

**ST. JOSEPH'S COLLEGE, DEVAGIRI (AUTONOMOUS)**

CALICUT-673008, KERALA, INDIA

(Affiliated to the University of Calicut)

Re-accredited by NAAC with Grade A++



**DEPARTMENT OF MEDIA STUDIES**

**BA ANIMATION AND GRAPHIC DESIGN HONOURS**

**(MAJOR, MINOR AND GENERAL FOUNDATION COURSES)**

**SCHEME, SYLLABUS & MODEL QUESTION PAPERS**

w.e.f. 2024 admission onwards

**(FYUGP Regulations 2024)**

# **BA ANIMATION AND GRAPHIC DESIGN HONOURS**

(MAJOR, MINOR AND GENERAL FOUNDATION COURSES)

## **SYLLABUS**

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## CURRICULUM FRAMEWORK OF CU-FYUGP

### **DEGREE, HONOURS DEGREE AND HONOURS WITH RESEARCH DEGREE**

The four-year under graduate programme offers three options for the students, suitable for their future plans and interests. The options are Three-Year UG Degree, Four-Year Honours Degree and Four-Year Honours with Research Degree.

#### **❖ Three-year BA Animation and Graphic Design UG Degree:**

Students who wish to exit after three years of a four-year degree programme will be awarded UG Degree in Graphic Design and Animation after successful completion of three years, securing specific number of credits (133 or above), and satisfying the minimum course requirements. Above the required minimum of 133 credits in the three-year UG programme, the students can earn up to a maximum of 180 credits.

#### **❖ Four-year BA Animation and Graphic Design Honours Degree:**

A four-year UG Honours degree in Graphic Design and Animation will be awarded to those who complete a four-year degree programme with the specific number of credits (177 or above) and satisfy the minimum course requirements. Honours students have the option to undertake a project in the Major discipline in their fourth year of the programme. Honours students not undertaking project will do 3 courses of total 12 credits in lieu of a project the students can earn up to a maximum of 240 credits.

#### **❖ Four-year BA Animation and Graphic Design Honours with Research Degree:**

Students who secure 75% marks and above cumulatively in the first six semesters, and are highly motivated to opt research as their carrier, can choose BA Animation and Graphic Design Honours with Research stream in the fourth year. They should do a mandatory research project or dissertation in the Major discipline in the fourth year under the supervision of a faculty member with PhD degree. The centre, where the student undertakes the research project, should either be an approved research centre of the university or higher education institution (HEI), or obtain prior approval from the university for conducting UG Honours with Research programme. The students who secure minimum 177 credits, including 12 credits from a research project/dissertation, are awarded BA Animation and Graphic Design Honours with Research Degree.

## **DISCIPLINE-SPECIFIC PATHWAY COURSES AND CAPSTONE COMPONENTS**

### **❖ Major**

The student should choose any one discipline as the Major and earn minimum 50% credits in it out of the total credits. In the three-year UG programme, the student should earn minimum 68 credits in the Major discipline out of the total credits of 133 to qualify for a UG Degree in that Major. In the four-year UG programme, the student should earn minimum 88 credits in the Major discipline out of the total credits of 177. In addition, in the fourth year, the student should earn 12 more credits in the Major discipline through either a Project or three courses in the Major. In both the three-year and four-year programmes, there are additional credits required other than the credits earned in the Major discipline.

### **❖ Minor**

One complementary programme with varied number of courses in the existing UG programme is replaced by three Minor courses in CUFYUGP. A Minor programme in CUFYUGP consists of 6 Minor courses in the first three years. If a student earns minimum 12 credits in a discipline related or unrelated to the Major discipline, the student is said to have entered the Minor stream.

### **❖ General foundation courses**

There are 13 general foundation courses, common to all the students. They belong to four sub-categories such as Ability Enhancement Courses (AEC), Skill Enhancement Courses (SEC), Value-Added Courses (VAC) and Multi-Disciplinary Courses (MDC). Each course is of 3-credits. Total credits of the 13 general foundation courses are 39 (about 30% of the total credits 133 of the three-years).

### **❖ Internship**

All the students should undergo internship / apprenticeship in a firm / industry, or training in labs with faculty and researchers in their own institution or other HEIs / research institutions during the summer term with around 60 hrs of engagement. Internship has 2 credits and it should be completed in the first three years of FYUGP. The firm / institution from where the student shall undergo internship should be prior-approved by the Department Council, after verifying the quality and genuineness of the firm / institution.

## ❖ Project

### ➤ Project in the UG Honours Programme:

In the fourth year of the four-year UG Honours programme, the student has the option to do a Project of 12 credits in the chosen Major discipline to earn a UG Honours Degree in that Major. Any faculty member of the college / university / higher education institute (HEI) / research institution can guide the student for the project. The project proposal, the supervisor and the institution from where the student shall undergo Project, should be prior-approved by the Department Council, after verifying the quality and genuineness of these three aspects. Instead of the Project, in the fourth year of the four-year UG programme, the student has the option of doing three courses of total 12 credits in the chosen Major discipline to earn a UG Honours Degree in that Major.

### ➤ Project in the UG Honours with Research Programme:

Only those students who score 75% marks or above cumulatively in the first six semesters are eligible to be selected to UG Honours with Research Programme. If the student opts for UG Honours with Research Degree, he/she should do a mandatory research project under the supervision of a faculty member with PhD. The supervisor can be a faculty member of the college/ university/ any higher education institution (HEI)/ research centre.

## ✚ BA Animation and Graphic Design Program Overview:

Bachelor of Arts in Graphic Design and Animation at Calicut University is a comprehensive four-year degree that blends theoretical insights and practical expertise in the realm of Graphic design and Animation industry. The programme 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 and knowledge to create visual content that communicates ideas through multifaceted medias such as Design, Animation, Multimedia and Publications along with emerging technologies like AI tools. Fieldtrips, interactions with leading professionals, internships and engagement in social issues are employed in administering the curriculum and syllabus. With the high demand in animation and graphic design industry, the programme emphasizes on the aspects such as critical thinking, effective communication, and collaborative skills, equipping students to produce engaging, industry-standard content while industry relationships are promoted for professional competence on a long-term basis. 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, visual effects and animation. 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. Internships and collaborative projects enhance real-world experience, making this degree a gateway to becoming responsible leaders and creators in the dynamic field of media and communication.

#### **Duration of the Course:**

The duration of three-year degree program shall be six semesters distributed in a period of three semesters, Four year UG (Honours) program shall be eight semesters distributed in a period of four years, and four year degree (Honours with research) shall be eight semesters distributed in the period of four years.

#### **Eligibility for admission:**

Candidates who have passed Pre-degree/ Plus two course with not less than 45% marks in aggregate shall be eligible to apply for admission to the B A Graphic Design and Animation programme. Relaxation of 5% marks will be allowed to candidates belonging to socially and educationally backward communities referred to by Govt. of Kerala. SC/ST candidates need have only a pass in their qualifying examinations. Those awaiting results of their qualifying examinations also can apply. But such candidates will be admitted provided they produce the marks sheets of the qualifying examination on or before the date prescribed for admission.

Candidates who have diploma/certificate courses in multimedia/computer/IT/fine arts will be given weightage as indicated below provided they produce relevant certificates.

1. Diploma in computer/IT/Fine arts subjects of 10 months duration or more 5 marks.
2. Certificate/short term courses in IT/computer/Fine arts subjects 3 marks

Candidates will be given weightage in only one of the categories, whichever is highest. To earn weightage candidates should produce relevant certificates.

#### **Medium of Instruction and Examination:**

Medium of instruction and examination shall be in both English and Malayalam. For examinations students are required to choose one language as the medium of writing either English or Malayalam.

 **PROGRAMME OUTCOMES (PO):**

At the end of the graduate program at Calicut University, a student would:

<b>PO1</b>	<b>Knowledge Acquisition:</b> Demonstrate a profound understanding of knowledge trends and their impact on the chosen discipline of study.
<b>PO2</b>	<b>Communication, Collaboration, Inclusiveness, and Leadership:</b> Become a team player who drives positive change through effective communication, collaborative acumen, transformative leadership, and a dedication to inclusivity.
<b>PO3</b>	<b>Professional Skills:</b> Demonstrate professional skills to navigate diverse career paths with confidence and adaptability.
<b>PO4</b>	<b>Digital Intelligence:</b> Demonstrate proficiency in varied digital and technological tools to understand and interact with the digital world, thus effectively processing complex information.
<b>PO5</b>	<b>Scientific Awareness and Critical Thinking:</b> Emerge as an innovative problem-solver and impactful mediator, applying scientific understanding and critical thinking to address challenges and advance sustainable solutions.
<b>PO6</b>	<b>Human Values, Professional Ethics, and Societal and Environmental Responsibility:</b> Become a responsible leader, characterized by an unwavering commitment to human values, ethical conduct, and a fervent dedication to the well-being of society and the environment.
<b>PO7</b>	<b>Research, Innovation, and Entrepreneurship:</b> Emerge as a researcher and entrepreneurial leader, forging collaborative partnerships with industry, academia, and communities to contribute enduring solutions for local, regional, and global development.



 **PROGRAMME SPECIFIC OUTCOMES (PSO):**

At the end of the BA Animation and Graphic Design program at Calicut University, a student would:

<b>PSO1</b>	Understand the theoretical aspects in Animation and Graphic Design for engaging and effective content creation
<b>PSO2</b>	Employ a diverse range of animation techniques and software tools proficiently to produce innovative creative projects that meet industry standards and audience needs.
<b>PSO3</b>	Analyze the artistic styles, animation techniques (2D, 3D, stop-motion), and graphic design principles used.
<b>PSO4</b>	Collaborate effectively in teams to plan, manage, and execute animation and graphic design projects, demonstrating leadership and project management skills from conception to delivery.
<b>PSO5</b>	Innovate in the design and production of digital and interactive media, incorporating emerging technologies and trends to create user-centered experiences.
<b>PSO6</b>	Communicate ideas and stories critically through multiple media forms, adhering to ethical standards and considering cultural, social, and global implications.
<b>PSO7</b>	Formulate commitment to lifelong learning, research and professional development by Continuous Technological Upskilling, methodologies, and inter disciplinary practices that leverage the latest advancements in the rapidly evolving field of Animation and Graphic Design

**MINIMUM CREDIT REQUIREMENTS OF THE DIFFERENT PATHWAYS  
IN THE THREE-YEAR PROGRAMME IN CUFYUGP**

Sl. No.	Academic Pathway	Major	Minor/ Other Disciplines	Foundatio n Courses AEC: 4 MDC: 3 SEC: 3 VAC: 3	Inter n- ship	Total Credit s	Example
		Each course has 4 credits		Each course has 3 credits			
1	Single Major (A)	68  (17 courses)	24  (6 courses)	39  (13 courses)	2	133	Major: Graphic Design and Animation+ six courses in different disciplines in different combinations
2	Major (A) with Multiple Disciplines (B, C)	68  (17 courses)	12 + 12  (3 + 3 = 6 courses)	39  (13 courses)	2	133	Major: Graphic Design and Animation + Multimedia and Journalism
3	Major (A) with Minor (B)	68  (17 courses)	24  (6 courses)	39  (13 courses)	2	133	Major: Graphic Design and Animation Minor: Visual Communication
4	Major (A) with Vocational Minor (B)	68  (17 courses)	24  (6 courses)	39  (13 courses)	2	133	Major: Graphic Design and Animation Minor: Multimedia
5	Double Major (A, B)	A: 48 (12 courses)  B: 44 (11 courses)	-  The 24 credits in the Minor stream are distributed between the two Majors.  2 MDC, 2 SEC, 2 VAC and the Internship should be in Major A. Total credits in Major A should be 48 + 20 = 68 (50% of 133) 1 MDC, 1 SEC and 1 VAC should be in Major B. Total credits in	12 + 18 + 9	2	133	Graphic Design and Animation and Multimedia double major

			Major B should be 44 + 9 = 53 (40% of 133)		
Exit with UG Degree / Proceed to Fourth Year with 133 Credits					

## BA ANIMATION AND GRAPHIC DESIGN HONOURS PROGRAMME

### COURSE STRUCTURE FOR PATHWAYS 1 – 4

- |                     |                                    |
|---------------------|------------------------------------|
| 1. Single Major     | 2. Major with Multiple Disciplines |
| 3. Major with Minor | 4. Major with Vocational Minor     |

Semester	Course Code	Course Title	Total Hours	Hours / Week	Credits	Marks		
						Internal	External	Total
1	BAG1CJ 101/ BAG1M N100	Core Course 1 in Major – Drawing for Preproduction	60	4	4	30	70	100
		Minor Course 1	60/ 75	4/ 5	4	30	70	100
		Minor Course 2	60/ 75	4/ 5	4	30	70	100
	ENG1F A 101(1B)	Ability Enhancement Course 1– English	60	4	3	25	50	75
		Ability Enhancement Course 2 – Additional Language	45	3	3	25	50	75
		Multi-Disciplinary Course 1 – Other than Major	45	3	3	25	50	75
		<b>Total</b>		<b>22/ 24</b>	<b>21</b>			<b>525</b>
2	BAG2CJ 101/ BAG2M N100	Core Course 2 in Major – Fundamentals of Traditional animation	60	4	4	30	70	100
		Minor Course 3	60/ 75	4/ 5	4	30	70	100
		Minor Course 4	60/ 75	4/ 5	4	30	70	100
	ENG2F A 103(1B)	Ability Enhancement Course 3– English	60	4	3	25	50	75
		Ability Enhancement Course 4 – Additional Language	45	3	3	25	50	75

		Multi-Disciplinary Course 2 – Other than Major	45	3	3	25	50	75
		<b>Total</b>		<b>22/ 24</b>	<b>21</b>			<b>525</b>
3	BAG3CJ 201	Core Course 3 in Major – 2D Digital Animation	60	4	4	30	70	100
	BAG3CJ 202/ BAG3M N200	Core Course 4 in Major – Introduction to 3D Modeling	60	4	4	30	70	100
		Minor Course 5	60/ 75	4/ 5	4	30	70	100
		Minor Course 6	60/ 75	4/ 5	4	30	70	100
		Multi-Disciplinary Course 3 – Kerala Knowledge System	45	3	3	25	50	75
	ENG3F V 108(1B)	Value-Added Course 1 – English	45	3	3	25	50	75
		<b>Total</b>		<b>22/ 24</b>	<b>22</b>			<b>550</b>
4	BAG4CJ 203	Core Course 5 in Major – Introduction to 3D Lighting and Texturing	60	4	4	30	70	100
	BAG4CJ 204	Core Course 7 in Major – Advanced 3D modeling	60	4	4	30	70	100
	BAG4CJ 205	Core Course 6 in Major – Brand Design	60	4	4	30	70	100
	ENG4F V 109(1B)	Value-Added Course 2 – English	45	3	3	25	50	75
		Value-Added Course 3 – Additional Language	45	3	3	25	50	75
	ENG4FS 111(1B)	Skill Enhancement Course 1 – English	60	4	3	25	50	75
		<b>Total</b>		<b>22</b>	<b>21</b>			<b>525</b>
5	BAG5CJ 301	Core Course 8 in Major – Motion Graphics	60	4	4	30	70	100
	BAG5CJ 302	Core Course 9 in Major – Rigging for Animation	60	4	4	30	70	100
	BAG5CJ 303	Core Course 10 in Major – Audio and Video editing for Animation	60	4	4	30	70	100
		Elective Course 1 in Major	60	4	4	30	70	100
		Elective Course 2 in Major	60	4	4	30	70	100

