design projects.

CO 3. Design user friendly designs for use in environmental systems, sites and standalone multimedia applications.

CO 4. Compile massive, complex information to simple, understandable and interesting communication designs.

CO 5. Create various styles of illustrations and concept art for different categories of users for books, web and other interactive media.

MODULE 1

Introduction Digital illustration applications - Creating brush presets - Creating patterns for colour mixing, Using pen stroke paths. Digital painting techniques – Using blending modes, Opacity.

MODULE 2

Concept Art: Character, Costume, Product, Equipment, Background concepts, Speed painting, Creature Concepts, Flora and Fauna, Comic Book layout & Illustration.

MODULE 3

Basics of Information Design visualization – translating data into visuals. Designing statistical information graphics, Semiotics: The representation of objects – the process of simplification.

MODULE 4

Visualizing complex data – process of converting data into useful information using graphics, Recreating events in space and time.

MODULE 5

Project

REFERENCE

1. Digital painting techniques: Practical Techniques of Digital Art Masters
2. The Visual Display of Quantitative Information: Edward R. Tufte
3. The Skillfull Huntsman: Visual Development of a Grimm Tale (Concept Art)
4. Complete Digital Illustration: A Master Class in Image-Making - Lawrence Zeegen
5. The Complete Guide to Digital Illustration: Steve Caplin, Adam Banks, Nigel Holmes
6. Information Design: Robert Jacobson
7. Envisioning Information: Edward R. Tufte

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| CORE COURSE | Code - 23U4PRAGD8 | No of Credit - 4 |
| | Title - TECHNIQUES OF 3D ANIMATION | No of Contact Hrs - 72 |
| SEMESTER 4 | | Course Type: PRACTICAL |

COURSE OBJECTIVE

Techniques of 3D Animation is a specialty course for the 3D Animation curriculum. This course provides students technical skills needed to model, texture, rig, alter and support character animations effectively.

COURSE OUTCOMES

- CO 1. Develop the skill of Advanced Modeling
- CO 2. Practice Basics of 3D Animation techniques
- CO 3. Create advanced level Character Animation
- CO 4. Build Weight, Mass and accuracy in character Animation
- CO 5. Analyse of biped and quadruped Animation

MODULE 1

Modeling Automobiles - Modeling of Human Body Parts (Head, Ear, Mouth, Limbs, Torso, Etc.), Creation of Blend Shapes, Creating good mesh topology, Mesh Clean-Up.

MODULE 2

Materials Through Nodes – Material Utilities – Applying UV Coordinates for Texturing, various techniques of Editing UV Layouts, Importing 3D Objects Directly into Texture Painting Software – Painting UV Map – Application of the Texture - Procedural Texturing.

MODULE 3

Study of skeleton Setups – Skeleton Creation – IK and FK – Attribute Controls – Expressions and basic Scripting for Rig – Rig Controls. Constraints – Locking and Hiding Animation Channels – Custom Attributes – Driven Keys, Creating Rigs for Props and two legged characters.

MODULE 4

Deformers, Skinning, Controlling Skin Weights – Painting skin Weights, Use of Blend Shapes.

MODULE 5

Editing Curves, Animation Layering, Animation constrains – Pose creation – linear and Non-linear animation techniques – Modifiers and Controllers. Planning and Blocking Animations, Break downs. Cyclic animation: Walk, Run, Jump.

REFERENCE

1. Character Development in Blender 2.5: Jonathan Williamson
 2. Autodesk 3ds Max 2014 Essentials: Randi L. Derakhshani, Dariush Derakhshani
 3. Autodesk Maya 2014 Essentials: Paul Naas
 4. 3D Human Modeling and Animation: Peter Ratner
 5. Digital Animation Bible - Creating Professional Animation With 3ds Max, Lightwave, And Maya: George Avgerakis
 6. Animation Methods - Rigging Made Easy: Rig Your First 3D Character in Maya: David Rodriguez
- Blender Studio Projects: Digital Movie Making: Tony Mullen, Claudio Andaur

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| COMPLI- MENTARY | Code - 23U5PCAGD4 | No of Credit - 4 |
| | Title - BASIC COMPOSITING AND VISUAL EFFECTS | No of Contact Hrs - 72 |
| SEMESTER 5 | | Course Type: PRACTICAL |

COURSE OBJECTIVE

This subject is to introduce the student to compositing software. This course is meant to shine light to the possibilities of compositing in today's media world.

