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

2019

CONTENTS

PREFACE

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

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.

This syllabus tries 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. The candidates become eligible for a Degree after six Semesters of study spanning over a period of 3 years and successful completion of the Examination.

A meeting of the Board of Studies in Animation and Graphic Design held on 20th July, 2018 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 Human Rights that was introduced in the revised University curriculum.

The Academic Council of the College decided to implement the revised syllabus (BA Animation and Graphic Design) with effect from academic year 2019-20.

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 2019 of Sacred Heart College (Autonomous), Thevara, Kochi.

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 Dept. of 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 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.

CURRICULUM

1. TITLE

B.A ANIMATION AND GRAPHIC DESIGN- Graduate Programmes under Choice Based Credit System, 2019" (CBCSS 2019)

2. SCOPE

- Applicable to the Under Graduate Programmes BA Animation & Graphic Design (Regular) conducted by Sacred Heart College Autonomous Kochi, with effect from 2019 admissions.

- Examinations of the Courses shall be conducted Semester wise.

3. AIMS AND COURSE OBJECTIVES OF THE PROGRAMME

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-semesters of study, spanning over a period of 3 years and successful completion of the examinations.

The Animation and Graphic Design Programme prepares graduates for a wide range of careers in the industry such as publication design, advertising design, broadcast design, interactive design, illustration, concept art, effects and Animation etc. The skills taught in the Programme encompass craft at a technical level; yet also include design, drawing, critical thinking, creativity, daring, collaboration, and a fundamental awareness of theory and history. Throughout the Programme, students are engaged in all aspects of Animation/Graphic Design production, from concept development and production design to the completion of finished segments.

4. COURSE DESIGN: B.A PROGRAMME IN ANIMATION AND GRAPHIC DESIGN

4.1 PROGRAMME STRUCTURE FOR MODEL III - B.A

a. Programme Duration 6 Semesters

b. Total Credits required for successful completion of the Programme - 120

c. Credits required from Common Courses – 8

d. Credits required from Core Courses - 81

e. Credits required from Complementary 1 Courses - 12

f. Credits required from Complementary 2 Courses - 16

e. Credits required from Open Course - 3

Total credits: 08+81+12+16+03=120

f. Minimum attendance required 75%

4.2 DURATION OF COURSE

• The duration of U.G. Programmes shall be three years with 6 Semesters.

• A student may be permitted to complete the Programme, on valid reasons, within a period of 12 continuous Semesters from the date of commencement of the first semester of the Programme.

• Attendance: Students having a minimum of 75% average attendance for all the courses only, can register for the examination.

5. EXAMNIATION AND EVALUATION DETAILS: MARKS DISTRIBUTION FOR EXTERNAL EXAMINATION AND INTERNAL EVALUATION

The external theory examination of all semesters shall be conducted by the College at the end of each semester. Internal evaluation is to be done by continuous assessment. For all papers (theory and practical) total percentage of marks of external examination is 50 and total percentage of marks of internal evaluation is 50 (i.e. in the ratio of 1:1). Marks distribution for external and internal assessments and the components for internal evaluation with their marks are shown below:

5.1 FOR ALL THEORY COURSES WITH PRACTICAL/INTERNAL ASSESSMENT:

a. **Continuous Internal Assessment (CIA)/ Continuous Assessment for theory with practical**:
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 Continuous Internal Assessments (for theory with practical)

	Components	Marks
i.	Assignments	10
ii	Seminar/Quiz/Field survey /Viva	10

	etc.	
iii	Attendance	5
iv	Two Test papers (2x5)	10
v	Workshop/Study trip/Record	15
	Total	50

b. **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.

5.2 FOR ALL COURSES WITH PRACTICAL ONLY

a. **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 Continuous Internal Assessment

	Components	Marks
i.	Assignments	10
ii	Seminar/Quiz/Field survey /Viva etc.	10
iii	Attendance	5
iv	Two Test papers(2x5)	10
v	Workshop/Study trip/Record	15
	Total	50

b. **End Semester Examination (ESE) of Courses with Practical only:**

The End Semester Examination of courses with practical only shall be conducted by the college with question papers set by external experts/ question bank. The evaluation shall be done by the External 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.

5.3 DETAILS OF EVALUATION OF CIA COMPONENTS

i. **Assignments**: Assignments are compulsory from 1-6 semesters. Every student shall submit one assignment as an internal component for every course.

Components	Marks
Deadline	2
Content	4
Conclusion	2
Reference/Review	2
Total	**10**

ii. **Seminar**: 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.

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	Marks
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** as an internal component for every course.

v. **Workshop:** Workshops that focus on hands on training are to be organised for a duration of three to 7 days.