		Skill Enhancement Course 2	45	3	3	25	50	75
		<b>Total</b>		<b>23</b>	<b>23</b>			<b>575</b>
6	BAG6CJ 304/ BAG8M N304	Core Course 12 in Major– Visual Effects	60	4	4	30	70	100
	BAG6CJ 305/ BAG8M N305	Core Course 11 in Major – Advanced 3D Animation	60	4	4	30	70	100
	BAG6CJ 306/ BAG8M N306	Core Course 13 in Major – Portfolio	60	4	4	30	70	100
		Elective Course 3 in Major	60	4	4	30	70	100
		Elective Course 4 in Major	60	4	4	30	70	100
	BAG6FS 113	Skill Enhancement Course 3 – Matte Painting and Compositing	45	3	3	25	50	75
	BAG6CJ 349	Internship in Major- (Credit for internship to be awarded only at the end of Semester 6)	60		2	50	-	50
		<b>Total</b>		<b>23</b>	<b>25</b>			<b>625</b>
<b>Total Credits for Three Years</b>					<b>133</b>			<b>3325</b>
7	BAG7CJ 401	Core Course 14 in Major – Graphic and Animation Content Development for PSA	60	4	4	30	70	100
	BAG7CJ 402	Core Course 15 in Major – CGI for Film and Television	60	4	4	30	70	100
	BAG7CJ 403	Core Course 16 in Major – Animation Production	60	4	4	30	70	100
	BAG7CJ 404	Core Course 17 in Major – Typography Design	60	4	4	30	70	100
	BAG7CJ 405	Core Course 18 in Major – AI tools for Graphics and Animation	60	4	4	30	70	100
		<b>Total</b>		<b>20</b>	<b>20</b>			<b>500</b>
8	BAG8CJ 406 / BAG8M N406	Core Course 19 in Major – Ethical Practice for Media Professionals	60	4	4	30	70	100

BAG8CJ 407 / BAG8M N407	Core Course 20 in Major – Critical Analysis of Animation Films	60	4	4	30	70	100
BAG8CJ 408 / BAG8M N408	Core Course 21 in Major – Design concepts for Rebranding	60	4	4	30	70	100
OR (instead of Core Courses 19 - 21 in Major)							
BAG8CJ 449	Project (in Honours programme)	360*	12*	12	90	210	300
BAG8CJ 499	Project (in Honours with Research programme)	360*	12*	12	90	210	300
	Elective Course 5 in Major / Minor Course 7	60	4	4	30	70	100
	Elective Course 6 in Major / Minor Course 8	60	4	4	30	70	100
	Elective Course 7 in Major / Minor Course 9 / Major Course in any Other Discipline	60	4	4	30	70	100
OR (instead of Elective Course 7 in Major, in the case of Honours with Research Programme)							
BAG8CJ 489	Research Methodology in Graphic Design and Animation	60	4	4	30	70	100
	<b>Total</b>		<b>24</b>	<b>24</b>			<b>600</b>
<b>Total Credits for Four Years</b>				<b>177</b>			<b>4425</b>

\* The teacher should have 12 hrs/week of engagement (the hours corresponding to the three core courses) in the guidance of the Project(s) in Honours programme and Honours with Research programme, while each student should have 24 hrs/week of engagement in the Project work. Total hours are given based on the student's engagement.

## CREDIT DISTRIBUTION FOR PATHWAYS 1 – 4

1. Single Major

2. Major with Multiple Disciplines

3. Major with Minor

4. Major with Vocational Minor

Semester	Major Courses	Minor Courses	General Foundation Courses	Internship/ Project	Total
1	4	4 + 4	3 + 3 + 3	-	21
2	4	4 + 4	3 + 3 + 3	-	21
3	4 + 4	4 + 4	3 + 3	-	22
4	4 + 4 + 4	-	3 + 3 + 3	-	21
5	4 + 4 + 4 + 4 + 4	-	3	-	23
6	4 + 4 + 4 + 4 + 4	-	3	2	25
<b>Total for Three Years</b>	<b>68</b>	<b>24</b>	<b>39</b>	<b>2</b>	<b>133</b>
7	4 + 4 + 4 + 4 + 4	-	-	-	20
8	4 + 4 + 4	4 + 4 + 4	-	12*	24
* Instead of three Major courses					
<b>Total for Four Years</b>	<b>88 + 12 = 100</b>	<b>36</b>	<b>39</b>	<b>2</b>	<b>177</b>

## DISTRIBUTION OF MAJOR COURSES IN ANIMATION AND GRAPHIC DESIGN FOR PATHWAYS 1 – 4

1. Single Major

2. Major with Multiple Disciplines

3. Major with Minor

4. Major with Vocational Minor

Semester	Course Code	Course Title	Hours / Week	Credits
<b>1</b>	BAG1CJ 101 / BAG1M N100	Core Course 1 in Major – Drawing for Preproduction	4	4
<b>2</b>	BAG2CJ 101 / BAG2M N100	Core Course 2 in Major – Fundamentals of Traditional animation	4	4
<b>3</b>	BAG3CJ 201	Core Course 3 in Major – 2D Digital Animation	4	4

	BAG3CJ 202 / BAG3M N200	Core Course 4 in Major – Introduction to 3D Modeling	4	4
4	BAG4CJ 203	Core Course 5 in Major – Introduction to 3D Lighting and Texturing	4	4
	BAG4CJ 204	Core Course 6 in Major – Advanced 3D modeling	4	4
	BAG4CJ 205	Core Course 7 in Major – Brand Design	4	4
5	BAG5CJ 301	Core Course 8 in Major – Motion Graphics	4	4
	BAG5CJ 302	Core Course 9 in Major – Rigging for Animation	4	4
	BAG5CJ 303	Core Course 10 in Major – Audio and Video editing for Animation	4	4
		Elective Course 1 in Major	4	4
		Elective Course 2 in Major	4	4
6	BAG6CJ 304 / BAG8M N304	Core Course 11 in Major – Visual Effects	4	4
	BAG6CJ 305 / BAG8M N305	Core Course 12 in Major – Advanced 3D Animation	4	4
	BAG6CJ 306 / BAG8M N306	Core Course 13 in Major – Portfolio	4	4
		Elective Course 3 in Major	4	4
		Elective Course 4 in Major	4	4
	BAG6CJ 349	Internship in Major	-	2
	<b>Total for the Three Years</b>			
7	BAG7CJ 401	Core Course 14 in Major – Graphic and Animation Content Development for PSA	4	4
	BAG7CJ 402	Core Course 15 in Major – CGI for Film and Television	4	4
	BAG7CJ 403	Core Course 16 in Major – Animation Production	4	4



	BAG7CJ 404	Core Course 17 in Major – Typography Design	4	4
	BAG7CJ 405	Core Course 18 in Major – AI tools for Graphics and Animation	4	4
<b>8</b>	BAG8CJ 406 / BAG8M N406	Core Course 19 in Major – Ethical Practice for Media Professionals	4	4
	BAG8CJ 407 / BAG8M N407	Core Course 20 in Major – Critical Analysis of Animation Films	4	4
	BAG8CJ 408 / BAG8M N408	Core Course 21 in Major – Design concepts for Rebranding	4	4
	OR (instead of Core Courses 19- 21 in Major)			
	BAG8CJ 449	Project (in Honours programme)	12	12
	BAG8CJ 499	Project (in Honours with Research programme)	12	12
		Elective Course 5 in Major	4	4
		Elective Course 6 in Major	4	4
		Elective Course 7 in Major	4	4
	OR (instead of Elective course 7 in Major, in Honours with Research programme)			
BAG8CJ 489	Research Methodology in Graphic Design and Animation	4	4	
<b>Total for the Four Years</b>				<b>114</b>

**ELECTIVE COURSES IN GRAPHIC DESIGN AND ANIMATION WITH  
SPECIALISATION**

Group No.	Sl. No.	Course Code	Title	Semester	Total Hrs	Hrs/Week	Credits	Marks		
								Internal	External	Total
<b>1</b>	<b>COMMUNICATION DESIGN</b>									
	1	BAG5EJ 301(1)	Publication Design	5	60	4	4	30	70	100
	2	BAG5EJ 302(1)	Environmental and Signage Design	5	60	4	4	30	70	100
	3	BAG6EJ 301(1)	Emerging Trends in Creative Design	6	60	4	4	30	70	100
	4	BAG6EJ 302(1)	Evolution of Animation and Graphic Design	6	60	4	4	30	70	100
<b>2</b>	<b>ANIMATION PRODUCTION TECHNIQUES</b>									
	1	BAG5EJ 303(2)	Stop motion Animation	5	60	4	4	30	70	100
	2	BAG5EJ 304(2)	Introduction to Game design	5	60	4	4	30	70	100
	3	BAG6EJ 303(2)	Architectural Visualization in 3D	6	60	4	4	30	70	100
	4	BAG6EJ 304(2)	Acting for Animation	6	60	4	4	30	70	100

**ELECTIVE COURSES IN GRAPHIC DESIGN AND ANIMATION WITH NO SPECIALISATION**

Sl. No.	Course Code	Title	Semester	Total Hrs	Hrs/Week	Credits	Marks		
							Internal	External	Total
1	BAG8EJ401	Design for Sustainability	8	60	4	4	30	70	100
2	BAG8EJ402	Sound Design for Animation	8	60	4	4	30	70	100
3	BAG8EJ403	Socio-cultural dimension in Graphics and Animation	8	60	4	4	30	70	100
4	BAG8EJ404	Indian Animation	8	60	4	4	30	70	100
5	BAG8EJ405	Art of Special effects	8	60	4	4	30	70	100
6	BAG8EJ406	Techniques of E-Content development	8	60	4	4	30	70	100

**MINOR COURSE IN ANIMATION AND GRAPHIC DESIGN**

\* The Minor course given below should not be offered to the students who have taken BA Animation and Graphic Design as the Major discipline. They should be offered to students from other Major disciplines only.

<b>VISUAL COMMUNICATION DESIGN</b> (Preferable for students from Journalism and Mass Communication, Visual communication and other Major disciplines)										
2	1	BAG1MN102	Fundamentals of Graphic Design	1	60	4	4	30	70	100
	2	BAG2MN102	Experimental Animation	2	60	4	4	30	70	100
	3	BAG3MN202	Basics of Motion graphics	3	60	4	4	30	70	100

- (i). Students in Single Major pathway can choose course/courses from any of the Minor/ Vocational Minor groups offered by a discipline other than their Major discipline.
- (ii). Students in Major with Multiple Disciplines pathway can choose as one of the multiple disciplines, all the three courses from any one of the Minor/ Vocational Minor groups offered by a discipline, other than their Major discipline.
- (iii). Students in Major with Minor pathway can choose all the courses from any two Minor groups offered by a discipline other than their Major discipline. If the students from other Major choose any two Minor groups in Graphic Design and Animation as given above, then the title of the Minor will be **Graphic Design and Animation**

### **DISTRIBUTION OF GENERAL FOUNDATION COURSES IN ANIMATION AND GRAPHIC DESIGN**

Semester	Course Code	Course Title	Total Hours	Hours / Week	Credits	Marks		
						Internal	External	Total
1	BAG1F M 105	Multi-Disciplinary Course 1 – Introduction to Graphic Design and Animation	45	3	3	25	50	75
2	BAG2F M 106	Multi-Disciplinary Course 2 – Basics of Advertisement Design	45	3	3	25	50	75
3	BAG3F V 108	Value-Added Course 1 – Designing for accessibility: Inclusive graphics for Social welfare	45	3	3	25	50	75
4	BAG4F V 110	Value-Added Course 2- Animation storytelling for Social justice	45	3	3	25	50	75

<b>5</b>	BAG5F S 112	Skill Enhancement Course 2 – Package Designing	45	3	3	25	50	75
<b>6</b>	BAG6F S 113	Skill Enhancement Course 3 – Matte Painting and Compositing	45	3	3	25	50	75

## **EVALUATION SCHEME**

1. The evaluation scheme for each course contains two parts: internal evaluation (about 30%) and external evaluation (about 70%). Each of the Major and Minor courses is of 4-credits. It is evaluated for 100 marks, out of which 30 marks is from internal evaluation and 70 marks, from external evaluation. Each of the General Foundation course is of 3-credits. It is evaluated for 75 marks, out of which 25 marks is from internal evaluation and 50 marks, from external evaluation.
2. The 4-credit courses (Major and Minor courses) are of three types: (i) courses with only theory (ii) courses with 3-credit theory and 1-credit practical (iii) courses with only practical.
  - In 4-credit courses with only theory component, out of the total 5 modules of the syllabus, one open-ended module with 20% content is designed by the faculty member teaching that course, and it is internally evaluated for 10 marks. The internal evaluation of the remaining 4 theory modules is for 20 marks.
  - In 4-credit courses with 3-credit theory and 1-credit practical components, out of the total 5 modules of the syllabus, 4 modules are for theory and the fifth module is for practical. The practical component is internally evaluated for 20 marks. The internal evaluation of the 4 theory modules is for 10 marks.
  - In 4-credit courses with only practical component, out of the total 5 modules of the syllabus, one open-ended module with core practical content is designed by the faculty member teaching that course. The internal evaluation of the practical course is for 30 marks.
3. All the 3-credit courses (General Foundational Courses) in Graphic Design and Animation are with only theory component. Out of the total 5 modules of the syllabus, one open-ended module with 20%

content is designed by the faculty member teaching that course, and it is internally evaluated for 5 marks. The internal evaluation of the remaining 4 theory modules is for 20 marks.

4. The students can write the external examination in Graphic Design and Animation in either English or Malayalam languages.