COURSE OUTCOMES

- CO 1. Construct the area of specialization in post-production where they can perform their best.
- CO 2. Build precision, control and fluency within Visual Effects & Motion Graphics work environments.
- CO 3. Summarize vocabulary and visual language for motion graphic principles and ethics.
- CO 4. Develop an understanding of motion graphic design principles in applied practice.
- CO 5. Determine motion graphic project with requirement of 2D, 3D elements and real footage.

MODULE 1

What is Compositing? Introduction to After Effects Interface Create a new composition, Timeline Panels, Adding footage, Resolution, Quality.

MODULE 2

Adjustment layers, Solid layers, Pre-Composition, Layers, Basic Animation Rotation, Scale, Transform, Anchor Point, Key frames, Text animation, Easy Ease

MODULE 3

Layer Management Selecting - Moving layers, Trim in and out points, Motion blur, Masking Create Masks - Transforming Masks, Mask Points, Feather - Animating masks, Blending modes, Track Matte Luma, Alpha Matte, Animated Mattes

MODULE 4

Effects and Presets Applying effects, Effects and preset panel, Garbagemattes to support keying, Chroma Keying, Colour correction

MODULE 5

Tracking Motion tracking, Motion stabilization, Time warp, creating a VFX Demo Reel.

REFERENCE

1. Compositing Visual effects: Steve Wright
2. The art and science of Digital Compositing: Ron Brinkmaan
3. Digital Compositing in Depth: Doug Kelley.
4. Motion Graphics: Graphic Design for Broad cast and Film: Steve Curran
5. How did they do that: Motion Graphics: David Green
6. Creating Motion Graphics with AE: Trish Meyel.

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| COMPLI- MENTARY | Code - 23U5PCAGD5 | No of Credit - 4 |
| | Title - INTERACTION DESIGN | No of Contact Hrs - 72 |
| SEMESTER 5 | | Course Type: PROJECT |

COURSE OBJECTIVE

This course introduces students to the basic programming concepts allowing them to explore and experiment with code to control visual and interactive elements. By the end of this module students must showcase their creative and innovative works to the world of multimedia for securing a high-profile job.

COURSE OUTCOMES

- CO 1. Develop a basic understanding of technologies used on the Internet and discover how the web works.
- CO 2. Develop HTML pages by using JavaScript DOM events and validating forms.
- CO 3. Develop simple PHP programs and Integrate HTML forms to PHP scripts.
- CO 4. Build Dynamic web site using server side PHP Programming and Database connectivity.
- CO 5. Design and develop an interactive website.

MODULE 1

Explore the internet terms like web hosting, web server, client server, domain registration etc. Explain the difference between static and dynamic Web Sites.

MODULE 2

Client Side Scripting Language - Java Script: Creating User Logins and Form validation using JScript. Introduction to DOM (Document Object Model) concept

MODULE 3

Server Side Scripting Language - PHP: Explain how the form data are being sent to the server and retrieve it from the server to the browser window.

MODULE 4

Database Management System (DBMS) - Intro to SQL or MySQL which is used to create, read, write, delete and update records / data to/from a database from a PHP file.

MODULE 5

Project: Hosting of the student's Portfolio Site or Creating a Blog which showcase their skillset to the realm of multimedia for the job hunting purpose.

REFERENCE

1. Ullman, Larry. Php 6 and MYSQL 5 for Dynamic Web Sites. Pearson Education, 1 edition, 2008
2. Reas, Casey and Fry, Ben. Processing - A Programming Handbook for Visual Designers and Artists. MIT Press, 2nd Revised edition, 24 February 2015
3. Luke Welling, Laura Thomson PHP and MySQL Web Development
4. Robin Nixon, Learning PHP, MySQL, JavaScript, CSS & HTML5

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| OPEN COURSE | Code - 23U5OCAGD1 | No of Credit - 3 |
| | Title - VIDEO EDITING | No of Contact Hrs - 54 |
| SEMESTER 5 | | Course Type: PRACTICAL |

COURSE OBJECTIVE

The COURSE OBJECTIVE of this paper is to provide the basic principles involved in editing visuals and develop a basic skill with the tools and techniques available in standard nonlinear video editing Software.