Components	Marks
Attendance and punctuality	3
Participation	4
Final Presentation	8
Total	**15**

5.3 INTERNSHIP/ OJT EVALUATION

For Internship / On the Job Training (OJT) there will be internal evaluation only, based on submission of internship report and presentation.

5.4 VIVA-VOCE

A student shall present as per the requirements in each semester and appear for Viva- voce in all semesters.

6. ELIGIBILITY FOR ADMISSION TO THE PROGRAMME

i. A pass in +2 or equivalent examination/Any Degree.

ii. Candidates must appear for an Aptitude test (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 on the basis of 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).

7. PASS REQUIREMENTS

i. The aggregate marks (external + internal) required for a pass in each paper including Internship shall be 35%. The pass minimum for External (Written/Practical) shall be 30% and 30% for internal evaluation. All the components of the internal evaluation will be considered as a single unit.

ii. The candidates failing in any papers in the Semester Examinations will have to reappear for the same along with the junior batch. (There will be no separate supplementary examination for the failed candidates). Internal marks secured by the candidate will be carried over to the supplementary appearance. The candidates will have to re-do/re-appear only the part in which he/she has failed to secure the minimum. In case a candidate fails in the internal evaluation he/she will have to re-do the same altogether with the subsequent batch, as a supplementary candidate.

8. GRADING OF RESULTS

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	O 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	*O 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 3.5 and below 4.5	*D Pass*
Below 3.5	*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 UG programme.

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 will 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 $= \sum_{1}^{n} Cri$

Where n is the number of courses in that semester.

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

$$CGPA = \frac{\sum(TCP \times TCr)}{\sum TCr} \quad \textbf{GPA shall be round off to two decimal places}$$

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 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.

9. REGISTRATION FOR THE EXAMINATION

a. All students admitted in a programme with remittance of prescribed fee are eligible for the forthcoming semester examinations.

b. 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.

c. 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.

d. The mode of fee remittance shall be through the prescribed bank.

10. SUPPLEMENTARY EXAMINATIONS

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

11. 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/her.

Internal assessment marks shall be carried over to the subsequent semester examination.

There shall not be any provision for improving internal assessment marks.

12. 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.

13. CERTIFICATES

1. Diploma and 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.

14. AWARD OF DEGREE

The successful completion of all the courses with 'D' grade (40%) shall be the minimum requirement for the award of the degree.

PROGRAMME OUTCOMES (POs) OF BA PROGRAMMES OF
SACRED HEART COLLEGE, THEVARA, KOCHI

PO1.**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.

PO2.**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 world by connecting people, ideas, books, media and technology.

PO3. **Effective Citizenship**: Demonstrate empathetic social concern and equity centred national development, and the ability to act with an informed awareness of issues and participate in civic life through volunteering.

PO4. **Ethics**: Recognize different value systems including your own, understand the moral dimensions of your decisions, and accept responsibility for them.

PO5. **Environment and Sustainability**: Understand and be able to respond to the issues of environmental contexts and sustainable development.

PROGRAMME SPECIFIC OUTCOMES (PSOs) OF
BA ANIMATION AND GRAPHIC DESIGN GD

- 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.

- 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.

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

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

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

CONSOLIDATED SCHEME FOR B.A ANIMATION AND GRAPHIC DESIGN WITH SUBJECT STREAM

Subject Code	Subject	Theory /Practical	Subject type	Subject Stream	Credits	Hours/ week
	SEMESTER 1					
19U1CCAGD1	Model III English I	Theory	Common Course	English	4	5
19U1CRAGD1	History of Art and Design	Theory	Core	Animation and Graphic Design	4	5
19U1RJAGD1	Elements of Graphic Design	Project	Core	Animation and Graphic Design	4	5
19U1PRAGD1	Rudiments of Animation Drawing	Practical	Core	Animation and Graphic Design	4	5
19U1PCAGD1	Techniques of Photographic Composition	Practical	Complementary 1	Aesthetics of Animation	4	5
					20	25

	SEMESTER 2					
19U2CCAGD2	Model III English I	Theory	Common	English	4	5
19U2CRAGD2	History of Animation and Visual Effects	Theory	Core	Animation and Graphic Design	4	5
19U2CJAGD1	Planning for Animation	Project	Complementary 1	Aesthetics of Animation	4	5
19U2PRAGD2	Raster Graphics for Designers	Practical	Core	Animation and Graphic Design	4	5
19U2PRAGD3	Vector Graphics	Practical	Core	Animati	4	5

	for Designers			on and Graphic Design		
					20	**25**

			SEMESTER 3			
19U3RJAGD2	Classical Animation	Project	Core	Animation and Graphic Design	4	5
19U3PRAGD4	Branding Design	Practical	Core	Animation and Graphic Design	4	5
19U3PCAGD2	Typography	Practical	Complementary 2	Art and Craft of Design	4	5
19U3RJAGD3	Stop Motion Animation	Project	Core	Animation and Graphic Design	4	5
19U3PRAGD5	Basic of 3D Animation	Practical	Core	Animation and Graphic Design	4	5
					20	**25**