Sl. No.	Nature of the Course		Internal Evaluation in Marks (about 30% of the total)		External Exam on 4 modules (Marks)	Total Marks
			Open-ended module / Practical	On the other 4 modules		
1	4-credit course	only theory (5 modules)	10	20	70	100
2	4-credit course	Theory (4 modules) + Practical	20	10	70	100
3	4-credit course	only practical (5 modules)	20	10	70	100
4	3-credit course	only theory (5 modules)	5	20	50	75

## 1. MAJOR AND MINOR COURSES

### 1.1. INTERNAL EVALUATION OF THEORY COURSE

Sl. No.	Components of Internal Evaluation of Theory Part of a Major / Minor Course	Internal Marks for the Theory Part of a Major / Minor Course of 4-credits			
		Theory Only		Theory + Practical	
		4 Theory Modules	Open-ended Module	4 Theory Modules	Practical
1	Test paper/ Mid-semester Exam	10	4	5	-

2	Seminar/ Viva/ Quiz	6	4	3	-
3	Assignment	4	2	2	-
Total		20	10	10	20*
		30		30	

\* Refer the table in section 1.2 for the evaluation of practical component

## 1.2. EVALUATION OF PRACTICAL COMPONENT OF THEORY COURSE

The evaluation of practical component in Major and Minor theory courses is completely by internal evaluation.

- Continuous evaluation of practical by the teacher-in-charge shall carry a weightage of 50%.
- The end-semester practical examination / the evaluation of practical records /viva-voce, shall be conducted by the teacher in-charge and an internal examiner appointed by the Department Council.
- The process of continuous evaluation of practical courses shall be completed before 10 days from the commencement of the end-semester examination.
- Those who passed in continuous evaluation alone will be permitted to appear for the end-semester examination and viva-voce.

The scheme of continuous evaluation and the end-semester examination and viva-voce of practical component shall be as given below:

Sl. No.	Evaluation of Practical Component of Credit-1 in a Major / Minor Course	Marks for Practical	Weightage
1	Continuous evaluation of practical/ exercise performed in practical classes by the students	10	50%
2	End-semester examination/Practical task to be conducted by teacher-in-charge along with an additional examiner arranged internally by the Department Council ➤ Technical Proficiency ➤ Creativity and originality	7	35%
3	➤ Evaluation of the Practical records/ presentations or	3	15%

	➤ Time Management and Workflow		
Total Marks		20	100%

### 1.3. INTERNAL EVALUATION OF PRACTICAL COURSE

Sl. No.	Components of Internal Evaluation of a Major / Minor Course	Internal Marks for the Major / Minor Course of 4-credits	
		Practical Only	
		4 Modules	Open-ended Module
1	Lab Test / Skills	5	8
2	Seminar/ Viva/ Quiz	3	4
3	Assignment	2	8
Total		10	20
		30	

### 1.4. EXTERNAL EVALUATION OF THEORY COURSE

External evaluation carries 70% marks. Examinations will be conducted at the end of each semester. Individual questions are evaluated in marks and the total marks are converted into grades by the University based on 10-point grading system (refer section 5).

#### PATTERN OF QUESTION PAPER FOR MAJOR AND MINOR COURSES

Duration	Type	Total No. of Questions	No. of Questions to be Answered	Marks for Each Question	Ceiling of Marks
2 Hours	Short Answer	10	8 – 10	3	24
	Paragraph/ Problem	8	6 – 8	6	36
	Essay	2	1	10	10
Total Marks					70

### 1.5. EXTERNAL EVALUATION OF PRACTICAL COURSE

- External evaluation carries 70% marks. Practical Examinations will be conducted at the end of each semester. Individual practical skills are evaluated in marks and the total marks are converted into grades by the University based on 10-point grading system (refer section 6).



- The end-semester practical examination/ the evaluation of practical records/viva-voce shall be conducted by the teacher in-charge and an external examiner appointed by the Department Council.

Sl. No.	Evaluation of Major / Minor Practical Course	Marks for Practical	Weightage
1	Continuous evaluation of practical/ exercise performed in practical classes by the students	10	10%
2	End-semester examination/Practical task to be conducted by internal along with an external examiner appointed by the University ➤ Technical Proficiency ➤ Creativity and originality	40	30%
3	➤ Evaluation of the Practical records/ presentations ➤ Time Management and Workflow	20	20%
Total Marks		70	100%

## 2. INTERNSHIP

- All students should undergo Internship of 2-credits during the first six semesters in a firm, industry or organization, or training in media production houses with faculty and researchers of their own institution or other Higher Educational Institutions (HEIs) or research institutions.
- Internship can be for enhancing the employability of the student or for developing the research aptitude.
- Internship can involve hands-on training on a particular skill/ equipment/ software. It can be a short project on a specific topic or area. Attending seminars or workshops related to an area of learning or skill can be a component of Internship.
- A faculty member/ instructor of the respective institution, where the student does the Internship, should be the supervisor of the Internship.

### 2.1. GUIDELINES FOR INTERNSHIP

1. Internship can be in Graphic Design , Animation or allied disciplines.
2. There should be minimum 60 hrs. of engagement from the student in the Internship.
3. Summer vacations and other holidays can be used for completing the Internship. In

BA Animation and Graphic Design Honours programme, institute/ industry linkage activity is a requirement for the completion of Internship.

- In BA Animation and Graphic Design Honours programme, institute/ industry visit or study tour is a requirement for the completion of Internship. Visit to minimum one reputed media institute, media production houses and place of media specific should be part of the study tour.

**Internship Locations:**

- Media Production Houses: Students can intern at professional media companies, agencies, or studios.
- Institutional Projects: Students can undertake internships within the institution on departmental projects, faculty research initiatives, or student-led media ventures.

- A brief report of the study tour has to be submitted with photos and analysis.
- The students should make regular and detailed entries in to a personal log book through the period of Internship. The log book will be a record of the progress of the Internship and the time spent on the work, and it will be useful in writing the final report. It may contain work assignments, experiences, layouts and drawings etc. All entries should be dated. The Internship supervisor should periodically examine and countersign the log book.
- The log book and the typed report must be submitted at the end of the Internship.
- The institution at which the Internship will be carried out should be prior-approved by the Department Council of the college where the student has enrolled for the UG Honours programme.

(Detailed guidelines will be attached in the syllabus)

**2.2. EVALUATION OF INTERNSHIP**

- The evaluation of Internship shall be done internally through continuous assessment mode by a committee internally constituted by the Department Council of the college where the student has enrolled for the UG Honours programme.
- The credits and marks for the Internship will be awarded only at the end of semester 6.
- The scheme of continuous evaluation and the end-semester viva-voce examination based on the submitted report shall be as given below:

Sl. No.	Components of Evaluation of Internship		Marks for Internship 2 Credits	Weightage
1		Acquisition of skill set	10	40%

2	Continuous evaluation of internship through interim presentations and reports by the committee internally constituted by the Department Council	Interim Presentation and Viva-voce	5	
3		Punctuality and Log Book	5	
4	Report of Institute Visit/ Study Tour		5	10%
5	End-semester viva-voce examination to be conducted by the committee internally constituted by the Department Council	Quality of the work	6	35%
6		Presentation of the work	5	
7		Viva-voce	6	
8	Evaluation of the day-to-day records, the report of internship supervisor, and final report submitted for the end semester viva-voce examination before the committee internally constituted by the Department Council		8	15%
Total Marks			50	

### 3. PROJECT

#### 3.1. PROJECT IN HONOURS PROGRAMME

- In Honours programme, the student has the option to do a Project of 12-credits instead of three Core Courses in Major in semester 8.
- The Project can be done in the same institution/ any other higher educational institution (HEI)/ media production house / training centre.
- The Project in Honours programme can be a short research work or an extended internship or a skill-based training programme.
- A faculty member of the respective institution, where the student does the Project, should be the supervisor of the Project.

#### 3.2.PROJECT IN HONOURS WITH RESEARCH PROGRAMME

- Students who secure 75% marks and above (equivalently, CGPA 7.5 and above) cumulatively in the first six semesters are eligible to get selected to Honours with Research stream in the fourth year.

- A relaxation of 5% in marks (equivalently, a relaxation of 0.5 grade in CGPA) is allowed for those belonging to SC/ ST/ OBC (non-creamy layer)/ Differently-Abled/ Economically Weaker Section (EWS)/ other categories of candidates as per the decision of the UGC from time to time.
- In Honours with Research programme, the student has to do a mandatory Research Project of 12-credits instead of three Core Courses in Major in semester 8.
- The approved research centres of University of Calicut or any other university/ HEI can offer the Honours with Research programme. The departments in the affiliated colleges under University of Calicut, which are not the approved research centres of the University, should get prior approval from the University to offer the Honours with Research programme. Such departments should have minimum two faculty members with Ph.D., and they should also have the necessary infrastructure to offer Honours with Research programme.
- A faculty member of the University/ College with a Ph.D. degree can supervise the research project of the students who have enrolled for Honours with Research. One such faculty member can supervise maximum five students in Honours with Research stream.
- The maximum intake of the department for Honours with Research programme is fixed by the department based on the number of faculty members eligible for project supervision, and other academic, research, and infrastructural facilities available.
- If a greater number of eligible students are opting for the Honours with Research programme than the number of available seats, then the allotment shall be based on the existing rules of reservations and merits.

### **3.3. GUIDELINES FOR THE PROJECT IN HONOURS PROGRAMME AND HONOURS WITH RESEARCH PROGRAMME**

1. Project can be in Graphic Design, Animation or allied disciplines.
2. Project should be done individually
3. Project work can be of innovative/creative/experimental/ theoretical/in nature.
4. There should be minimum 360 hrs. of engagement from the student in the Project work in Honours programme. as well as in Honours with Research programme.
5. There should be minimum 13 hrs./week of engagement (the hours corresponding to the three core courses in Major in semester 8) from the teacher in the guidance of the Project(s) in Honours programme and Honours with Research programme.
6. The various steps in project works are the following:
  - Wide review of a topic.

- Investigation on a problem in systematic way using appropriate techniques.
  - Systematic recording of the work.
  - Reporting the results with interpretation in a standard documented form.
  - Presenting the results before the examiners.
7. During the Project the students should make regular and detailed entries in to a personal log book through the period of investigation. The log book will be a record of the progress of the Project and the time spent on the work, and it will be useful in writing the final report. It may contain experimental conditions and results, ideas, mathematical expressions, rough work and calculation, computer file names etc. All entries should be dated. The Project supervisor should periodically examine and countersign the log book.
  8. The typed report must be submitted at the end of the Project. A copy of the report should be kept for reference at the department. A soft copy of the report too should be submitted, to be sent to the external examiner in advance.
  9. It is desirable, but not mandatory, to publish the results of the Project in a peer reviewed journal.
  10. The project report shall have an undertaking from the student and a certificate from the research supervisor for originality of the work, stating that there is no plagiarism, and that the work has not been submitted for the award of any other degree/ diploma in the same institution or any other institution.
  11. The project proposal, institution at which the project is being carried out, and the project supervisor should be prior-approved by the Department Council of the college where the student has enrolled for the UG Honours programme.

### **3.4. EVALUATION OF PROJECT**

- The evaluation of Project will be conducted at the end of the eighth semester by both internal and external modes.
- The Project in Honours programme as well as that in Honours with Research programme will be evaluated for 300 marks. Out of this, 90 marks is from internal evaluation and 210 marks, from external evaluation.
- The internal evaluation of the Project work shall be done through continuous assessment mode by a committee internally constituted by the Department Council of the college where the student has enrolled for the UG Honours programme. 30% of the weightage shall be given through this mode.
- The remaining 70% shall be awarded by the external examiner appointed by the University.
- The scheme of continuous evaluation and the end-semester viva-voce of the Project shall be as given below:

Components of Evaluation of Project	Marks for the Project (Honours/ Honours with Research)	Weightage
Continuous evaluation of project work through interim presentations and reports by the committee internally constituted by the Department Council	90	30%
End-semester viva-voce examination to be conducted by the external examiner appointed by the university	150	50%
Evaluation of the day-to-day records and project report submitted for the end-semester viva-voce examination conducted by the external examiner	60	20%
Total Marks	300	

#### **INTERNAL EVALUATION OF PROJECT**

Sl. No	Components of Evaluation of Project	Marks for the Project (Honours/ Honours with Research )
1	Skill in doing project work	30
2	Interim Presentation and Viva-Voce	20
3	Punctuality and Log book	20
4	Scheme/ Organization of Project Report	20
Total Marks		90

#### **EXTERNAL EVALUATION OF PROJECT**

Sl. No	Components of Evaluation of Project	Marks for the Project (Honours/ Honours with Research ) 12 credits
1	Content and relevance of the Project, Methodology, Quality of analysis, and Innovations of Research	50
2	Presentation of the Project	50

3	Project Report (typed copy), Log Book and References	60
4	Viva-Voce	50
Total Marks		210

#### 4. GENERAL FOUNDATION COURSES

- All the General Foundation Courses (3-credits) in Graphic Design and Animation are with only theory component.

#### 4.1. INTERNAL EVALUATION

Sl. No.	Components of Internal Evaluation of a General Foundation Course in Graphic Design and Animation	Internal Marks of a General Foundation Course of 3-credits in Graphic Design and Animation	
		4 Theory Modules	Open-ended Module
1	Test paper/ Mid-semester Exam	10	2
2	Seminar/ Viva/ Quiz	6	2
3	Assignment	4	1
Total		20	5
		25	

#### 4.2. EXTERNAL EVALUATION

External evaluation carries about 70% marks. Examinations will be conducted at the end of each semester. Individual questions are evaluated in marks and the total marks are converted into grades by the University based on 10-point grading system (refer section 6).

#### PATTERN OF QUESTION PAPER FOR GENERAL FOUNDATION COURSES

Duration	Type	Total No. of Questions	No. of Questions to be Answered	Marks for Each Question	Ceiling of Marks
1.5 Hours	Short Answer	10	8 – 10	2	16
	Paragraph/ Problem	5	4 – 5	6	24

	Essay	2	1	10	10
Total Marks					50

## 5.ONLINE REPOSOTARIES

Students can supplement their learning by enrolling in online courses offered through the following repositories, ensuring the chosen courses carry credit equivalent to those outlined in the university syllabus.

SI No	Online Repository	Website Link
1	Swayam	<a href="https://swayam.gov.in/explorer">https://swayam.gov.in/explorer</a>
2	Mooc	<a href="https://www.mooc.org/#course-categories">https://www.mooc.org/#course-categories</a>

## 6. LETTER GRADES AND GRADE POINTS

- Mark system is followed for evaluating each question.
- For each course in the semester letter grade and grade point are introduced in 10-point indirect grading system as per guidelines given below.
- The Semester Grade Point Average (SGPA) is computed from the grades as a measure of the student's performance in a given semester.
- The Cumulative GPA (CGPA) is based on the grades in all courses taken after joining the programme of study.
- Only the weighted grade point based on marks obtained shall be displayed on the grade card issued to the students.