COURSE OUTCOMES

- CO 1. Develop different transitions and effects to Video- Working with Keyframes
- CO 2. create a composition video
- CO 3. Analyse colour correction
- CO 4. Create a title play
- CO 5. Build to different Video formats

MODULE 1

How films are made? Persistence of vision, Fragmentation of action, Image sizes LS,MS, Close Up, Shot, Scene, and Sequence. Linear Editing, Nonlinear Editing, Selecting Good shots- stages of editing

MODULE 2

Different Types of cables and connectors- Fire wire, HDMI, SDI, AV, Thunderbolts. Different Media formats- Film, VHS, DV, HD DVD, CD Blue Ray

MODULE 3

Introducing a Non-Linear Editing Software- Project setting- Introducing interface, different windows, monitors-timeline, tools – Working with Bins, importing footage, Drag and drop editing, three-point editing JKL, time line trimming, rearranging clips in time line

MODULE 4

Continuity Editing-Match cut, cross cut, jump cut, Dialogue overlapping, L-Cut, J-Cut, Slow motion Fast motion, Synchronizing and mixing Video and Audio

MODULE 5

Working with effects, Adding different transitions and effects to Video- Working with Key frames, Compositing, Colour Correction, Titling, Exporting to different Video formats

REFERENCE

1. Nonlinear Editing: Bryce Button (Focal Press)
2. Notes on Digital Film Editing: Gerhard Schumm (Digital Publish)
3. Grammar of edit (Second edition): Roy Thompson (Focal Press)
4. Make the cut: Lori Jane Coleman A.C.E & Diana Friedberg. (Focal Press)
5. Grammar of Shot (Second edition): Roy Thompson (Focal Press)

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| CORE COURSE | Code - 23U5PRAGD9 | No of Credit - 5 |
| | Title - ADVANCED 3D ANIMATION TECHNIQUES | No of Contact Hrs - 90 |
| SEMESTER 5 | | Course Type: PRACTICAL |

COURSE OBJECTIVE

This course will cover the advanced areas of 3D modeling, character animation, rigging and rendering. Special emphasis will be given to techniques for imbuing computer-generated characters with the illusion of life.

COURSE OUTCOMES

- CO 1. Create Comic Types of Human Character
- CO 2. Apply Texturing for Comic Types of Human Character
- CO 3. Create rigs for characters
- CO 4. Applying Principles of Animation - Body Language – Posing – Action – Reaction – Push and Pull – Lift – Throw – Staging
- CO 5. Create different rendering formats

MODULE 1

Modeling Different Types of Human Characters (Real, Stylized, Comic, Characters of Different Age Group etc.). Modeling Animals and Birds - Basic Proportions, Modeling of Body Parts (Head, Ear, Horns, Mouth, Limbs, Torso, Tail, Wings Etc.)

MODULE 2

Animating Different Types of Characters - Applying Principles of Animation - Body Language – Posing – Action – Reaction – Push and Pull – Lift – Throw – Staging. Animation of Camera and Light – Animating to Music and Dialogues - Lip Sync – Facial Expressions – Graph Editor - Dope Sheet - Blend Shapes – Basics of Motion Capture. Linear and Non-linear Animation Techniques.

MODULE 3

Creating rigs for four legged characters.

MODULE 4

Lighting a Character - Lighting a Scene to Matching the Environment - Exterior Lighting – Interior Lighting. Camera matching techniques.

MODULE 5

Ray Tracing - Final Gathering – Global Illumination and Caustic Effects - Render Setups (Single Frame Rendering, Batch Rendering, And Different Rendering Formats) – Motion Blur – Applying Render Passes for Compositing - Image Based Lighting and HDRI Rendering.