			SEMESTER 4			
19U4RJAGD4	Advanced Cel Animation	Project	Core	Animation and Graphic Design	4	5
19U4PCAGD3	Publication Design	Practical	Complementary 2	Art and Craft of Design	4	5
19U4PRAGD6	Design for Web	Practical	Core	Animation and Graphic Design	4	5
19U4PRAGD7	Digital Illustration	Practical	Core	Animation and Graphic Design	4	5
19U4PRAGD8	Techniques of 3D Animation	Practical	Core	Animation and Graphic Design	4	5
					20	**25**

			SEMESTER 5			
19U5PCAGD4	Basic Compositing and Visual Effects	Practical	Complementary 1	Aesthetics of Animation	4	5
19U5PCAGD5	Interaction design	Practical	Complementary 2	Art and Craft of Design	4	5

19U5OCAGD1	Video Editing	Practical	Open Course	Open Course	3	4
19U5PRAGD9	Advanced 3D Animation Techniques	Practical	Core	Animation and Graphic Design	4	6
19U5ARAGD1	Environment Studies and Communication	Theory	Additional Core	Animation and Graphic Design	4	5
					19	**25**

				SEMESTER 6		
19U6INAGD1	Internship	OJT	Core	Animation and Graphic Design	2	
19U6RJAGD5	2D Digital Animation	Project	Core	Animation and Graphic Design	4	5
19U6RJAGD6	Animation Project	Project	Core	Animation and Graphic Design	6	5
19U6RJAGD7	Design Project	Project	Core	Animation and Graphic Design	6	5
	Choice Based Project (Elective)					
19U6EJAGD1	A. Visual Effects Project	Project	Core	Animation and Graphic Design	3	5
19U6EJAGD2	B. Advertising Design	Project	Core	Animation and Graphic Design		
19U6EJAGD3	C. UI Design	Project	Core	Animation and Graphic Design		
					21	**20**
		Total Credits: 120				

EXTRA-CREDIT COURSES

Course	No. of Credits		Total Hours
Service Learning	1		40
Sports Club Activities	1		

SYLLABUS

19U1CCAGD1
MODEL III ENGLISH I
(THEORY)

Course Code	19U1CCAGD1
Title of the course	Model III English I
Semester in which the course is to be taught	1
No. of credits	4
No. of contact hours	72

COURSE OUTCOMES
- Appreciating English as a language
- Feeling confident in reading, writing and speaking English as a language
- Treating everyone with respect despite the differences
- Learning to be creative with English language
- Feeling more confident with negotiating way through life
- Working on students' individual confidence
- Learning about why we need to take care of our planet
- Participating more in activities with confidence

MODULE 1
How to introduce oneself and one's friends to others?
How to invite someone to an important event?

MODULE 2
How to make a request?
How to ask for help and how to refuse help politely?

MODULE 3
How to initiate a conversation with a total stranger?
How to complain effectively?
How to make suggestions and how to say goodbye?

MODULE 4
Book Reading
Short Stories

MODULE 5
Book Reviews
Movie Critique

REFERENCES

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.

19U1CRAGD1
HISTORY OF ART AND DESIGN
(THEORY)

Course Code	19U1CRAGD1
Title of the course	History Of Art And Design
Semester in which the course is to be taught	1
No. of credits	4
No. of contact hours	72

COURSE OUTCOMES

- Examine the role and developments of visual arts in past and present cultures throughout the world.
- Better understanding on art application, aesthetic judgment, and to increase visual perception and critical thinking skills.
- To strengthen the artistic background of a student to a cognizable level.
- Analyze the developments in the techniques of printing and its importance in communication.
- Evaluate the impact of industrial revolution and its influence in the graphic design
- Create new concepts and designs by evaluating different imaginative and ideological art movements.

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.

REFERENCES

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

19U1RJAGD1
ELEMENTS OF GRAPHIC DESIGN
(PROJECT)

Course Code	19U1RJAGD1
Title of the course	Elements of Graphic Design
Semester in which the course is to be taught	1
No. of credits	4
No. of contact hours	72

COURSE OUTCOMES

- Confidently produce design solutions for any communication design.
- Integrate the elements, principles and theories involved in the fundamental study of design.
- Inter-disciplinary understanding of the application of art and aesthetics.
- Understand terminologies and develop analytic and critical thinking skills.
- Nurture creativity in design production and out of the box thinking.
- Understand the psychology of the audience and bring out design solutions for effective communication.