### LETTER GRADES AND GRADE POINTS

Sl. No.	Percentage of Marks (Internal & External Put Together)	Description	Letter Grade	Grade Point	Range of Grade Points	Class
1	95% and above	Outstanding	O	10	9.50 – 10	First Class with Distinction
2	Above 85% and below 95%	Excellent	A+	9	8.50 – 9.49	
3	75% to below 85%	Very Good	A	8	7.50 – 8.49	



4	65% to below 75%	Good	B+	7	6.50 – 7.49	First Class
5	55% to below 65%	Above Average	B	6	5.50 – 6.49	
6	45% to below 55%	Average	C	5	4.50 – 5.49	Second Class
7	35% to below 45% aggregate (internal and external put together) with a minimum of 30% in external valuation	Pass	P	4	3.50 – 4.49	Third Class
8	Below an aggregate of 35% or below 30% in external evaluation	Fail	F	0	0 – 3.49	Fail
9	Not attending the examination	Absent	Ab	0	0	Fail

- When students take audit courses, they will be given Pass (P) or Fail (F) grade without any credits.
- The successful completion of all the courses and capstone components prescribed for the three-year or four-year programme with 'P' grade shall be the minimum requirement for the award of UG Degree or UG Degree Honours or UG Degree Honours with Research, as the case may be.

### 6.1. COMPUTATION OF SGPA AND CGPA

- The following method shall be used to compute the Semester Grade Point Average (SGPA):

The SGPA equals the product of the number of credits (Ci) with the grade points (Gi) scored by a student in each course in a semester, summed over all the courses taken by a student in the semester, and then divided by the total number of credits of all the courses taken by the student in the semester,

$$\text{i.e. SGPA (Si) = } \frac{\sum_i (C_i \times G_i)}{\sum_i (C_i)}$$

where Ci is the number of credits of the i<sup>th</sup> course and Gi is the grade point scored by the student in the i<sup>th</sup> course in the given semester. Credit Point of a course is the value obtained by multiplying the credit (Ci) of the course by the grade point (Gi) of the course.

$$\text{SGPA} = \frac{\text{Sum of the credit points of all the courses in a semester}}{\text{Total credits in that semester}}$$

### ILLUSTRATION – COMPUTATION OF SGPA

Semester	Course	Credit	Letter Grade	Grade point	Credit Point (Credit x Grade)
I	Course 1	3	A	8	3 x 8 = 24
I	Course 2	4	B+	7	4 x 7 = 28
I	Course 3	3	B	6	3 x 6 = 18
I	Course 4	3	O	10	3 x 10 = 30
I	Course 5	3	C	5	3 x 5 = 15
I	Course 6	4	B	6	4 x 6 = 24
	<b>Total</b>	<b>20</b>			<b>139</b>
	<b>SGPA</b>				<b>139/20 = 6.950</b>

- The Cumulative Grade Point Average (CGPA) of the student shall be calculated at the end of a programme. The CGPA of a student determines the overall academic level of the student in a programme and is the criterion for ranking the students.

CGPA for the three-year programme in CUFYUGP shall be calculated by the following formula.

$$\text{CGPA} = \frac{\text{Sum of the credit points of all the courses in six semesters}}{\text{Total credits in six semesters (133)}}$$

CGPA for the four-year programme in CUFYUGP shall be calculated by the following formula.

$$\text{CGPA} = \frac{\text{Sum of the credit points of all the courses in eight semesters}}{\text{Total credits in eight semesters (177)}}$$

- The SGPA and CGPA shall be rounded off to three decimal points and reported in the transcripts.
- Based on the above letter grades, grade points, SGPA and CGPA, the University shall issue the transcript for each semester and a consolidated transcript indicating the performance in all semesters.

# **DETAILED SYLLABUS**

(Major Courses)

## **PART-I**

### **Three-year BA ANIMATION AND GRAPHIC DESIGN UG Degree**

The BA in Graphic Design and Animation is an engaging three-year undergraduate degree designed to immerse students in the dynamic field of media and communication. Tailored for completion within the initial three years of a four-year program, it requires students to accumulate between a minimum of 133 and a maximum of 150 credits. This is achieved through a structured curriculum comprising 17 major courses (68 credits) that delve into the technical aspects of media production, 6 minor courses (24 credits) for a broader educational scope, and 13 general foundation courses (39 credits) that lay the groundwork in media theory and practice. Additionally, a 2-credit internship provides practical experience, bridging classroom knowledge with real-world application. This comprehensive syllabus is meticulously crafted to cover all pivotal areas of multimedia, placing a significant emphasis on developing the creative and technical skills necessary for success in the rapidly evolving media landscape. By focusing on the technicalities of media production while fostering creativity, the program aims to equip students with the competencies needed to excel in and adapt to the contemporary media industry.

## SEMESTER -1

Semester	Course Code	Course Title	Total Hours	Hours/Week	Credits	Marks		
						Internal	External	Total
1	BAG1CJ 101/ BAG1M N100	Core Course 1 in Major – Drawing for Preproduction	60	4	4	30	70	100
		Minor Course 1	60/ 75	4/ 5	4	30	70	100
		Minor Course 2	60/ 75	4/ 5	4	30	70	100
	ENG1FA 101(1B)	Ability Enhancement Course 1– English	60	4	3	25	50	75
		Ability Enhancement Course 2 – Additional Language	45	3	3	25	50	75
		Multi-Disciplinary Course 1 – Other than Major	45	3	3	25	50	75
		<b>Total</b>			<b>22/ 24</b>	<b>21</b>		

Programme	BA Animation and Graphic Design				
Course Title	DRAWING FOR PREPRODUCTION				
Type of Course	<b>Major</b>				
Semester	I				
Academic Level	100 - 199				
Course Details	Credit	Lecture per week	Tutorial per week	Practical per week	Total Hours
	4	-		4	60
Pre-requisites	NA				
Course Summary	This course aims to equip students understand the basic concepts of drawing. Upon completion of this comprehensive drawing course, students will have acquired the fundamental skills and knowledge necessary to create expressive and technically proficient drawings across the genres and styles as well as the essential skills of pre-production techniques like character design and storyboard.				

### Course Outcomes (CO):

CO	CO Statement	Cognitive Level*	Knowledge Category#	Evaluation Tools used
CO1	Understand and apply fundamental skills such as line variation, shape construction, light and shadow.	U	C	Instructor-created exams / Quiz
CO2	Helps to identify and utilize key concepts like horizon line, eye level, vanishing points, and orthogonal lines, wielding them as tools to construct your artistic worlds.	Ap	C	Practical Assignment / Observation of Practical Skills
CO3	Students will gain a comprehensive understanding of human anatomy, with detailed knowledge of male and female body structures	Ap	P	Practical Assignment / Observation of Practical Skills
CO4	To make students develop observational drawing skills, capturing the essence of different animal species with accuracy and detail.	Ap	P	Instructor-created exams / Home Assignments

CO5	Learn how to exaggerate and stylize the body elements to create unique and memorable characters, especially in the realm of cartooning.	Ap	P	One Minute Reflection Practical assignments
CO6	Learn and apply how to arrange the elements in your drawing to create a visually pleasing composition.	Ap	P	One Minute Reflection Practical assignments
* - Remember (R), Understand (U), Apply (Ap), Analyse (An), Evaluate (E), Create (C) # - Factual Knowledge(F) Conceptual Knowledge (C) Procedural Knowledge (P) Metacognitive Knowledge (M)				

### Detailed Syllabus:

Module	Unit	Content	Hrs	Mark (70)
<b>I</b>	<b>Introduction to Sketching and Drawing Basics</b>		<b>10</b>	<b>15</b>
	1	Sketching and Loosening exercises	1	
	2	Drawing from: Observation, Memory and Imagination	1	
	3	Still-life Drawing, Use of Basic Shapes and Forms	2	
	4	Sketching Poses (Study of Live Models, Attitude, Gestures), Thumbnail Sketches	2	
	5	Life Sketching (Line of Action, Stick Figures, Balance, Rhythm, Positive and Negative Spaces)	2	
	6	Line of action in Simple Rice Sack, Box Ball Cylinder Form, Silhouettes	2	
<b>II</b>	<b>Perspective Drawing Concepts</b>		<b>10</b>	<b>15</b>
	7	Horizon/Eye Level, Vanishing Points, Orthogonal Lines	2	
	8	One Point Perspective, Two Point Perspective, Three Point Perspective	4	
	9	Multi- Point Perspective	2	
	10	Foreshortening	2	
<b>III</b>	<b>Anatomy Sketching</b>		<b>15</b>	<b>20</b>
	11	Construction lines- Lumis method, Basic shapes to create human body.	4	
	12	Anatomy of Different Age Groups (Babies, Kids, Teens, Young Adults, Aged)	2	

	13	Anatomy of Animals, Birds, Reptiles (Body Structure, Proportion and Construction of Body Parts)	1	
	14	Character design basics for Animation - Concept of Archetype and stereotypes.	2	
	15	Different types of character construction (Realistic, stylized, Cartoony etc)	4	
	16	Introduction to Model sheets and expression sheets.	2	
<b>IV</b>	<b>Storyboard Basics</b>		<b>13</b>	<b>20</b>
	17	Introduction to different aspect ratios of different screens and purpose. Storyboard formats.	2	
	18	Developing a concept and script for storyboarding.	2	
	19	Composition rules- Rule of third, Rule of odd etc. Symmetrical, asymmetrical balance and Perspective .	2	
	20	Different types of shots- close-up, mid shot, long shot etc.	3	
	21	Different types of storyboards. Live action and animation story boards.	3	
	22	Elements of storyboard- Design, colour, staging, blocking etc	1	
<b>V</b>	<b>Record: Course Project</b>		<b>12</b>	<b>20</b>
	1	Submit a record book with the following content: A set of one-point, two-point, three point perspective and foreshortening sketches and Human anatomy sketches.	05	
	2	Final Character Design based on the story (developed during 4th module-model sheets / turn around and expression sheets ).	05	
	3	Final Storyboard of the story developed during the 4th module.	02	

### Mapping of COs with PSOs and POs :

	PSO1	PSO2	PSO3	PSO4	PSO5	PSO6	PO1	PO2	PO3	PO4	PO5	PO6
CO 1	3	2	1	-	-	-	3	-	2	1	1	-
CO 2	2	3	3	2	-	2	3	2	2	1	1	1



CO 3	2	3	3	2	-	3	2	2	2	2	1	1
CO 4	2	3	2	-	3	3	2	2	1	3	2	1
CO 5	-	2	2	3	3	3	-	3	2	2	2	2
CO 6	2	2	2	3	3	3	2	2	3	3	2	2

### Correlation Levels:

Level	Correlation
-	Nil
1	Slightly / Low
2	Moderate / Medium
3	Substantial / High

### Assessment Rubrics:

External evaluation: 70 marks

Internal Evaluation: 30 marks

INTERNAL MARK SPLIT-UP		
	Components of Internal Evaluation	Practical (30)
1	Record book	20
2	Seminar/ Viva/ Quiz	5
3	Assignment	5

### Mapping of COs to Assessment Rubrics :

	Internal Exam	Assignment	Project Evaluation	End Semester Examinations
CO 1	✓	✓	✓	✓

CO 2	-	✓	✓	✓
CO 3	-	✓	✓	✓
CO 4	✓	-	✓	✓
CO 5	-	✓	✓	✓
CO 6	✓	-	✓	✓

## REFERENCES

SI No	Title	Author/ Editor	Publisher
R1.	A Concise History of Art	G. Buzin	Thames & Hudson
R2.	Perspective Drawing Handbook	Joseph D'Amelio	Dover Publications
R3.	Anatomy & Drawing	Victor Perard	Grace Prakashan
R4.	'Framed Ink: Drawing and Composition for Visual Storytellers'	Marcos Mateu-Mestre	Design Studio Press
R5.	'Cartoon Animation with Preston Blair'	Preston Blair	Walter Foster Publishing
Case studies for analysis would be provided from time to time in advance by the faculty.			

## SEMESTER -2

Semester	Course Code	Course Title	Total Hours	Hours / Week	Credits	Marks		
						Internal	External	Total
2	BAG2C J 101/ BAG2M N100	Core Course 2 in Major – Fundamentals of Traditional animation	60	4	4	30	70	100
		Minor Course 3	60/ 75	4/ 5	4	30	70	100
		Minor Course 4	60/ 75	4/ 5	4	30	70	100
	ENG2F A 103(1B)	Ability Enhancement Course 3– English	60	4	3	25	50	75
		Ability Enhancement Course 4 – Additional Language	45	3	3	25	50	75
		Multi-Disciplinary Course 2 – Other than Major	45	3	3	25	50	75
		<b>Total</b>			<b>22/ 24</b>	<b>21</b>		

Programme	BA Animation and Graphic Design				
Course Title	FUNDAMENTALS OF TRADITIONAL ANIMATION				
Type of Course	<b>Major</b>				
Semester	II				
Academic Level	100 - 199				
Course Details	Credit	Lecture per week	Tutorial per week	Practical per week	Total Hours
	4	-	-	4	60
Pre-requisites	Basics of drawing				
Course Summary	The course aims to develop a strong foundation in understanding the Basics of 2D animation through various exercises.				

#### Course Outcomes (CO):

CO	CO Statement	Cognitive Level*	Knowledge Category#	Evaluation Tools used
CO1	Understand the core principles of animation planning: line of action, path of action, and key drawings (extremes and breakdowns). Familiarize traditional animation equipments	U	F	Instructor-created exams / Quiz
CO2	Gain a solid foundation in the core principles of animation, preparing you for further exploration in more advanced techniques and software	Ap	P	Practical Assignment / Observation of Practical Skills
CO3	Gain a comprehensive understanding of creature locomotion and behaviour	Ap	P	Practical Assignment / Observation of Practical Skills
CO4	Gain a foundational understanding of acting principles. Learn techniques for aligning lip movements, sound effects, and music to create a captivating and believable animation.	Ap	P	Instructor-created exams / Home Assignments

CO5	Navigate the different practical action application of animation	C	P	One Minute Reflection Practical assignments
CO6	Apply the traditional animation principles and practices	C	P	One Minute Reflection Practical assignments
* - Remember (R), Understand (U), Apply (Ap), Analyse (An), Evaluate (E), Create (C) # - Factual Knowledge(F) Conceptual Knowledge (C) Procedural Knowledge (P) Metacognitive Knowledge (M)				

### Detailed Syllabus:

Module	Unit	Content	Hrs	Mark (70)
<b>I</b>	<b>Introduction to 2D Animation equipment</b>		<b>10</b>	<b>15</b>
	1	Line Tests (Cels/Sheets, Light Box, Peg Bar, Peg Holes, Field Charts, Camera [Studio Rostrum Camera])	2	
	2	Planning an Animation: Line of Action, Path of Action, Key Drawings (Extremes and Breakdowns)	2	
	3	Maintaining Volume, Timing Ladder and Numbering of Animation Drawings	2	
	4	In Between, Clean-Up. Flipping Key Drawings	2	
	5	Using the Exposure Sheet (X Sheet)	2	
<b>II</b>	<b>Animation Principles</b>		<b>10</b>	<b>15</b>
	6	Animation Basics: Introduction of the Principles of Animation	2	
	7	Squash and Stretch, Anticipation, Staging, Straight Ahead and Pose to Pose Animation, Follow Through and Overlapping Action, Slow Out and Slow In	4	
	8	Arcs, Secondary Action, Timing, Exaggeration, Solid Drawing, Appeal	3	
	9	Wave Principle	1	
<b>III</b>	<b>Locomotion in Motion</b>		<b>14</b>	<b>25</b>
	10	Animating Human Walk: Normal, Progressive, Cycle	4	
	11	Stylized walk	1	
	12	Animating Character Run: Normal, Progressive, Cycle	2	
	13	Animation of Four Legged and Two Legged Animals: Normal	3	