REFERENCE

1. Autodesk 3ds Max 2014 Essentials: Randi L. Derakhshani, Dariush Derakhshani
2. Autodesk Maya 2014 Essentials: Paul Naas
3. Character Animation-2D Skills for Better 3D: Steve Roberts
4. The Animator's Survival Kit: Richard Williams
5. Timing for Animation: Harold Whitaker and John Halas
6. Digital Animation Bible - Creating Professional Animation with 3ds Max, LightWave, and Maya: George Avgerakis

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| CORE COURSE | Code - 23U5CRAGD3 | No of Credit - 4 |
| | Title - ENVIRONMENT STUDIES AND COMMUNICATION | No of Contact Hrs - 72 |
| SEMESTER 5 | | Course Type: THEORY |

COURSE OBJECTIVE

Environmental Education helps students to understand how their decisions and actions affect the environment, builds knowledge and skills necessary to address complex environmental issues, as well as ways we can take action to keep our environment healthy and sustainable for the future. It encourages character building, and develop positive attitudes and values.

COURSE OUTCOMES

- CO 1. Outline the multidisciplinary nature of environmental studies and the variety of resources
- CO 2. Analyze the biodiversity in India and ways of conservation
- CO 3. Analyze the causes of sound pollution and create a motion graphic video.
- CO 4. Evaluate the role of the media as a bridge between science and public.
- CO 5. Illustrate the meaning and concept of Human Rights and create a documentary to communicate Human Rights.

MODULE 1

Communicating Multidisciplinary nature of environmental studies: Definition, scope and importance - Need for public awareness through Poster design.

Natural Resources: Renewable and non-renewable resources: Natural resources and associated problems. a) Forest resources: Use and over-exploitation, deforestation, case studies, Timber extraction, mining, dams and their effects on forest and tribal people. b) Water resources: Use and over-utilization of surface and ground water, floods, drought, conflicts over water, dams-benefits and problems. c) Mineral resources: Use and exploitation, environmental effects of extracting and using mineral resources, case studies. d) Food resources: World food problems, changes caused by agriculture and overgrazing, effects of modern agriculture, fertilizer-pesticide problems, water logging, salinity, case studies. e) Energy resources: Growing energy needs, renewable and non-renewable energy sources, use of alternate energy sources, Case studies. f) Land resources: Land as a resource, land degradation, man induced landslides, soil erosion and desertification - Role of individual in conservation of natural resources - Equitable use of resources for sustainable life styles.

Ecosystems: Concept of an ecosystem - Structure and function of an ecosystem - Producers, consumers and decomposers - Energy flow in the ecosystem - Ecological succession - Food chains, food webs and ecological pyramids - Introduction, types, characteristic features, structure and function of the given ecosystem: - Forest ecosystem

MODULE 2

Communicating Biodiversity and its conservation through the means of Information design:

Introduction - Biogeographically classification of India - Value of biodiversity: consumptive use, productive use, social, ethical, aesthetic and option values - India as a mega-diversity nation - Hot-spots of biodiversity - Threats to biodiversity: habitat loss, poaching of wildlife, man-wildlife conflicts - Endangered and endemic species of India

Environmental Pollution: Definition - Causes, effects and control measures of: - (Air pollution, Water pollution, Soil pollution, Marine pollution, Noise pollution, Thermal pollution) - Nuclear hazards - Solid Waste Management: (Causes, effects and control measures of urban and industrial wastes) - Role of an individual in prevention of pollution - Pollution case studies - Disaster management: floods, earthquake, cyclone and landslides.

Social Issues and the Environment: Urban problems related to energy - Water conservation, rain water harvesting, watershed management - Resettlement and rehabilitation of people: its problems and concerns, Case studies - Environmental ethics: Issues and possible solutions - Climate change, global warming, acid rain, ozone layer depletion, nuclear accidents and holocaust, Case studies – Consumerism and waste products - Environment Protection Act -Air (Prevention and Control of Pollution) Act – Water (Prevention and control of Pollution) Act - Wildlife Protection Act -Forest Conservation Act –Issues involved in enforcement of environmental legislation - Public awareness

MODULE 3

Communicating Sound pollution by means of Motion graphic video: Dynamic range of hearing– Amplitude, frequency, Threshold of hearing, threshold of pain. Causes of Sound pollution – Industrialization, poor urban planning, social events, Transportation, Construction activities, Household chores, Effect of Sound pollution - Hearing problem, Health issue, Sleeping disorder, Cardiovascular issues, Trouble communicating, Effect on wild life. Prevention of Sound pollution

MODULE 4

Communicating Media and environment through the means of Photography: Media coverage of environmental issues; Agenda setting of environmental risks and its presentation, Role of various media in establishing and maintaining perspectives on environment; tendencies and limitations of green journalism; Media as bridge between science and public.