MODULE 1

Introduction to basic elements of graphic design: *Line*– line direction and meanings- quality of line, simple 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/Ground relation, 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

MODULE 5

Brainstorming: How we can make a solution for creative problem-identifying needs and target -development of Concept-Selection of elements- drafting ideas
Tessellation of shapes (geometric and organic) with various colour schemes
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

REFERENCES

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

19U1PRAGD1
RUDIMENTS OF ANIMATION DRAWING
(PRACTICAL)

Course Code	19U1PRAGD1
Title of the course	Rudiments of Animation Drawing
Semester in which the course is to be taught	1
No. of credits	4
No. of contact hours	72

COURSE OUTCOMES

- Develop the skill of quick drawing
- Draw Life Sketches with Line of Action
- Draw the dimensions for layout design
- Study of the Anatomy of Human Body
- Study of the Anatomy of Animals and Birds
- Analyse Characters according to the concept/story
- Understand the Realistic, Semi-Realistic and Cartoony characters
- Create Character Model sheet, Facial Expressions and Gestures

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 | One Point 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.

REFERENCES

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: Ken Hultgen

19U1PCAGD1
TECHNIQUES OF PHOTOGRAPHIC COMPOSITION
(PRACTICAL)

Course Code	19U1PCAGD1
Title of the course	Techniques of Photographic Composition
Semester in which the course is to be taught	1
No. of credits	4
No. of contact hours	72

COURSE OUTCOMES

- Identify and practice compositional elements (i.e. line, texture, shape, patterns, perspective) of a photographic image.
- Use and describe basic technical and aesthetic aspects of photography such as depth- of-field, composition, color theory and image content.
- Analyze a diverse range of fine art photographers and cinematographers and their techniques
- Describe and apply the basic principles of visual literacy.
- Describe visual texts in technical and theoretical terms.
- Become familiar with multiple schools of thoughts in art history/visual studies.

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.

REFERENCES

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

19U2CCAGD2
MODEL III ENGLISH II
(THEORY)

Course Code	19U2CCAGD2
Title of the course	Model III English II
Semester in which the course is to be taught	2
No. of credits	4
No. of contact hours	72

COURSE OUTCOMES

- Making students well aware of social surroundings and issues.
- Being able to express themselves well in written as well as conversational English.
- Developing more aware individuals with understanding of current issues such how to treat each other equally and sensitively.
- Making them more employable by giving them basic life skills such as understanding the importance of teams as well as working well individually.
- Appreciating English as a language by reading more.
- Creating good employers and employees for the future-individuals with a good understanding of what makes a good and balanced workplace; and individuals who can express themselves well.

MODULE 1

Being Independent: 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, Geoffry, *Success With English*, Penguin, 1970
5. Taylor, Grant, *English Conversation Practice*, MacGraw Hill Education, 2005
6. O' Neill, R. *English in Situations*, OUP, 1980

19U2CRAGD2
HISTORY OF ANIMATION AND VISUAL EFFECTS
(THEORY)

Course Code	19U2CRAGD2
Title of the course	History of Animation and Visual Effects
Semester in which the course is to be taught	2
No. of credits	4
No. of contact hours	72

COURSE OUTCOMES
- Understand the early animation attempts and optical devices.
- Evaluate the process of photography and motion picture development.
- Analyze the role of pioneers and their contributions in the field of animation.
- Analyze the animation techniques and technical advancements.
- Understand the history of visual effects and techniques used before and after the CGI era
- Evaluate the animation and VFX 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.) - Inventions 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.

REFERENCES

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

19U2CJAGD1
PLANNING FOR ANIMATION
(PROJECT)

Course Code	19U2CJAGD1
Title of the course	Planning for Animation
Semester in which the course is to be taught	2
No. of credits	4
No. of contact hours	72

COURSE OUTCOMES
- Understanding the basics of animation pre production
- Creating concepts.
- Script writing
- Designing story characters.
- Creation of storyboard layouts.
- Creation of 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. Live Action 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.

REFERENCES

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

19U2PRAGD2

RASTER GRAPHICS FOR DESIGNERS

(PRACTICAL)

Course Code	19U2PRAGD2
Title of the course	Raster Graphics for Designers
Semester in which the course is to be taught	2
No. of credits	4
No. of contact hours	72

COURSE OUTCOMES

- Discover the area of specialization inside designing where they can perform their best.
- Demonstrate an understanding of graphic design principles (raster aspect) in applied practice.
- Develop a vocabulary and visual language for design using various raster design techniques.
- Familiar with Industry standard graphic toolsets and plug-ins -Adobe Photoshop.
- Become a team person who can complete their expertise at the best possible way
- Shall be able to work and fulfill various raster design/web design requirements using Photoshop

MODULE 1

Digital Image- Pixels – Bit Depth – DPI – LPI - Resolution - File Formats (Print and screen media Formats -GIF, JPEG, TIFF, etc.) - Compression: Lossy - Lossless - Colour: Colour Coding - Process colour (CMYK) - RGB- Spot Colour - Colour systems. Duotones - Tritones – Quadratones 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 blend modes – Normal modes - Darken modes, Lighten modes, Contrast modes, Comparative modes and Color modes.