	14	Stylized Movements of animals	1	
	15	Bird Flight, Movements of Reptiles	2	
	16	Animating Insects and Fishes	1	
<b>IV</b>	<b>Introduction to Acting for Animation</b>		<b>14</b>	<b>15</b>
	17	Introduction to Acting, Acting Analysis, Acting Concepts, Actor vs. Animator, Acting for Animators	3	
	18	Character Acting: Studies from movies - Motion Analysis, Voice Acting, Facial Expressions, Body Language.	3	
	19	Phonetics, Standard Mouth Shapes, Dialogue Animation, The Sound Track, Phrasing, Accents, Attitudes	2	
	20	Recoding of Dialogues and Voice-Over	2	
	21	Marking in X Sheets, Synchronizing Sound.	2	
	22	Dialogue Animation of Humanoid Character	2	
<b>V</b>	<b>Action animation</b>		<b>12</b>	<b>20</b>
	1	Practical application of the principles of animation: 1.Ball Bouncing 2.Pendulum 3.Flag 4.Man on boat	8	
	2	Walk and Run cycle	2	
	3	Character acting animation with dialogue	2	

### Mapping of COs with PSOs and POs :

	PSO1	PSO2	PSO3	PSO4	PSO5	PSO6	PO1	PO2	PO3	PO4	PO5	PO6
CO 1	2	1	1	1	-	-	1	-	-	-	-	-
CO 2	1	3	1	-	1	-	1	-	1	1	-	-
CO 3	-	3	2	-	1	-	1	-	1	-	-	-
CO 4	1	2	1	1	1	1	1	1	-	-	-	-
CO 5	-	1	-	1	2	-	-	1	-	-	1	-
CO 6	-	2	1	-	1	-	-	1	1	-	-	-

**Correlation Levels:**

Level	Correlation
-	Nil
1	Slightly / Low
2	Moderate / Medium
3	Substantial / High

**Assessment Rubrics:**

External evaluation: 70 marks

Internal Evaluation: 30 marks

INTERNAL MARK SPLIT-UP		
	Components of Internal Evaluation	Practical (30)
1	Practical exam	20
2	Seminar/ Viva/ Quiz	5
3	Assignment	5

**Mapping of COs to Assessment Rubrics :**

	Internal Exam	Assignment	Project Evaluation	End Semester Examinations
CO 1	✓	-	-	✓
CO 2	✓	✓	-	✓
CO 3	-	✓	-	✓
CO 4	-	✓	-	✓

CO 5	-	✓	✓	-
CO 6	-	✓	-	✓

## REFERENCES

SI No	Title	Author/ Editor	Publisher
R1.	Disney Animation - The Illusion of Life	Frank Thomas and Ollie Johnston	Disney Editions
R2.	Cartoon Animation	Preston Blair	Walter Foster Publishing
R3.	How to Draw Animation - Learn the Art of Animation from Character Design to Storyboards and Layouts	Christopher Hart	Watson-Guptill
R4.	The Encyclopaedia of Animation Techniques: A Comprehensive Step-By-Step Directory of Techniques, with an Inspirational Gallery of Finished Works:	Richard Taylor	Focal Press
R5.	Timing for Animation	Tom Sito	Taylor & Francis
Case studies for analysis would be provided from time to time in advance by the faculty.			



## SEMESTER -3

Semester	Course Code	Course Title	Total Hours	Hours/Week	Credits	Marks		
						Internal	External	Total
3	BAG3C J 201	Core Course 3 in Major – 2D Digital Animation	60	4	4	30	70	100
	BAG3C J 202/ BAG3M N200	Core Course 4 in Major – Introduction to 3D Modeling	60	4	4	30	70	100
		Minor Course 5	60/ 75	4/ 5	4	30	70	100
		Minor Course 6	60/ 75	4/ 5	4	30	70	100
		Multi-Disciplinary Course 3 – Kerala Knowledge System	45	3	3	25	50	75
	ENG3F V 108(1B)	Value-Added Course 1 – English	45	3	3	25	50	75
		<b>Total</b>		<b>22/ 24</b>	<b>22</b>			<b>550</b>

Programme	BA Animation and Graphic Design				
Course Title	2D DIGITAL ANIMATION				
Type of Course	<b>Major</b>				
Semester	III				
Academic Level	200 -299				
Course Details	Credit	Lecture per week	Tutorial per week	Practical per week	Total Hours
	4	-	-	4	60
Pre-requisites	NA				
Course Summary	This course aims to equip the student with the skills to create Digital animations in a professional software. Upon completion of this course, students will acquire the fundamental skills and knowledge necessary to create expressive and technically proficient animations, by exploring different tools offered by a digital software.				

#### Course Outcomes (CO):

CO	CO Statement	Cognitive Level*	Knowledge Category#	Evaluation Tools used
CO1	To understand the basic layout and tools of the software	U	F	Instructor-created exams / Quiz
CO2	Students will be exploring the possibilities of frame-by-frame animation in a Digital Software.	Ap	P	Practical Assignment / Observation of Practical Skills
CO3	Helps to learn about the technical aspects of puppet animation in digital software. Applying Layer Parenting and Bone structures	Ap	P	Practical Assignment / Observation of Practical Skills
CO4	Creating animations by using shape tweens and masks. This can create effects like explosions, smoke, or transitions.	C	P	Practical Assignment / Observation of Practical Skills
CO5	Develop proficiency in using industry-standard software to create, edit, and sequence a 2d animation project.	C	P	2 Minute Reflection. Practical assignments
CO6	Gain a proficiency in the typical workflow involved in creating a digital animation project, from	C	P	2 Minute Reflection. Practical assignments

	pre-production to post-production.			
* - Remember (R), Understand (U), Apply (Ap), Analyse (An), Evaluate (E), Create (C) # - Factual Knowledge(F) Conceptual Knowledge (C) Procedural Knowledge (P) Metacognitive Knowledge (M)				

### Detailed Syllabus:

Module	Unit	Content	Hrs	Mark (70)
<b>I</b>	<b>Introduction to the 2d Software</b>		<b>10</b>	<b>15</b>
	1	Understanding File Formats and Project Settings	1	
	2	Tool panel introduction	1	
	3	Crafting graphics with shapes and brushes	2	
	4	Time line and Stage introduction for Animation	3	
	5	Working with text: static, dynamic, and input text.	2	
	6	Applying colour effects and filters.	1	
<b>II</b>	<b>Animation Fundamentals</b>		<b>10</b>	<b>20</b>
	7	Understanding the concept of frames and timelines	2	
	8	Frame by frame animation using brush tool and Onion skin property.	4	
	9	Introduction to Classic tweens for basic movements. The concepts of Symbols (Movie clip, Graphic, Button) and Library.	2	
	10	Motion tweens for complex animations.	2	
<b>III</b>	<b>Character Animation</b>		<b>16</b>	<b>20</b>
	11	Designing a character for puppet animation.	2	
	12	Final Character Cleanup, Colouring and Individual layers making	2	
	13	Character rigging basics: layer parenting, Bones and Joints	4	
	14	Creating dynamic character movements	4	
	15	Character Animation with Background.	2	
	16	Effects Animations using Motion tween and Shape Tween	2	
<b>IV</b>	<b>Advanced Animation Techniques</b>		<b>12</b>	<b>15</b>
	17	Animating shapes and masks for special effects	3	
	18	Recording sound and Lip-sync animation	2	
	19	Lip-sync animation with final sound	3	
	20	Exploring camera options for effective visuals.	1	
	21	Optimizing animations for platforms like mobile, video etc.	2	

	22	Exporting animations in different formats (SVG, GIF, video)	1	
<b>V</b>	<b>Course Project (2 Min)</b>		<b>12</b>	<b>20</b>
	1	Pre- production	2	
	2	Production	8	
	3	Post- Production	2	

**Mapping of COs with PSOs and POs :**

	PSO1	PSO2	PSO3	PSO4	PSO5	PSO6	PO1	PO2	PO3	PO4	PO5	PO6
CO 1	1	1	-	-	-	-	-	-	-	2	-	-
CO 2	2	2	-	-	-	-	-	1	-	2	-	-
CO 3	2	2	-	-	-	-	-	-	-	1	-	1
CO 4	-	2	-	-	-	-	-	-	-	2	2	-
CO 5	-	2	1	-	1	-	1	-	-	2	-	-
CO 6	-	1	-	-	-	-	2	-	-	-	1	-

**Correlation Levels:**

Level	Correlation
-	Nil
1	Slightly / Low
2	Moderate / Medium
3	Substantial / High

**Assessment Rubrics:**

External evaluation: 70 marks

Internal Evaluation: 30 marks

<b>INTERNAL MARK SPLIT-UP</b>		
	<b>Components of Internal Evaluation</b>	<b>Practical (30)</b>
1	Practical exam	20
2	Seminar/ Viva/ Quiz	5
3	Assignment	5

**Mapping of COs to Assessment Rubrics:**

	Internal Exam	Assignment	Project Evaluation	End Semester Examinations
CO 1	✓	✓	-	-
CO 2	-	✓	-	-
CO 3	-	✓	-	-
CO 4	-	-	✓	-
CO 5	✓	-	✓	✓
CO 6	-	-	✓	-

## REFERENCES

SI No	Title	Author/ Editor	Publisher
R1.	The Animator's Survival Kit	Richard Williams	Faber & Faber
R2.	Mastering Adobe Animate 2023: A Comprehensive Guide to Designing Modern, Animated, and Interactive Content Using Animate	Joseph Labrecque	Packt Publishing
R3.	Adobe Animate Classroom in a Book	Russell Chun	Adobe Press
R4.	Disney Animation: The Illusion of Life	Frank Thomas	Disney Editions
R5.	Animation: 2D and Beyond	Jayne Pilling	Diane Pub Co
Case studies for analysis would be provided from time to time in advance by the faculty.			

Programme	BA Animation and Graphic Design				
Course Title	INTRODUCTION TO 3D MODELING				
Type of Course	<b>Major</b>				
Semester	III				
Academic Level	200-299				
Course Details	Credit	Lecture per week	Tutorial per week	Practical per week	Total Hours
	4	-	-	4	60
Pre-requisites	Basic understanding of design principles (form, function, composition) Familiarity with using a computer and navigating software interfaces				
Course Summary	This course introduces students to the fundamental concepts and tools of 3D modeling using software. Students will explore the 3D interface, basic modeling techniques with primitives and polygons, NURBS curves and surfaces, and boolean operations. Through hands-on projects, they will create simple 3D scenes and objects,				

**Course Outcomes (CO):**

CO	CO Statement	Cognitive Level*	Knowledge Category#	Evaluation Tools used
CO1	Understand the core principle and concepts of 3D modeling	U	C	Instructor-created exams / Quiz
CO2	Explore the interface and basic functionalities of a popular 3D modeling software	Ap	P	Software demonstrations, project exercises
CO3	Create basic 3D shapes using primitive objects and editing tools.	Ap	P	Project assignments, portfolio review
CO4	Apply transformations and hierarchies	Ap	P	Project exercises, portfolio review
CO5	Differentiate polygon & NURBS	C	P	Project presentations, portfolio review
CO6	Construct a 3D scene	C	P	Project presentations, portfolio review

\* - Remember (R), Understand (U), Apply (Ap), Analyse (An), Evaluate (E), Create (C)  
 # - Factual Knowledge(F) Conceptual Knowledge (C) Procedural Knowledge (P)  
 Metacognitive Knowledge (M)

**Detailed Syllabus:**

Module	Unit	Content	Hrs	Mark (70)
<b>I</b>	<b>Introduction to 3D Modeling Interface</b>		<b>9</b>	<b>15</b>
	1	Introduction to the GUI - Configuring the user interface including hotkeys, interface color, marking menus, display modes, etc	2	
	2	Adjusting cameras, displays, and viewports - Basic object creation	1	
	3	Core 3D Concepts (XYZ, RGB)	1	
	4	Cartesian Coordinates - Right handed rule	1	
	5	In-depth exploration of polygon modeling techniques (selection, manipulation, advanced editing tools)	1	
	6	Understanding different 3D file formats	1	
	7	Basic 3D transforms (translation, rotation, scaling) and animation	2	
<b>II</b>	<b>Creating a 3D scene from primitives</b>		<b>11</b>	<b>15</b>
	8	Further introduction to the GUI - Optimizing the interface for working efficiently - Polygon components (vertices, edges, faces) - Creating and editing geometry from primitives	4	
	9	How modeling primitives relate to modern construction techniques	3	
	10	Understanding form, function, and structure - Arrayed Duplication	2	
	11	Groups and Hierarchies - Parent nodes - Offset transforms - Duplication vs. Instancing	2	
<b>III</b>	<b>Polygon mesh editing tools and NURBS Overview</b>		<b>18</b>	<b>20</b>
	12	Additive vs. subtractive modeling - Manually manipulating component - Selection strategies for selecting and isolating component transform - Splitting polygons vs. deleting edges	2	
	13	Polygon extrusion - Understanding the differences between tools and commands	2	
	14	Using the show manipulator tool to influence and control extrusion	2	
	15	Other hybrid tools (bevel, wedge, cut faces, etc).	3	



	16	Non-Uniform Rational B-Splines - Curve based modeling within the scope of production	3	
	17	NURBS in contrast to polygons - Modeling concepts and workflow for NURBS	2	
	18	Defining NURBS and NURBS components - Control Vertices, Control Hulls, Curve Degree, Spans/Sections	1	
	19	Making sense of NURBS mathematics (#CVs = Degree + #Spans)	1	
	20	Advantages to NURBS in modern production	2	
<b>IV</b>	<b>NURBS and spline-based modeling</b>		<b>10</b>	<b>20</b>
	21	Working with NURBS Curves	1	
	22	Curve editing, Attachment, Detachment, and Rebuilding - Uniform vs. Non-Uniform curves	2	
	23	Converting curves into surfaces - Using revolve, loft and extrude	2	
	24	Best practices for NURBS to polygon conversion	2	
	25	Boolean modeling techniques	1	
	26	Construction history - Essential steps to prepare a character model for animation	2	
<b>V</b>	<b>Project and Practical</b>		<b>12</b>	<b>20</b>
	1	Modeling a Simple Object (e.g., teacup, chair): Focus on polygon modeling techniques (selection, manipulation, editing) to create a detailed object.		
	2	Creating a Still Life Composition: Combine multiple modeled objects (from primitives or using additional modeling techniques) to create a small scene with proper lighting and materials.		
	3	High-Poly vs. Low-Poly Modeling (comparative exercise): Create a simple object in both high-poly and low-poly versions, introducing the concept of optimization.		
	4	Sculpting a Character Head (optional): Introduce basic sculpting tools and techniques for organic shapes (if the course leans towards animation).		
	5	Sculpting a Creature (organic form): Explore sculpting techniques to create a simple organic form, contrasting with the previous focus on geometric shapes.		
	6	Create a metropolitan landscape/Village from primitives and simple hierarchies. At least three separate building made with only polygon primitives, duplication, grouping, and parenting. Attempt to faithfully reproduce the most important details.		
	7	Populate the scene with at least three new sculpted polygon objects. These should complement the primitive models from the previous turn-in. For this phase of production, we are focusing on sculpting through mesh editing techniques as detailed in class. One object should be a vehicle of some form.		