MODULE 5

Communicating Human Rights by the means of Video presentation (documentary): Introduction to Human Rights, Meaning, concept and development, Three Generations of Human Rights (Civil and Political Rights; Economic, Social and Cultural Rights). Human Rights and United Nations – contributions, main human rights related organs UNESCO, UNICEF, WHO, ILO, Declarations for women and children, Universal Declaration of Human Rights. Human Rights in India – Fundamental rights and Indian Constitution, Rights for children and women, Scheduled Castes, Scheduled Tribes, Other Backward Castes and Minorities Environment and Human Rights - Right to Clean Environment and Public Safety : Issues of Industrial Pollution, Prevention, Rehabilitation and Safety Aspect of New Technologies such as Chemical and Nuclear Technologies, Issues of Waste Disposal, Protection of Environment Conservation of natural resources and human rights: Reports, Case studies and policy formulation. Conservation issues of Western Ghats- mention Gadgil committee report, Kasthuriangan Report. Over exploitation of ground water resources, marine fisheries, sand mining etc.

Internal: Field study

1. Visit to a local area to document environmental grassland/ hill /mountain
2. Visit a local polluted site – Urban/Rural/Industrial/Agricultural Study of common plants, insects, birds, etc.
3. Study of simple ecosystem-pond, river, hill slopes, etc.

REFERENCE

1. Bharucha Erach, Text Book of Environmental Studies for undergraduate Courses. University Press, 11th Edition 2013 (TB)
2. Clark.R.S., Marine Pollution, Clarendon Press Oxford (Ref)
3. Cunningham, W.P.Cooper, T.H.Gorhani, E & Hepworth, M.T.2001 Environmental Encyclopedia, Jaico Publ. House. Mumbai. 1196p. (Ref)
4. Dc A.K. Environmental Chemistry, Wiley Eastern Ltd.(Ref)
5. Down to Earth, Centre for Science and Environment (Ref)

6. Heywood, V.H & Watson, R.T. 1995. Global Biodiversity Assessment, Cambridge University Press 1140pb (Ref)
7. Jadhav.H & Bhosale.V.M. 1995. Environmental Protection and Laws. HimalayaPub. House, Delhi 284p (Ref)
8. Mekinney, M.L & Schock.R.M. 1996 Environmental Science Systems & Solutions. Web enhanced edition 639p (Ref)
9. Miller T.G. Jr., Environmental Science, Wadsworth Publishing Co. (TB)
10. Odum.E.P 1971. Fundamentals of Ecology. W.B. Saunders Co. USA 574p (Ref)
11. Rao.M.N & Datta.A.K. 1987 Waste Water treatment Oxford & IBII Publication Co.Pvt.Ltd.345p (Ref)
12. Rajagopalan. R, Environmental Studies from crisis and cure, Oxford University Press, Published: 2016 (TB)
13. Sharma B.K., 2001. Environmental Chemistry. Geol Publ. House, Meerut (Ref)
14. Townsend C., Harper J, and Michael Begon, Essentials of Ecology, Blackwell
15. Science (Ref)
16. Trivedi R.K., Handbook of Environmental Laws, Rules Guidelines, Compliances and Standards, Vol I and II, Enviro Media (Ref)
17. Trivedi R. K. and P.K. Goel, Introduction to air pollution, Techno-Science Publication (Ref)
18. Wanger K.D., 1998 Environmental Management. W.B. Saunders Co. Philadelphia, USA 499p (Ref)
19. (M) Magazine (R) Reference (TB) Textbook Human Rights
 1. Amartya Sen, The Idea Justice, New Delhi: Penguin Books, 2009.
 2. Chatrath, K. J.S., (ed.), Education for Human Rights and Democracy (Shimla: Indian Institute of Advanced Studies, 1998)
 3. Law Relating to Human Rights, Asia Law House, 2001.
 4. Shireesh Pal Singh, Human Rights Education in 21st Century, Discovery Publishing House Pvt. Ltd, New Delhi,
 5. S.K.Khanna, Children and the Human Rights, Common Wealth Publishers, 1998.2011.
 6. Sudhir Kapoor, Human Rights in 21st Century, Mangal Deep Publications, Jaipur, 2001.
 7. United Nations Development Programme, Human Development Report 2004: Cultural Liberty in Today's Diverse World, New Delhi: Oxford University Press, 2004.