Application of blend modes - Creating custom textures for 3D models, Blending modes for 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, Karine Delvare

19U2PRAGD3
VECTOR GRAPHICS FOR DESIGNERS
(PRACTICAL)

Course Code	19U2PRAGD3
Title of the course	Vector Graphics for Designers
Semester in which the course is to be taught	2
No. of credits	4
No. of contact hours	72

COURSE OUTCOMES

- Create illustrations from the development of the original concept to final execution.
- Apply theories and principles of design and communication to the development of effective illustrations.
- Communicate visually using drawing as a means of visual exploration, idea analysis, problem solving and expression of thought.
- Use a variety of technologies to create, capture and manipulate illustration elements in producing a final product.
- Work in a professional manner, maintaining professional relationships and communicating effectively with clients, coworkers, supervisors, and others.
- Apply appropriate and effective business practices when dealing with clients.

MODULE 1

Introduction: What is Vector? Technical Differences of Vector& Raster Imaging, Adobe llustrator /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, Art boards, Brushes, Color, Color Guide, Radiant, Layers, Links, Stoke Options, Symbols Transparency.

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 and Path.
Preview: Outline, Over Print, Pixel Preview, Proof Setup
Export: 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: Dmitry Kirsanov.

19U3RJAGD2

CLASSICAL ANIMATION
(PROJECT)

Course Code	19U3RJAGD2
Title of the course	Classical Animation
Semester in which the course is to be taught	3
No. of credits	4
No. of contact hours	72

COURSE OUTCOMES
- Understand the traditional animation
- Understand the basics of animation principles.
- Planning of animation
- Acting for animation
- Gestures of character animation.
- Understand the human walks

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

19U3PRAGD4
BRANDING DESIGN
(PRACTICAL)

Course Code	19U3PRAGD4
Title of the course	Branding Design
Semester in which the course is to be taught	3
No. of credits	4
No. of contact hours	72

COURSE OUTCOMES

- Apply visual vocabulary and use technical skills relevant to graphic design.
- In-depth understanding of print and branding communication with know-how basics, techniques and technology.
- Explore and experiment the form and function and tecniques of producing package design
- Create design for various events and campaings using various strategies.
- Knowledge in tools and technology in the creation, reproduction, and distribution of visual messages.
- Update 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.

REFERENCES

1. Layout: Design of the Printed Page: Allen Hurlburt

2. Layout Workbook: A Real-World Guide to Building Pages in Graphic Design: Kristin Cullen

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: Steven DuPuis

19U3PCAGD2
TYPOGRAPHY
(PRACTICAL)

Course Code	19U3PCAGD2
Title of the course	Typography
Semester in which the course is to be taught	3
No. of credits	4
No. of contact hours	72

COURSE OUTCOMES

- Understand evolution of typography and industrial practices.
- Create original typographic designs using calligraphy techniques.
- Understand the terminologies, anatomy and theories of typography basics.
- Communicate content using typography as design, text and grid.
- Create designs for publication, online and branding materials.
- Experiment and explore typography as medium of art and communication.

MODULE 1

Art of Writing: Calligraphy: basic tools and instruments: dip pens, brushes, 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, Anatomy: Apex, Beak, Arm, tail, serif, X height etc.
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.

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.

REFERENCES

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

5. Drawing Type: An Introduction to Illustrating Letter forms: Alex Fowkes.

19U3RJAGD3
STOP MOTION ANIMATION
(PROJECT)

Course Code	19U3RJAGD3
Title of the course	Stop Motion Animation
Semester in which the course is to be taught	3
No. of credits	4
No. of contact hours	72

COURSE OUTCOMES

- Examine the role and developments of traditional animation in past and present animation world.
- Better understanding on motion studies , and to increase visual perception and creative thinking skills.
- To strengthen the artistic background of a student to a cognizable level.
- Analyze the developments in the techniques of Stopmotion and its importance in world animation .
- Evaluate the impact of industrial revolution and its influence in Stop motion and other Traditional techniques.
- Create new concepts and designs by evaluating different imaginative and ideological Animation techniques.

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 ona 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

REFERENCES

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

19U3PRAGD5
BASICS OF 3D ANIMATION
PRACTICAL

Course Code	19U3PRAGD5
Title of the course	Basic of 3D Animation
Semester in which the course is to be taught	3
No. of credits	4
No. of contact hours	72

COURSE OUTCOMES

- Work with and navigate the unique features of the digital 3D modeling workspace to create 3D objects.
- Identify characteristics of rendering 3D objects for optimal system processing and analysis.
- Create a 3D environment featuring lighting and textures.
- Create basic 3D models and animations.
- Evaluate digital 3D projects, identify items for improvement, and implement changes.
- Creating a three-dimensional (3D) animation as final digital outputting using modelling, rendering and animation software.