### Mapping of COs with PSOs and POs :

	PSO1	PSO2	PSO3	PSO4	PSO5	PSO6	PO1	PO2	PO3	PO4	PO5	PO6
CO 1	1	-	-	1	-	-	2	-	-	-	-	2
CO 2	-	2	-	-	-	-	2	-	-	2	-	-
CO 3	2	2	-	-	-	-	2	-	-	2	-	-
CO 4	-	2	-	1	-	-	-	-	-	2	-	-
CO 5	2	2	1	-	-	-	2	-	-	2	-	-
CO 6	-	2	-	-	1	1	2	-	-	2	1	-

### Correlation Levels:

Level	Correlation
-	Nil
1	Slightly / Low
2	Moderate / Medium
3	Substantial / High

### Assessment Rubrics:

External evaluation: 70 marks

Internal Evaluation: 30 marks

INTERNAL MARK SPLIT-UP		
	Components of Internal Evaluation	Practical (30)
1	Practical exam	20
2	Seminar/ Viva/ Quiz	5
3	Assignment	5

**Mapping of COs to Assessment Rubrics:**

	Internal Exam	Assignment	Project Evaluation	End Semester Examinations
CO 1	✓	✓	-	-
CO 2	✓	-	-	-
CO 3	-	✓	✓	✓
CO 4	-	-	✓	-
CO 5	✓	-	-	✓
CO 6	-	✓	✓	-

**REFERENCES**

SI No	Title	Author/ Editor	Publisher
R1.	Getting Started in 3D with Maya: Create a Project from Start to Finish—Model, Texture, Rig, Animate, and Render in Maya	Adam Watkins	Routledge
R2.	Autodesk Maya 2024 Basics Guide	Kelly L. Murdock	SDC Publications
R3.	Autodesk Maya - An Introduction to 3D Modeling	Kelly L. Murdock	SDC Publications
R4.	The Essential Beginners Guide to Autodesk Maya: A handbook for getting started with the basics 2023	Trevor Hill	Kindle Edition
R5.	Mastering Base Mesh Modelling In Autodesk Maya : The Rise Of Saudi 3D Animation	Saad Aldouweghri, Fabian Collymore	Kindle Edition

Case studies for analysis would be provided from time to time in advance by the faculty.

## SEMESTER -4

Semester	Course Code	Course Title	Total Hours	Hours/Week	Credits	Marks		
						Internal	External	Total
4	BAG4C J 203	Core Course 5 in Major – Introduction to 3D Lighting and Texturing	60	4	4	30	70	100
	BAG4C J 204	Core Course 7 in Major – Advanced 3D modeling	60	4	4	30	70	100
	BAG4C J 205	Core Course 6 in Major – Brand Design	60	4	4	30	70	100
	ENG4F V 109(1B)	Value-Added Course 2 – English	45	3	3	25	50	75
		Value-Added Course 3 – Additional Language	45	3	3	25	50	75
	ENG4F S 111(1B)	Skill Enhancement Course 1 – English	60	4	3	25	50	75
		<b>Total</b>		<b>22</b>	<b>21</b>			<b>525</b>

Programme	BA Animation and Graphic Design				
Course Title	INTRODUCTION TO 3D LIGHTING AND TEXTURING				
Type of Course	<b>Major</b>				
Semester	IV				
Academic Level	200-299				
Course Details	Credit	Lecture per week	Tutorial per week	Practical per week	Total Hours
	4	-	-	4	60
Pre-requisites	Strong foundation in 3D Modeling software (e.g., Maya) Basic understanding of 3D rendering concepts				
Course Summary	This course delves into the essential aspects of bringing life to 3D scenes through texturing, lighting, and camera techniques. Students will explore material properties, texture creation and application, camera fundamentals, and various lighting setups. Through hands-on projects, they will learn to create realistic and visually compelling 3D environments.				

#### Course Outcomes (CO):

CO	CO Statement	Cognitive Level*	Knowledge Category#	Evaluation Tools used
CO1	Understand the fundamental concepts of the rendering pipeline, including the role of nodes, attributes, materials, and shading groups.	U	C	Project exercises, model reviews
CO2	Demonstrate proficiency in manipulating UV texture space to properly map textures onto complex objects.	Ap	P	Texture assignments, portfolio review
CO3	Demonstrate a solid understanding of scientific and artistic light theories, recognizing how light affects mood, atmosphere, and	Ap	P	Project exercises, model reviews

	visual interest in a scene.			
CO4	Implement the 3-point lighting system (key light, fill light, back light) effectively in CGI environments, understanding its impact on form, depth, and mood.	Ap	P	Project presentations, camera animation tests
CO5	Create specific moods and atmospheres using lighting techniques like mood lighting and faking radiosity.	C	P	Project lighting setups, scene renderings
CO6	Create a visually compelling 3D scene, considering elements like camera placement and object arrangement	C	P	Project presentations, final renderings
<p>* - Remember (R), Understand (U), Apply (Ap), Analyse (An), Evaluate (E), Create (C)  # - Factual Knowledge(F) Conceptual Knowledge (C) Procedural Knowledge (P)  Metacognitive Knowledge (M)</p>				

### Detailed Syllabus:

Module	Unit	Content	Hrs	Mark (70)
<b>I</b>	<b>Materials and Texturing</b>		<b>11</b>	<b>15</b>
	1	Overview of the rendering pipeline - Fundamental formulas and math functions (normal, tangents, cosines) - Defining nodes and attributes - Introduction to materials and shading groups	2	
	2	Basic rendering nodes and attributes - Lambert shader - Building of lambert with phong and blinn shaders- Introduction to textures - Defining textures vs. materials	2	
	3	Assigning textures to material attributes - Texture nodes and utility nodes	1	
	4	Sourced vs. procedural texture nodes and concepts for mathematically generated texturing. - Understanding the four categories of shading nodes and how they work together to shape the rendered scene	1	

	5	Understanding UV texture space - Simple UV projection - Similarities between manipulating UV coordinates and polygon components	1	
	6	General workflow for UV unwrapping and export to image manipulation software	2	
	7	Best practices for solving texture wrapping problems on complex objects.	2	
<b>II</b>	<b>Texturing Pipeline and Texture Painting</b>		<b>10</b>	<b>15</b>
	8	Types of textures (color, specular, bump, and incandescence) - Exporting UV template - Creating textures using image manipulation software	3	
	9	Techniques for layer-based image manipulation - Assigning textures to material attributes	3	
	10	Reference libraries and resources for textures and materials	2	
	11	Mental ray/Arnold/V-ray material and its application. DGS material, Diffuse, Glossy and Specular attributes, Dielectric shaders/materials	2	
<b>III</b>	<b>Cameras and Lighting in 3D</b>		<b>16</b>	<b>20</b>
	12	Cinematography references - Good and bad camerawork and composition	2	
	13	Laying out and populating a 3D scene	2	
	14	Animating a camera	1	
	15	Graph editor curves	1	
	16	The Five C's, Cinematography, Fundamental techniques for good camera work.	3	
	17	Scientific and Artistic light theories	2	
	18	Digital lighting theory	1	
	19	Working with Maya lights	2	
	20	Light types and attributes	2	
<b>IV</b>	<b>Advanced Lighting in 3D</b>		<b>11</b>	<b>20</b>
	21	3-point lighting concepts	1	
	22	Computer generated imagery - Effective use of key light - fill light - back light.	2	
	23	HDRI Lighting - Lighting an interior scene – Daylight - Artificial lighting - Working with shadows	2	
	24	Depth map shadows - Raytraced shadows	2	
	25	Three-point lighting: Lighting a character.	2	
	26	Mood lighting, Lighting surfaces: Faking Radiosity, Expression based lighting	2	
<b>V</b>	<b>Practical</b>		<b>12</b>	<b>20</b>
	1	Focus on material properties, basic texturing techniques, and UV unwrapping to create a realistic looking product render.		
		Explore texturing various materials (wood, grass,		

	2	metal) and lighting techniques (3-point lighting) to create a believable environment. Integrate all course concepts by texturing a product, setting up lighting and camera animation to create a short commercial showcasing the product.		
	3	Lighting a Character for Animation: Set up lighting to showcase a character model, considering mood and depth. Integrate with basic character animation.		
	4	Assign materials to the objects with the scene. Use the material properties to convey the appropriate type of physical look for the various surfaces in your scene. Stone, metal, glass, wood, earth, sky, plastic, marble, etc. Make sure to include at least three materials that have ‘specular’ shading properties, at least one surface shader, and at least one material that uses incandescence.		
	5	Assign textures to the objects with the scene. A fully UV unwrapped vehicle or objects to support accurate texturing. Use the mesh projection tools and UV texture editor menus to manually align and sort out any problem UV areas for clean texturing. Use image editing programs to make sourced textures for color, bump, specular, and incandescence attributes.		
	6	Setup a custom camera in Maya. Set it up with appropriate film gate, lens, and working settings. Use the camera’s viewport as a director’s viewfinder to layout and arrange the various assets of your city into the scene as a complex environment.		
	7	Light the scene to establish a specific mood. Lighting reference will help to achieve the best possible emotional context and exposure quality for the scene. Animate the camera so that it makes a well-controlled cinematic camera move. Choreograph the vehicle’s animation so that it travels in relation to the camera through a 10 second shot.		



**Mapping of COs with PSOs and POs :**

	PSO1	PSO2	PSO3	PSO4	PSO5	PSO6	PO1	PO2	PO3	PO4	PO5	PO6
CO 1	1	1	1	-	-	-	1	-	-	2	1	1
CO 2	1	1	1	-	-	-	-	1	-	1	1	-
CO 3	1	-	1	1	1	-	-	1	1	1	-	-
CO 4	-	1	1	1	-	1	1	2	1	1	-	-
CO 5	-	1	1	1	-	-	1	2	-	-	1	-
CO 6	-	1	1	2	-	1	1	2	-	-	1	1

**Correlation Levels:**

Level	Correlation
-	Nil
1	Slightly / Low
2	Moderate / Medium
3	Substantial / High

**Assessment Rubrics:**

External evaluation: 70 marks

Internal Evaluation: 30 marks

<b>INTERNAL MARK SPLIT-UP</b>		
	<b>Components of Internal Evaluation</b>	<b>Practical (30)</b>
1	Practical exam	20
2	Seminar/ Viva/ Quiz	5
3	Assignment	5

**Mapping of COs to Assessment Rubrics :**

	Internal Exam	Assignment	Project Evaluation	End Semester Examinations
CO 1	✓	✓	-	✓
CO 2	✓	-	-	✓
CO 3	✓	✓	-	✓
CO 4	✓	✓	-	-
CO 5	-	-	-	✓
CO 6	-	-	-	✓

**REFERENCES**

SI No	Title	Author/ Editor	Publisher
R1.	Advanced Maya Texturing and Lighting	Lee Lanier	Sybex
R2.	Getting Started in 3D with Maya	Adam Watkins	Routledge
R3.	Maya Studio Projects Texturing and Lighting	Lee Lanier	Sybex
R4.	Autodesk Maya 2024 Basics Guide	Kelly L. Murdock	SDC Publications
R5.	Autodesk Maya 2022: A Comprehensive Guide	Sham Tickoo	
Case studies for analysis would be provided from time to time in advance by the faculty.			

Programme	BA Animation and Graphic Design				
Course Title	ADVANCED 3D MODELING				
Type of Course	<b>Major</b>				
Semester	IV				
Academic Level	200 - 299				
Course Details	Credit	Lecture per week	Tutorial per week	Practical per week	Total Hours
	4	-	-	4	60
Pre-requisites	NA				
Course Summary	This course will delve into advanced techniques for creating complex and optimized 3D models for various applications. It will explore advanced modeling workflows for creating professional-quality assets				

### Course Outcomes (CO):

CO	CO Statement	Cognitive Level*	Knowledge Category#	Evaluation Tools used
CO1	Articulate the brainstorming ideas into visual representations focusing on the advanced level of modeling considering the topology	Ap	P	Instructor-created exams / Observation of Practical Skills
CO2	Gain the knowledge to model realistic or stylized body parts, incorporating muscle structure for natural movement and pose.	Ap	P	Practical Assignment / Observation of Practical Skills
CO3	Develop proficiency in the art of sculpting, where you'll refine your models by adding detailed features like muscles, scales, feathers, fur, or other unique characteristics.	Ap	P	Practical Assignment / Observation of Practical Skills
CO4	Develop the techniques for creating low-poly and realistic game assets, including characters, props, and environments by understanding the different game art styles	Ap	P	Instructor-created exams / Home Assignments
CO5	Develop expertise in creating clean topology and retopology workflows for realistic scenes for movies and games	C	P	Modeling Practical assignments
CO6	Apply advanced techniques for creating efficient and animation-friendly character topology,	Ap	P	

	considering factors like deformation and polycount.			Modeling Practical assignments
* - Remember (R), Understand (U), Apply (Ap), Analyse (An), Evaluate (E), Create (C) # - Factual Knowledge(F) Conceptual Knowledge (C) Procedural Knowledge (P) Metacognitive Knowledge (M)				

### Detailed Syllabus:

Module	Unit	Content	Hrs	Mark (70)
<b>I</b>	<b>Introduction to advanced modeling</b>		<b>10</b>	<b>15</b>
	1	Introduction to concept creation and designing	1	
	2	Advanced Polygonal Modeling Techniques	3	
	3	Hard surface modeling workflow	2	
	4	Cartoonic bg and props modeling	1	
	5	Realistic bg and props modeling for compositing	2	
	6	Topology study	1	
<b>II</b>	<b>Human Character Modeling</b>		<b>15</b>	<b>25</b>
	7	Cartoonic character modeling	3	
	8	Realistic face modeling	3	
	9	Detailed modeling of body parts following the muscle structure	3	
	10	Costume and props modeling	2	
	11	Correcting edge distribution, edge flow, and edge loops	1	
	12	Retopology and mesh clean up	1	
13	Deforming duplicates for Blend shape	2		
<b>III</b>	<b>Creature modeling</b>		<b>9</b>	<b>15</b>
	14	Types of creatures and their anatomy	2	
	15	3D Model Blocking [Basic shape]	3	
	16	Sculpting of body parts	3	
	17	Topology correction and clean up	1	
<b>IV</b>	<b>Asset creation for games</b>		<b>14</b>	<b>15</b>
	18	Different styles of game assets: characters, props, environments	2	
	19	Low poly game art : asset creation	3	
	20	Realistic game art: asset creation	3	
	21	Digital sculpting techniques,	2	