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| SEMESTER 6 | Code - 23U6INAGD1 | No of Credit - 2 |
| | Title - INTERNSHIP (OJT-On the Job Training) | Course Type: OJT |

COURSE OBJECTIVE

To acquire practical industry-based experience

COURSE OUTCOMES

CO 1. Develop exposure and work on live projects in the industry and create portfolios.

CO 2. Develop holistically with other industry professionals, collaborate with other individuals as members of a team.

CO 3. Adapt to the challenges of the graphic design industry.

CO 4. Analyze the communication challenges and provide effective design solutions.

CO 5. Build communication skills.

Internship is on the job training to assimilate the professionalism in a career. Internships offer students a period of practical experience in the industry relating to their field of study. The students should have to undergo an Internship at an Animation Studio /Graphic Design Studio for one month at the beginning of the sixth semester. A faculty member should monitor the students during the internship.

The students would prepare individual reports after the Internship and the same should be attested by the organization under which the student did the internship. The student's comprehensive report should be submitted to the HOD/Guide for evaluation.

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| CORE COURSE | Code - 23U6RJAGD5 | No of Credit - 7 |
| | Title - ANIMATION PROJECT | No of Contact Hrs - 144 |
| SEMESTER 6 | | Course Type: PROJECT |

COURSE OBJECTIVE

Students should create an animation not less than three minutes excluding titles using any of the following methods for their animation project.

COURSE OUTCOMES

CO 1. Build Concepts and develop story

CO 2. Create Script and Screenplay, Animatics & Storyboard

CO 3. Analyze characteristics of well-designed and executed animation.

CO 4. Infer the industry as a whole by executing all components of development, pre-production, production and post-production planning

CO 5. Demonstrate the skills through final output.

- Full 3D Animation
- Full Stop-motion Animation
- 2D Animation + 3D Animation
- 3D Animation + Stop-motion Animation
- 2D Animation + Stop-motion Animation
- 2D Animation + Visual Effects
- 3D Animation + Visual Effects
- Stop-motion Animation + Visual Effects
- 2D Animation + 3D Animation + Visual Effects
- 3D Animation + Stop-motion Animation + Visual Effects
- 2D Animation + Stop-motion Animation + Visual Effects
- Live Action + Animation

Project should be worked out through various production stages after the final approval by the supervising faculty. Students have to complete the final project within the given time period. Student should keep all the important paper works (script, storyboard and character designs) along with them.

Viva Voce is part of the examination.

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| CORE COURSE | Code - 23U6RJAGD7 | No of Credit - 7 |
| | Title - DESIGN PROJECT | No of Contact Hrs - 144 |
| SEMESTER 6 | | Course Type: PROJECT |

Design project has two parts:

Part A: Graphic Design Project

Part B: Demo reel presentation

COURSE OUTCOMES

CO 1. Build project design works to display their specialization, creativity and skills.

CO 2. Utilize research processes to create strong brand building concepts and strategies.

CO 3. Develop entrepreneurship skills and suggest innovative methods for communication design.

CO 4. Construct live projects from concept to the final production.

CO 5. Design projects using various production mediums (art, photography, content writing design, editing, multimedia) for on and off social media platforms.

PART A

All students develop an original body of work, culminating in a final presentation accompanied by a written component. This module offers students the opportunity to develop their own design project focusing on each student's personal design vision. Final design outcomes may range from small or large scale printed artefacts. The project work is carried out under close guidance of a faculty member.

PART B

Demo Reel presentation is intended to assist the student to prepare for a job interview. Student will have to present his/her demo reel which is a culmination of their original works or of their area of expertise. The faculty will share tips and strategies to create an engaging demo reel and to face a job interview successfully. The demo reel should be in Interactive format. The student is free to use his/her individual creative style to present the final Demo Reel.