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 through paths, 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, DariushDerakhshani
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

19U4RJAGD4

ADVANCED CEL ANIMATION

(PROJECT)

Course Code	19U4RJAGD4
Title of the course	Advanced Cel Animation
Semester in which the course is to be taught	4
No. of credits	4
No. of contact hours	72

COURSE OUTCOMES

- Understand about human mass and weight
- Creation of Stylized animation walk
- Analyze the techniques of Lip sync
- Study of animal movements
- Creating animation special Effects
- Creation of classical 2D animation

MODULE 1

Animating Walks: Stylized and Different Types of Human Characters – Runs: Different Types and Different Types of Human Characters | Drop Jump – Jump | Skip | Leaps | Mass and Weight.

MODULE 2

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

MODULE 3

Animation of Four Legged and Two Legged Animals: Normal and Stylized Movements of animals | Bird Flight / Movements in Different Stages | Movements of Reptiles | 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 film with sound synchronization.

REFERENCES

1. Cartoon Animation: Preston Blair
2. Timing for Animation: Harold Whitaker and John Halas
3. How to Make Animated Films: Tony White
4. Character Animation-2D Skills for Better 3D: Steve Roberts
5. Horses and Other Animals in Motion: Edward Muybridge

19U4PCAGD3
PUBLICATION DESIGN
(PRACTICAL)

Course Code	19U4PCAGD3
Title of the course	Publication Design
Semester in which the course is to be taught	4
No. of credits	4
No. of contact hours	72

COURSE OUTCOMES
- Create designs according to the content to be communicated.
- Practice and understanding of tools and technology, including their roles in the creation, reproduction, and distribution of visual messages.
- Understanding of proportion and its application in layout design.
- Create publication design using different layouts for different mediums according to their function.
- Analyse, critique and revise designs for better communication.
- 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

19U4PRAGD6

DESIGN FOR WEB

(PRACTICAL)

Course Code	19U4PRAGD6
Title of the course	Design for Web
Semester in which the course is to be taught	4
No. of credits	4
No. of contact hours	72

COURSE OUTCOMES

- Learn the language of the web: HTML and CSS.
- Understand the principles of creating an effective web page, including an in-depth consideration of information architecture.
- Become familiar with graphic design principles that relate to web design and learn how to implement theories into practice.
- Learn CSS grid layout .
- Learn techniques of responsive web design, including media queries.
- Develop skills in digital imaging and analyzing the usability of a web site.

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.

REFERENCES

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

19U4PRAGD7
DIGITAL ILLUSTRATION
(PRACTICAL)

Course Code	19U4PRAGD7
Title of the course	Digital Illustration
Semester in which the course is to be taught	4
No. of credits	4
No. of contact hours	72

COURSE OUTCOMES

- Conceptualize and design illustrations for various media.
- Use digital technology for accuracy and speed up the process of creation.
- Create graphics for information design using design concepts.
- Understand the psychology of the audience before creating designs.
- Refine massive content and simplify information using graphical elements.
- Visualize the layout for preparing the design.
- Capable of producing designs confidentially using wacom, ipad, computers and lightbox

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

REFERENCES

1. Digital painting techniques: Practical Techniques of Digital Art Masters

2. The Visual Display of Quantitative Information: Edward R. Tufte

3. The Skillful 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

19U4PRAGD8
TECHNIQUES OF 3D ANIMATION
(PRACTICAL)

Course Code	19U4PRAGD8
Title of the course	Techniques of 3D Animation
Semester in which the course is to be taught	4
No. of credits	4
No. of contact hours	72

COURSE OUTCOMES
- Understand the techniques of modeling automobiles and human body
- Understand the basic concepts and techniques of 3D modeling and texturing
- Analyse the use of 3D cameras in the layout designs
- Explore the basic rendering techniques
- Gain key knowledge in Key frames and graph editor
- Communicate ideas, believable action and emotion effectively by employing principles of 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 and Animation constrains – Pose creation – linear and Non-linear animation techniques –Modifiers and Controllers. Planning and Blocking Animations, Break downs. Cyclic Animation: Walk, Run, Jump.