	22	Modeling process of high-poly mesh and model optimization (low-poly mesh), Topology Modification	3	
	23	Clean topology and retopology flow	1	
<b>V</b>	<b>Creation of models for film and game</b>		<b>12</b>	<b>20</b>
	1	Cartoonic character and bg		
	2	Realistic scene creation for CGI		
	3	Realistic character modeling		
	4	Scene setup creation for different genres of 3D games		

### Mapping of COs with PSOs and POs :

	PSO1	PSO2	PSO3	PSO4	PSO5	PSO6	PO1	PO2	PO3	PO4	PO5	PO6
CO 1	1	-	1	-	-	-	1	-	1	1	-	-
CO 2	1	2	1	-	-	-	-	1	1	-	-	1
CO 3	1	1	2	-	1	-	-	-	1	-	1	--
CO 4	-	2	1	1	-	-	-	1	-	1	-	1
CO 5	1	2	-	2	-	-	1	-	-	1	1	-
CO 6	-	2	-	1		1	-	1	1	-	1	1

### Correlation Levels:

Level	Correlation
-	Nil
1	Slightly / Low
2	Moderate / Medium
3	Substantial / High

**Assessment Rubrics:**

External evaluation: 70 marks

Internal Evaluation: 30 marks

<b>INTERNAL MARK SPLIT-UP</b>		
	<b>Components of Internal Evaluation</b>	<b>Practical (30)</b>
1	Practical exam	20
2	Seminar/ Viva/ Quiz	5
3	Assignment	5

**Mapping of COs to Assessment Rubrics :**

	Internal Exam	Assignment	Project Evaluation	End Semester Examinations
CO 1	✓	-	-	✓
CO 2	✓	✓	-	✓
CO 3	✓	-	-	✓
CO 4	✓	✓	-	✓
CO 5	-	✓	-	✓
CO 6	-	-	-	-

## REFERENCES

SI No	Title	Author/ Editor	Publisher
R1.	3D Automotive Modeling: An Insider's Guide to 3D Car Modeling and Design:	Andrew Gahan	Routledge
R2.	Maya Character Creation: Modeling and Animation Controls	Chris Maraffi	New Riders
R3.	Maya for Games: Modeling and Texturing Techniques with Maya and Mudbox	Michael Ingrassia	Routledge
R4.	Autodesk Maya 2023 Basics Guide: Modeling	Kelly L. Murdock	SDC Publications
R5.	Anatomy for 3D Artists: The Essential Guide for CG Professionals	Chris Legaspi	3DTotal Publishing
Case studies for analysis would be provided from time to time in advance by the faculty.			

Programme	BA Animation and Graphic Design				
Course Title	BRAND DESIGN				
Type of Course	<b>Major</b>				
Semester	IV				
Academic Level	200-299				
Course Details	Credit	Lecture per week	Tutorial per week	Practical per week	Total Hours
	4	2	*1	1	60
Pre-requisites					
Course Summary	This course equips students to develop a comprehensive brand strategy for a product or service by designing a strong visual identity that reflects the brand's personality and values				

\*The theory part of the course is delivered through 2 hours lecture and one hour tutorial per week.

#### Course Outcomes (CO):

CO	CO Statement	Cognitive Level*	Knowledge Category#	Evaluation Tools used
CO1	Recognize key elements and essence of brand creation, considering consumer impact on identity	U	F	Instructor-created exams / Quiz
CO2	Apply intermediate graphic design skills for developing unique brands	Ap	P	Software demonstrations, project exercises
CO3	Develop brand identity, creating impactful logos and typography principles for effective brand messaging.	Ap	P	Project assignments, portfolio review
CO4	Create effective visual content, considering copyright laws and resourceful image/video capture.	C	P	Project exercises, portfolio review
CO5	Develop logos, design brand mockups, propose rebranding concepts, plan	C	P	Project presentations, portfolio review



	visual campaigns, and compile portfolios.			
CO6	Apply branding principles to various marketing materials and digital platforms.	Ap	p	Project presentations, portfolio review
* - Remember (R), Understand (U), Apply (Ap), Analyse (An), Evaluate (E), Create (C) # - Factual Knowledge(F) Conceptual Knowledge (C) Procedural Knowledge (P) Metacognitive Knowledge (M)				

### Detailed Syllabus:

Module	Unit	Content	Hrs	Mark (70)
<b>I</b>	<b>Introduction to Branding</b>		<b>10</b>	<b>15</b>
	1	Understanding Brand Perception	3	
	2	Creating Brand Value	1	
	3	Crafting Brand Identity	2	
	4	Strategic Brand Naming	1	
	5	Crafting Brand Elements	2	
	6	Establishing Brand Consistency	1	
<b>II</b>	<b>Design Fundamentals</b>		<b>10</b>	<b>15</b>
	7	Fundamentals of Graphic Design	4	
	8	Psychology in Design	2	
	9	Color Theory Applications	2	
	10	Challenges in Color Reproduction	2	
<b>III</b>	<b>Identity Design</b>		<b>17</b>	<b>20</b>
	11	Identity Design Across Media	4	
	12	Working in Thumbnails	1	
	13	Logo Design for Products and Services	3	
	14	Typography in Print & Digital Media	3	
	15	Introduction to Rebranding	4	
	16	Successful Rebranding Cases	2	
<b>IV</b>	<b>Effective Visual Content</b>		<b>11</b>	<b>20</b>
	17	Visual Attention Essentials	1	
	18	Designing Impactful Imagery	1	
	19	Visual Content Analysis	2	
	20	AIDA Formula in Action	3	
	21	Copyright Essentials for Designers	2	

	22	Ethical Visual Asset Use	2	
<b>V</b>	<b>Brand Design Application</b>		<b>12</b>	<b>20</b>
	1	<b>Logo Design Challenge:</b> Create a series of logos for a fictional startup, considering brand values and identity.		
	2	<b>Brand Identity Mockup:</b> Develop a comprehensive brand identity mockup for a selected product, incorporating various design elements.		
	3	<b>Rebranding Project:</b> Choose an existing brand and propose a rebranding concept, presenting before-and-after designs.		
	4	<b>Visual Content Campaign:</b> Plan and execute a visual content campaign, incorporating attention-grabbing imagery and adhering to copyright laws.		
	5	<b>Portfolio Development:</b> Compile and design a professional portfolio showcasing best brand design work, ready for presentation.		

**Note:** Module V is designed to equip students with practical skills. The 20 marks for the evaluation of practical will be based on Module V. The end-semester examination for the theory part will be based on the units covered in the first four modules

#### Mapping of COs with PSOs and POs :

	PSO1	PSO2	PSO3	PSO4	PSO5	PSO6	PO1	PO2	PO3	PO4	PO5	PO6
CO 1	2	-	-	-	-	1	1	-	-	-	-	1
CO 2	2	1	-	-	-	-	-	-	2	1	-	-
CO 3	2	1	-	-	-	2	2	-	-	-	1	-
CO 4	-	-	-	1	-	1	-	-	-	1	-	1
CO 5		1	2	-	2	-	-	-	2	-	-	2
CO 6	-	1	-	1	-	2	-	1	-	1	-	2

### Correlation Levels:

Level	Correlation
-	Nil
1	Slightly / Low
2	Moderate / Medium
3	Substantial / High

### Assessment Rubrics:

External evaluation: 70 marks

Internal Evaluation: 30 marks

Internal Marks Split-up (Total :30 marks)		
Components of Internal Marks Evaluation	Four Modules (10 marks)	Open-ended Module (20 Marks)
Test Paper	5	20*
Seminar/ Viva/ Quiz	3	
Assignment/ Essay	2	

**\*Refer the below table for the evaluation rubrics of practical component**

Sl. No.	Evaluation of Practical Component of Credit-1 in a Major / Minor Course	Marks for Practical
1	Continuous evaluation of practical/ exercise performed in practical classes by the students	10
2	End-semester examination to be conducted by teacher-in-charge along with an additional examiner arranged internally by the Department Council <ul style="list-style-type: none"><li>➤ Technical Proficiency</li><li>➤ Creativity and originality</li></ul>	7
3	<ul style="list-style-type: none"><li>➤ Evaluation of the Practical records/presentations</li><li>➤ Time Management and Workflow</li></ul>	3
Total Marks		20

**Mapping of COs to Assessment Rubrics :**

	Internal Exam	Assignment	Project Evaluation	End Semester Examinations
CO 1	✓	✓	-	✓
CO 2	✓	✓	-	✓
CO 3	✓	-	-	✓
CO 4	-	✓	-	✓
CO 5	-	✓	-	-
CO6	-	-	-	✓

**REFERENCES**

Sl No	Title	Author/ Editor	Publisher
R1.	Designing Brand Identity	Alina Wheeler	Wiley
R2.	Branding	Michael Johnson	Thames & Hudson
R3.	Brand Thinking and Other Noble Pursuits	Debbie Millman	Allworth
R4.	LOGO Design Love: A Guide to Creating Iconic Brand Identities	David Airey	Peachpit Press
R5.	Graphic Design Thinking	Ellen Lupton	Adams Media

Case studies for analysis would be provided from time to time in advance by the faculty.

## SEMESTER -5

Semester	Course Code	Course Title	Total Hours	Hours/Week	Credits	Marks		
						Internal	External	Total
5	BAG5CJ301	Core Course 8 in Major – Motion Graphics	60	4	4	30	70	100
	BAG5CJ302	Core Course 9 in Major – Rigging for Animation	60	4	4	30	70	100
	BAG5CJ303	Core Course 10 in Major – Audio and Video editing for Animation	60	4	4	30	70	100
		Elective Course 1 in Major	60	4	4	30	70	100
		Elective Course 2 in Major	60	4	4	30	70	100
		Skill Enhancement Course 2	45	3	3	25	50	75
		<b>Total</b>			<b>23</b>	<b>23</b>		

Programme	BA Animation and Graphic Design				
Course Title	MOTION GRAPHICS				
Type of Course	<b>Major</b>				
Semester	V				
Academic Level	300 – 399				
Course Details	Credit	Lecture per week	Tutorial per week	Practical per week	Total Hours
	4	-	-	4	60
Pre-requisites	Basic understanding of design principles (typography, composition)				
Course Summary	This course introduces the exciting world of motion graphics. Students will explore the fundamental principles and techniques used to create compelling animated visuals. They will gain proficiency in Adobe After Effects, a leading industry software, and learn about compositing, animation, 3D manipulation, and essential post-production workflows. Through a series of projects, they will develop their creative vision and motion graphics skills to produce engaging animations for various applications.				

#### Course Outcomes (CO):

CO	CO Statement	Cognitive Level*	Knowledge Category#	Evaluation Tools used
CO1	Understand the concept of motion graphics	U	C	Exams, quizzes
CO2	Gain a strong foundation in animation by manipulating layer properties directly, as well as using keyframes and the Graph Editor for more complex animations.	Ap	P	Software demonstrations, project exercises
CO3	Apply animation principles and various layer types	Ap	P	Project animations, presentations
CO4	Apply the art of masking and compositing techniques	Ap	P	Project exercises, portfolio review

CO5	Integrate basic 3D elements	Ap	P	Project assignments, software demonstrations
CO6	Create motion graphics projects	Ap	P	Project presentations, portfolio review
* - Remember (R), Understand (U), Apply (Ap), Analyse (An), Evaluate (E), Create (C) # - Factual Knowledge(F) Conceptual Knowledge (C) Procedural Knowledge (P) Metacognitive Knowledge (M)				

### Detailed Syllabus:

Module	Unit	Content	Hrs	Mark (70)
<b>I</b>	<b>Motion Graphics- Over view</b>		<b>11</b>	<b>15</b>
	1	Introduction to motion graphics	2	
	2	Softwares used for VFX	2	
	3	Node based and layer-based compositing	1	
	4	Exploring advantages of VFX	1	
	5	File formats	1	
	6	Introduction to software interface	2	
	7	Starting a new project	2	
<b>II</b>	<b>Motion Graphics Tools</b>		<b>11</b>	<b>15</b>
	8	Layer Management: Selecting, Moving layers, Replace footage, Trim in and out points, Ripple insert. Layer properties in the timeline panel, Show and hide properties in timeline, Copy/paste properties to different layers	3	
	9	Basic animation using layer properties, Animation using keyframe and Graph Editor, Keyframe assistant, Keyframe interpolation, Spatial keyframes and motion paths	3	
	10	Animate text with text animators. Blending modes: Using blending modes with different layers.	2	
	11	Adjustment layers, Solid layer, Null objects, Text layer, Guide layer, Concepts in parenting: Parent and child layer	3	
<b>III</b>	<b>Compositing with Motion Graphics Tools</b>		<b>16</b>	<b>20</b>
	12	Mask: Creating masks, Mask points, Mask feather tool, Animating masks, Mask by painting.	2	
	13	Track mattes: Luma matte, Alpha matte, Traveling matte, RGBA	2	
	14	Motion blur	1	
	15	RAM Preview: Setting resolution for preview	2	
	16	Uses of pre-composition and nesting	2	
	17	Puppet tools. Effects and Presets	2	

	18	Applying effects from effects and preset panel, Compound effects	1	
	19	Expressions- Applying simple expressions	2	
	20	In-depth exploration of animation principles, Text animation and typography for motion graphics	2	
<b>IV</b>	<b>Compositing and Final Rendering with Motion Graphics Tools</b>		<b>10</b>	<b>20</b>
	21	3D Layer: 3D space, Z dimension, 3D Rotation	2	
	22	Z scale, 3D motion paths, Creating camera, Camera settings.	2	
	23	Lighting in 3D space, Lighting parameters, Manage shadow	2	
	24	Multipane compositing: 3D camera movement through 2D image layers. Controlling speed of different layers to show depth. Depth compositing, Z channel, RGBA Z image	2	
	25	Rendering: Render queue panel. Render settings, Output module settings. Introduction to Adobe Media Encoder.	2	
<b>V</b>	<b>Practical manual</b>		<b>12</b>	<b>20</b>
	1	<b>Image Sequence:</b> Practice basic animation principles, keyframing, and compositing.		
	2	<b>Print to Motion/Text Sequence:</b> Integrate text animation with visual elements and explore typography for motion graphics.		
	3	<b>Broadcast Station ID/Show Package:</b> Refine design skills for branding applications and create cohesive animated sequences.		
	4	<b>Movie Title/Trailer:</b> Enhance storytelling abilities through visual effects, compositing, and editing.		
	5	<b>PSA/Promo Video:</b> Combine animation with live-action footage (optional) and explore sound design integration		
	6	<b>Advanced-Techniques:</b> Explore expressions and scripting for basic automation Create a simple 3D composition with layers and camera movement		
	7	<b>Final Project:</b> Choose from options (Movie Title, Trailer, PSA, Promo Video)  Develop a detailed storyboard and design concept  Create a more complex motion graphics project with diverse techniques Refine and finalize the project for presentation		