Tips for Demo Reel

What is a demo reel? Tips to create a successful demo reel - Keep it short, Make it specific, Choose a style - Collage or samples, Put your best work first, Your work only, Slate it - Include contact details at the start or the end of the demo reel, Showcase your involvement, Highlight impressive clients, Emphasize technical ability - Before and after shots of their work, Be mindful of aspect ratios, Say "No" to copyrighted music, Cut to the beat, Don't repeat footage, Quality control, Online all the time, DVDs for delivery, Label with contact info, Active and accessible, Show your personality, Aska critic Discuss the importance of self-promotion - Getting visibility - YouTube, Vimeo, Facebook, Blogs, Web page, Business cards, Job portals etc.

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| CORE COURSE | Code - 23U6EJAGD1 | No of Credit - 3 |
| | Title - CHOICE BASED COURSE | No of Contact Hrs - 72 |
| SEMESTER 6 | (ELECTIVE) - VISUAL EFFECTS | Course Type: PROJECT |

COURSE OBJECTIVES

This course will prepare the learners to design and execute compositing in Visual Effects using digital electronic media. Aim of the Course is to develop the students in a core set of technical and creative skills related to digital filmmaking.

COURSE OUTCOMES

- CO 1. Explain the different types of visual effects
- CO 2. Identify different types of fluid, fog and explosion effects
- CO 3. Design different paint effects
- CO 4. Design different special effects
- CO 5. Evaluate the effects of visual effects tool and advanced functions

MODULE 1

Visual Effects- Description- Types- Particles – Analysis- Size- Sand Effects – Smoke Effects- Fire Effects – Cloud Effects – Snow Effects

MODULE 2

Fluid Effects- Colouring- designing Clouds Background – Designing Fog Effects – Explosion Effects– Fire Effects with flames - Space Effects and designs- Designing ThickSmoke

MODULE 3

Designing Paint Effects – Colouring paints- Designing Trees and green effects – Designing Weather and seasons –Effects on seasons- Designing Glass image – Designing Different glass reflection- Designing Glow Effects – Liquid Effects and Reflection design.

MODULE 4

Designing Special Effects – Designing effects of Hair and shape – Designing Fur Effects-Designing Clothes and effects

MODULE 5

Visual Effects Tool and advanced functions– Converting images from 2D to 3DPictures - Creating 3D Effects- Differentiation 2D effects and 3D effects.

REFERENCE

1. The Invisible Art: Mark Cotta Vaz
2. Visual Effects Cinematography: Zoran Perisic
3. Industrial Light & Magic: The Art of Special Effects: Thomas G. Smith
4. The Art and Science of Digital Compositing (The Morgan Kaufmann Series in Computer Graphics): Ron Brinkmann
5. The Language of Visual Effects: Micheal J. McAlister
6. Special Effects: The History and Technique: Richard Rickitt

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| CORE COURSE | Code - 23U6EJAGD2 | No of Credit - 3 |
| | CHOICE BASED COURSE | No of Contact Hrs - 72 |
| SEMESTER 6 | Title - (ELECTIVE) - ADVERTISING DESIGN | Course Type: PROJECT |

COURSE OBJECTIVE

This practical course provides to develop the artistic, theoretic and technical skills of students in advertising as an art director, copywriter, or creative strategist. Solve creative problems within their field of art and design, including research and synthesis of technical, aesthetic, and conceptual knowledge. Students will meet the following performance criteria: Design skills, Problem solving, Conceptual thinking.

COURSE OUTCOMES

CO 1. Plan and conduct user research related to advertising.

CO 2. Develop the knowledge of materials, technology and systems in creating brand materials.

CO 3. Utilize the various creative processes and strategies to create advertisement communication solutions.

CO 4. Evaluate the consumer psychology and understand the design influences.

CO 5. Illustrate different promotional aids, their role and importance in promoting a brand.

MODULE 1

Evolution of Modern Advertising - Definitions – Scope and present status- Industrial Revolution - Advertising in the 20th Century. Types of Advertising: Classified - Display - Campaign ads - public service ads etc. Advertisers and Advertising Agencies - organizational structure of advertising agency.