REFERENCES

1. Character Development in Blender 2.5: Jonathan Williamson
2. Autodesk 3Ds Max 2014 Essentials: Randi L. Derakhshani, DariushDerakhshani
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
7. Blender Studio Projects: Digital Movie Making: Tony Mullen, Claudio Andaur

19U5PCAGD4

BASIC COMPOSITING AND VISUAL EFFECTS
(PRACTICAL)

Course Code	19U5PCAGD4
Title of the course	Basic Compositing and Visual Effects
Semester in which the course is to be taught	5
No. of credits	4
No. of contact hours	72

COURSE OUTCOMES

- Build precision, control and fluency within post production work environments.
- Demonstrate an understanding of post production principles in applied practice.
- Become a team person who can complete their expertise at the best possible way
- Develop a vocabulary and visual language for Compositing and Visual effects.
- Creating a Compositing project with requirement of 2D, 3D elements and real footages
- Able to create work and fulfill various visual effects requirements

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, Garbage mattes to support keying, Chroma Keying, Colour correction

MODULE 5

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

REFERENCES

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.

19U5PCAGD5
INTERACTION DESIGN
(PRACTICAL)

Course Code	19U5PCAGD5
Title of the course	Interaction design
Semester in which the course is to be taught	5
No. of credits	4
No. of contact hours	72

COURSE OUTCOMES

- Learn Programming skills on internet-based applications
- Understand the various steps in designing a creative and dynamic website
- Design dynamic and interactive web pages by embedding Javascript code in HTML
- To provide knowledge of PHP scripting.
- To provide knowledge of database connectivity with PHP.
- Providing students to showcase their creative and innovative works in the multimedia world.

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.

REFERENCES

1. Adobe Flash Professional CC Classroom in a Book: By Adobe Creative Team Publisher - Adobe Press.
2. Adobe Flash Professional CC: A Tutorial Approach: (Revised and Updated Version) Prof. Sham Tickoo
3. Learning Action Script 3.0 (A Beginner's Guide): Rich Shupe, Zevan Rosser.
4. Fundamentals of Action Script 3.0: Develop and Design: Doug Winnie

19U5OCAGD1
VIDEO EDITING
(PRACTICAL)

Course Code	19U5OCAGD1
Title of the course	Video Editing
Semester in which the course is to be taught	5
No. of credits	3
No. of contact hours	54

COURSE OUTCOMES

- Understand video formats and principles.

- Better understand techniques editors use to construct stories.

- Apply professional style color correction.

- Evaluate and analyze working knowledge of a non-linear editing software.

- Evaluate digital video projects, identify items for improvement, and implement changes.

- Edit and compress video for use in various delivery modes of digital media using standard digital video editing software.

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 connecters- 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

REFERENCES

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)

19U5PRAGD9

ADVANCED 3D ANIMATION TECHNIQUES
(PRACTICAL)

Course Code	19U5PRAGD9
Title of the course	Advanced 3D Animation Techniques
Semester in which the course is to be taught	5
No. of credits	4
No. of contact hours	72

COURSE OUTCOMES

- Understand about inverse kinematics and forward kinematics
- Evaluate the role of constraints to control the bones
- Analyse the method of Advance unwrapping and texture creation in Photoshop
- Explore the possibilities of Character Modeling
- Application of Animation principles using biped
- Evaluate the basic concept and application of Dynamics

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.

REFERENCES

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

19U5ARAGD1

ENVIRONMENT STUDIES AND COMMUNICATION
(THEORY)

Course Code	19U5ARAGD1
Title of the course	Environment Studies and Communication
Semester in which the course is to be taught	5
No. of credits	4
No. of contact hours	72

COURSE OUTCOMES

- Practice the very basic implementation of modern communication technologies in Environment studies.
- Characterize and analyze human impacts on the environment.
- Master core concepts and methods from ecological and physical sciences and their application in environmental problem solving through communication.
- Appreciate ethical, cross cultural and historical context of environmental issues and links between human and natural systems.
- Create designs and evaluate strategies, technologies and methods for assessment and sustainable management of environmental systems and for the remediation or restoration of degraded environments.
- Demonstrate ethical conduct in all environmental activities.

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-sports of biodiversity - Threats to biodiversity: habitat loss, poaching ofwildlife, 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, Kasthurirengan 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

REFERENCES

1. Bharucha Erach, Text Book of Environmental Studies for undergraduate Courses. University Press, IInd Edition 2013 (TB)
2. Clark R.S., Marine Pollution, Clanderson Press Oxford (Ref)

3. Cunningham, W.P. Cooper, T.H. Gorhani, E & Hepworth, M.T.2001 Environmental Encyclopaedia, 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. Himalaya Pub. 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 Stadards, 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

20. Amartya Sen, The Idea Justice, New Delhi: Penguin Books, 2009.

21. Chatrath, K. J.S., (ed.), Education for Human Rights and Democracy (Shimla: Indian Institute of Advanced Studies, 1998)

22. Law Relating to Human Rights, Asia Law House, 2001.

23. Shireesh Pal Singh, Human Rights Education in 21st Century, Discovery Publishing House Pvt. Ltd, New Delhi,

24. S.K.Khanna, Children and the Human Rights, Common Wealth Publishers, 1998. 2011.

25. Sudhir Kapoor, Human Rights in 21st Century, Mangal Deep Publications, Jaipur,2001.

19U6INAGD1

INTERNSHIP

(OJT-On the Job Training)

Course Code	19U6INAGD1
Title of the course	Internship
Semester in which the course is to be taught	6
No. of credits	2
No. of contact hours	OJT

COURSE OUTCOMES
- Efficiently work on live projects in the industry.
- Facing challenges in the industry with confidence.
- Analyze and Create designs for effective communication.

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.

19U6RJAGD5

DIGITAL 2D ANIMATION
(PROJECT)

Course Code	19U6RJAGD5
Title of the course	2D Digital Animation
Semester in which the course is to be taught	6
No. of credits	4
No. of contact hours	72

COURSE OUTCOMES

- Understanding digital animation software.
- Creating Concept with Story
- Script Creation
- Developing Storyboard with Animatics
- Character Development
- Creating animation
- Pre-Compositing and Final Compositing Video with Audio

This course is designed to allow classically trained animators to gain a fundamental and functional understanding of two of the major 2D digital Animation software packages available: Flash / Toon Boom. Students work in a simulated production environment to create a short animated film in digitally (in Flash/Toon boom).

Special attention is given to the pipeline (Pre-Production, Production and Post-Production), specifically as used in studio production rather than for web application. Collaboration between students is encouraged. Following their short films, students learn more about the Flash/Toon Boom interface through an exercise in which they create and animate a character. Students should show their progress in various stages as decided by the supervising faculty. Project should be completed within the campus. Students should meet all expenses for their project.

After completing the above stages, students should submit the project for evaluation along with written materials. The duration of animation should be minimum 1 ½ - max. 3 minutes. Use of layers should be encouraged. Digital tablets can be used for drawing and painting.

19U6RJAGD6

ANIMATION PROJECT

Course Code	19U6RJAGD6
Title of the course	Animation Project
Semester in which the course is to be taught	6
No. of credits	6
No. of contact hours	

COURSE OUTCOME

- Create sophisticated computer art work and animations by implementing practical projects that parallel those commonly produced in today's professional digital media companies.

COURSE OBJECTIVE

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

- 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.

19U6RJAGD7
DESIGN PROJECT

Course Code	19U6RJAGD7
Title of the course	Design Project
Semester in which the course is to be taught	6
No. of credits	6
No. of contact hours	

COURSE OUTCOMES

- Create the opportunity to develop a project focusing on each student's personal design vision.
- Create an engaging demo reel and to face a job interview successfully.

PROJECT DETAILS
Design project has two parts:
Part A: Graphic Design Project
Part B: Demo reel presentation

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, Ask a critic Discuss the importance of self-promotion - Getting visibility - YouTube, Vimeo, Facebook, Blogs, Web page, Business cards, Job portals etc.

CHOICE BASED COURSE (ELECTIVE)
19U6EJAGD1

VISUAL EFFECTS
(PROJECT)

Course Code	19U6EJAGD1
Title of the course	Visual Effects Project
Semester in which the course is to be taught	6
No. of credits	3
No. of contact hours	

COURSE OUTCOMES

- Create an industry standard portfolio on the selected specialization under visual effects.
- Familiar with industry software pipeline and workflow in an applied practice.

COURSE OBJECTIVE

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.

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 Thick Smoke

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 3D Pictures - 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

CHOICE BASED COURSE (ELECTIVE)
19U6EJAGD2

ADVERTISING DESIGN

(PROJECT)

Course Code	19U6EJAGD2
Title of the course	Advertising Design
Semester in which the course is to be taught	6
No. of credits	3
No. of contact hours	

COURSE OUTCOMES

- Understand the evolution of Modern Advertising
- Apply industry knowledge and critical thinking skills to analyze, develop, implement effective advertising solutions that meet professional standards.
- Develop concepts as well as analyze and incorporate aesthetics and layout in the design process for advertising campaigns and marketing communications

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.

MODULE 1

Evolution of Modern Advertising - Definitions – Scope and present status- Industrial Revolution - Advertising in the 20thCentury. 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

CHOICE BASED COURSE (ELECTIVE)
19U6EJAGD3

UI DESIGN
(PROJECT)

Course Code	19U6EJAGD3
Title of the course	UI Design
Semester in which the course is to be taught	6
No. of credits	3
No. of contact hours	

COURSE OUTCOMES

- Evaluate and understand how user interface design patterns can spped up your design process.
- Create awareness to organize content to achieve maximum usability.
- Creating brand guidelines for interactive applications

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

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: a 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 Quick start Guide: Faranello Scott.