MODULE 2

Persuasive forms of Communication – What is persuasive communication. Advertising Theories: Hierarchical Effects Theory- Audience Resistance, Resilience and Selectivity- Marketing Mix - Brand Management and Market Segmentation - Brand Positioning: Strategies for competitive advantages - product class – consumer segmentation. Advertising and Media- Media Planning: Research, Frequency and Continuity, media plan frame work-reach and frequency and GRP goals - creativity in media planning. Ethics in advertising and other commercial art forms.

MODULE 3

Copy writing: Headline, sub-headlines, body, logo, copy style. Slogans or taglines-Writing for print-creative strategy for print media-newspaper, magazine, etc.

MODULE 4

Lay-out and Design, Lay-out stages – Thumb-nail sketches – rough sketch -comprehensive layout – application of principles of design - balance - contrast – unity - harmony -proportion - eye movement and emphasis - Art works – photographs, illustration, typography etc.

MODULE 5

Practical training on advertising design.

REFERENCE

1. The Advertising Concept Book: Pete Barry
2. Brand Thinking and Other Noble Pursuits: Debbie Millman
3. The Art of Looking Sideways: Alan Fletcher
4. Tested Advertising Methods: John Caples, Fred Hahn

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| CORE COURSE | Code - 23U6EJAGD2 | No of Credit - 3 |
| | Title - CHOICE BASED COURSE (ELECTIVE) - UI DESIGN | No of Contact Hrs - 72 |
| SEMESTER 6 | | Course Type: PROJECT |

COURSE OBJECTIVE

User Interface designs explores the design of digital interfaces and how humans interact with various Interfaces, Visuals, Semiotics and other interactive elements. This course helps students to understand theories and principles of interface design for varied platforms. This subject introduces students to various phases in Interface Design process and expected deliverables

COURSE OUTCOMES

- CO 1. Demonstrate knowledge of design basics used in the creation of a web site.
 CO 2. Develop skills in digital imaging and analyzing the usability of a web site.
 CO 3. Apply critical thinking and problem-solving skills required to successfully design and implement a website application.
 CO 4. Explain web-based interfaces and create interactive pages with html and style sheets via project.
 CO 5. Plan and conduct user research related to advertising.

MODULE 1

An overview of the human experience design process - UX design to UI design - human perception and behaviour in virtual and spatial environments: colour, texture, typography, Imagery, etc.-cultural, geographical, psychological relationship. Design Considerations: Development factors- platform constraints, prototyping, customizability etc. Visibility factors: human factors and express a strong visual identity, human aptitude, product identity, clear conceptual model and multiple representations. Acceptance factors: corporate politics, international markets, training factors etc.

MODULE 2

Principles of User Interface Design: Organize: Consistency, screen layout, relationships and navigability. Economize: Simplicity, Clarity, and Distinctiveness etc. Communicate: balance, legibility, readability etc.

MODULE 3

Design of elements: graphical techniques used to communicate the message or context – Semiotics: from real to the abstract. Colour: colour, texture and light convey complex information and pictorial reality. Animation: Dynamic or kinetic display of elements. Layout: formats, proportions, and grids – how to read a screen.

MODULE 4

User Research & Wireframing: Conducting user research, Site/Content Map, Wireframing basics, Technical considerations. Introduction to UI mock up software.

MODULE 5

Building a Brand: Creating brand guidelines for interactive applications. Selecting & expanding a design for interactive applications. Wireframing workflows, translating brand guidelines to UX for interactive applications. Wireframing review, Sketch analysis, Pitch Guidelines, Final wireframe critique, User flow review - Final design.

Project Example: Design a GUI for an integrated transport system in a metro city. Design an interface for agriculture information system for farmers.

REFERENCE

1. The Design of Everyday Things: Norman, Donald A
2. Designing Visual Interfaces: Communication Oriented Techniques: Mullet, Kevin, and Darrell Sano.
3. Human-Computer Interaction: Dix, Alan J., Janet E. Finlay
4. Developing User Interfaces (Interactive Technologies): Olsen, Dan R.
5. The UX Book : Rex Hartson and PardhaPyla
6. Smashing UX Design: Jesmond Allen and James Chudley
7. Balsamiq Wireframes Quickstart Guide: Faranello Scott