### Mapping of COs with PSOs and POs:

	PSO1	PSO2	PSO3	PSO4	PSO5	PSO6	PO1	PO2	PO3	PO4	PO5	PO6
CO 1	3	1	-	-	-	-	3	-	-	-	-	-
CO 2	1	2	-	-	-	-	-	-	3	-	-	-
CO 3	1	3	-	-	-	-	-	-	-	-	-	-
CO 4	1	3	-	-	-	-	-	-	-	3	-	-
CO 5	1	3	-	-	-	-	-	-	-	-	3	-
CO 6			3	-	-	-	-	-	-	-	-	3

### Correlation Levels:

Level	Correlation
-	Nil
1	Slightly / Low
2	Moderate / Medium
3	Substantial / High

### Assessment Rubrics:

External evaluation: 70 marks

Internal Evaluation: 30 marks

INTERNAL MARK SPLIT-UP		
	Components of Internal Evaluation	Practical (30)
1	Practical exam	20
2	Seminar/ Viva/ Quiz	5
3	Assignment	5

### Mapping of COs to Assessment Rubrics:

	Internal Exam	Assignment	Project Evaluation	End Semester Examinations
CO 1	✓	✓	-	-
CO 2	-	✓	-	-
CO 3	-	✓	✓	✓
CO 4	-	✓	✓	
CO 5	-	✓	✓	✓
CO 6	-	✓	✓	✓

### REFERENCES

SI No	Title	Author/ Editor	Publisher
R1.	Design for Motion: Fundamentals and Techniques of Motion Design "	Austin Shaw	Routledge
R2.	Hands-On Motion Graphics with Adobe After Effects CC	David Dodds	Packt Publishing
R3.	Motion Graphics: 100 Design Projects You Can't Miss	Wang Shaoqiang	Promopress
R4.	Motion Graphics: Principles and practices from the ground up	Ian Crook and Peter Beare	Fairchild Books
R5.	After Effects Apprentice	Trish and Chris Meyer	Routledge
Case studies for analysis would be provided from time to time in advance by the faculty.			

Programme	BA Animation and Graphic Design				
Course Title	RIGGING FOR ANIMATION				
Type of Course	<b>Major</b>				
Semester	V				
Academic Level	300-399				
Course Details	Credit	Lecture per week	Tutorial per week	Practical per week	Total Hours
	4	-	-	4	60
Pre-requisites	Strong foundation in 3D modeling software (e.g., Maya, Blender) Basic understanding of 3D animation principles				
Course Summary	This course delves into the technical aspects of creating character rigs for 3D animation. Students will gain a comprehensive understanding of character model preparation, skeleton construction, skinning techniques, facial rigging, and advanced control methods. Through hands-on projects, they will build a functional character rig, exploring various tools and workflows to achieve efficient and dynamic character animation.				

**Course Outcomes (CO): -**

CO	CO Statement	Cognitive Level*	Knowledge Category#	Evaluation Tools used
CO1	Understand the importance of clean geometry and preparing character model for rigging	U	F	Project assignments, demonstrations
CO2	Asses the character kinematics and construct bone setup	Ap	P	Project exercises, rig functionality tests
CO3	Apply influences (weights) between joints and the character's mesh to achieve natural and believable deformations during animation.	Ap	P	Project exercises, rig functionality tests
CO4	Create a robust and intuitive rig system for facial animation, including controls for major and minor facial features like brows, eyes, mouth, and cheeks.	Ap	P	Project exercises, rig functionality tests
CO5	Evaluate rig functionality, performance, and ease of use to ensure optimal animation results.	Ap	P	Project assignments, software demonstrations
CO6	Develop a skeletal system with efficient skinning process	C	P	Project presentations, peer evaluations
* - Remember (R), Understand (U), Apply (Ap), Analyse (An), Evaluate (E), Create (C) # - Factual Knowledge(F) Conceptual Knowledge (C) Procedural Knowledge (P) Metacognitive Knowledge (M)				

**Detailed Syllabus:**

<b>Module</b>	<b>Unit</b>	<b>Content</b>	<b>Hrs</b>	<b>Mark (70)</b>
<b>I</b>	<b>Character Model Cleanup and Rigging Preparation</b>		<b>11</b>	<b>15</b>
	1	Final cleanup considerations Clothing, armor, and prop building	2	
	2	Incorporating Props Preparing to make the character move	2	
	3	In-depth exploration of rigging for specific character types (creatures, vehicles)	2	
	4	Introduction to Weight painting optimization techniques	1	
	5	In-class character full model critiques	1	
	6	World centering the character Freezing transforms	1	
	7	Deleting history Node orientation	2	
<b>II</b>	<b>Character Skeleton Construction</b>		<b>10</b>	<b>15</b>
	8	Cursory overview of the range of available character rigging tools and techniques - Understanding character movements and kinematics - Predicting the needs of a character rig based on story necessity	3	
	9	Building skeletons to drive 3D character movement - Planning Joint Arrangement for pure FK, IK, Spline IK, Dynamic Musculature, and other specialized character needs.	3	
	10	Dual-root and Multi-root Joint Hierarchies. Review of hierarchies, history, and deformation order Goal vs. arc based motion	2	
	11	How to plan and organize an efficient, durable, and sound character node network.	2	
<b>III</b>	<b>Character Skinning Techniques &amp; Facial Rigging Techniques</b>		<b>16</b>	<b>20</b>
	12	Proper posing for healthy character deformation	1	
	13	Relaxed Pose vs. T-Pose	1	
	14	3D Character skinning techniques	2	
	15	Painting and refining character skin weights	2	

	16	Deformation systems Cables, hoses, clothing armor, and other accessories.	2	
	17	Techniques for facial deformation	2	
	18	Blend shape based facial movement -	1	
	19	Modeling facial deformation targets	1	
	20	Joint based facial movement	1	
	21	Hybrid facial rigs	2	
	22	When to GUI or not to GUI	1	
<b>IV</b>	<b>Advanced Character Rigging and controls</b>		<b>11</b>	<b>20</b>
	23	Modeling custom wire controllers - Wire controller generators, scripts, and plug-ins	3	
	24	Character control and integration - Custom attributes and advanced control techniques	2	
	25	Connecting attributes, expressions, and set driven keys - Peer-Review and Peer-Evaluation	3	
	26	Hands on testing of the completed character rig	2	
	27	Customizing interface and camera controls to optimize the animation process.	1	
<b>V</b>	<b>Practical Manual: Rigging for Animation</b>		<b>12</b>	<b>20</b>
	1	Facial Animation Techniques: With the physical performance captured, and a camera setup to center on the face, import the audio and animate the facial phonemes.		
	2	Rigging Project (Week 1 of 5): Assess the needs of story and begin rigging the character model by building a skeleton joint hierarchy. Completely name all joints. Freeze transforms, orient joints, incorporate IK/FK to address the performance needs, and any additional controls as necessary.		
	3	Rigging Project (Week 2 of 5): Properly align the character rig and joint skeleton. Bind the character to the rig and begin resolving any problems with the initial bind.		

	4	Rigging Project (Week 3 of 5): Assess the needs of the performance to determine which expressions need which type of deformer based on the character model. Temporarily zero out the influence of the bind deformation. Duplicate the geometry of the character, and begin modeling facial expressions and phoneme targets. Once complete, apply the expressions to the character using a blend shape deformer. Build and add joint influence for any additional joint driven expressions.		
	5	Rigging Project (Week 4 of 5): Add attributes and control nodes as necessary to streamline performance. Use expressions and driven keys to better automate animation of the character.		
	6	Rigging Project (Week 5 of 5): Based on the in-class testing and feedback for the character rigs, make final changes and improvements as necessary. Lock and hide unnecessary or vulnerable aspects of the rig. Story concepts and storyboards are also due.		

**Mapping of COs with PSOs and POs :**

	PSO1	PSO2	PSO3	PSO4	PSO5	PSO6	PO1	PO2	PO3	PO4	PO5	PO6
CO 1	3	1	-	-	-	-	3	-	-	-	-	-
CO 2	2	2	-	-	-	-	-	3	-	-	-	-
CO 3	1	2	-	-	-	-	-	-	3	-	-	-
CO 4	1	2	-	-	-	-	-	-	-	3	-	-
CO 5	1	3	-	-	-	-	-	-	-	-	3	-
CO 6	1	1	-	-	-	-	-	-	-	-	-	3

### Correlation Levels:

Level	Correlation
-	Nil
1	Slightly / Low
2	Moderate / Medium
3	Substantial / High

### Assessment Rubrics:

External evaluation: 70 marks

Internal Evaluation: 30 marks

INTERNAL MARK SPLIT-UP		
	Components of Internal Evaluation	Practical (30)
1	Practical exam	20
2	Seminar/ Viva/ Quiz	5
3	Assignment	5

### Mapping of COs to Assessment Rubrics :

	Internal Exam	Assignment	Project Evaluation	End Semester Examinations
CO 1	✓	-	-	-
CO 2	-	-	✓	-
CO 3	-	✓	-	-
CO 4	-	-	-	✓
CO 5	-	-	✓	-
CO 6	-	-	✓	✓

## REFERENCES

<b>SI No</b>	<b>Title</b>	<b>Author/ Editor</b>	<b>Publisher</b>
R1.	An Essential Introduction to Maya Character Rigging	Cheryl Briggs	Routledge
R2.	Rig it Right! Maya Animation Rigging Concepts	Tina O'Hailey	Routledge
R3.	An essential introduction to Maya Character Rigging	Cheryl Cabrera	Focal Press
Case studies for analysis would be provided from time to time in advance by the faculty.			



Programme	BA Animation and Graphic Design				
Course Title	AUDIO AND VIDEO EDITING FOR ANIMATION				
Type of Course	<b>Major</b>				
Semester	V				
Academic Level	300 - 399				
Course Details	Credit	Lecture per week	Tutorial per week	Practical per week	Total Hours
	4	2	*1	1	60
Pre-requisites	NA				
Course Summary	To make students develop skills and knowledge about video and audio editing				

\*The theory part of the course is delivered through 2 hours lecture and one hour tutorial per week.

### Course Outcomes (CO):

CO	CO Statement	Cognitive Level*	Knowledge Category#	Evaluation Tools used
CO1	Articulate the core principles and techniques of audio and video editing in the context of animation.	U	F	Instructor-created exams / Quiz
CO2	Describe the functions of video editing in assembling animation sequences, managing timing and pacing, and incorporating visual effects.	Ap	F	Instructor-created exams / Quiz

CO3	Analyze the impact of audio editing choices on storytelling, emotional impact, and overall animation quality.	Ap	F	Instructor-created exams / Quiz
CO4	Integrate text and titles and all the techniques learned effectively within the animation for clarity and storytelling purposes.	Ap	F	Instructor-created exams / Quiz
CO5	Utilize industry-standard editing software (or designated software) to perform basic audio and video editing tasks for animation projects.	C	P	Practical Assignment / Observation of Practical Skills
CO6	Edit and synchronize audio and video elements to create a cohesive and polished animation.	C	P	Practical Assignment / Observation of Practical Skills
<p>* - Remember (R), Understand (U), Apply (Ap), Analyse (An), Evaluate (E), Create (C)  # - Factual Knowledge(F) Conceptual Knowledge (C) Procedural Knowledge (P)  Metacognitive Knowledge (M)</p>				

### Detailed Syllabus:

Module	Unit	Content	Hrs	Mark (70)
<b>I</b>	<b>Editing</b>		<b>11</b>	<b>10</b>
	1	Introduction to editing	1	
	2	Functions of editing- Grammar of editing	2	
	3	Different transitions	2	
	4	Different cuts	2	

	5	Combination of cuts and transitions, creative use of cuts and transitions.	4	
<b>II</b>	<b>Editing theories</b>		<b>13</b>	<b>20</b>
	6	Soviet montage theory- Kuleshov effect	3	
	7	Eisenstien montage theory	2	
	8	Pudovkins principles of editing	2	
	9	Rule of six in editing	2	
	10	Linear and non liner editing	2	
	11	Online and offline editing	2	
<b>III</b>	<b>Audio in film</b>		<b>12</b>	<b>20</b>
	12	Basics of audio, principles of audio	3	
	13	Diagetic and non diagetic sound	2	
	14	SFX, dialogue	2	
	15	BGM, Sync sound, Art of folleying	3	
	16	Sound transitions	2	
<b>IV</b>	<b>Audio and video editing animation</b>		<b>12</b>	<b>20</b>
	17	Key considerations while editing audio and video for animation	2	
	18	Application of editing and audio theories in various animated movies	2	
	19	Sound editing, dialogue editing and music editing	2	
	20	Text and titles	2	
	21	Case studies of sound mixing and editing in animation films	2	
	22	Principles of editing	2	
<b>V</b>	<b>Audio and Video editing practice</b>		<b>12</b>	<b>20</b>

	23	<ul style="list-style-type: none"> <li>. Basic tools of editing software</li> <li>. Basics of audio editing software</li> <li>. Trailer editing exercise</li> <li>. Cuts editing exercise</li> <li>. Syncing audio to video exercise</li> </ul>	12	
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Note: The course is divided into five modules, with four having minimum 22 fixed units and one open-ended module with a variable number of units. There are total 48 instructional hours for the fixed modules and 12 hours for the open-ended one. Internal assessments (30 marks) are split between the open-ended module (20marks) and the fixed modules (10 marks). The final exam, however, covers only the units from the fixed modules.

### Mapping of COs with PSOs and POs :

	PSO1	PSO2	PSO3	PSO4	PSO5	PSO6	PO1	PO2	PO3	PO4	PO5	PO6
CO 1	1	1	1	1	-	-	1	1	1	1	-	-
CO 2	1	1	1	1	-	-	1	1	1	1	-	-
CO 3	1	1	1	1	-	-	1	1	1	1	-	-
CO 4	1	1	1	1	-	-	1	1	1	1	-	-
CO 5	1	2	1	1	-	-	1	1	1	1	-	-
CO 6	1	1	1	1	-	-	1	1	1	1	-	-

### Correlation Levels:

Level	Correlation
-	Nil
1	Slightly / Low
2	Moderate / Medium
3	Substantial / High

**Assessment Rubrics:**

External evaluation: 70 marks

Internal Evaluation: 30 marks

Internal Marks Split-up (Total :30 marks)		
Components of Internal Marks Evaluation	Four Modules (10 marks)	Open-ended Module (20 Marks)
Test Paper	5	20*
Seminar/ Viva/ Quiz	3	
Assignment/ Essay	2	

**\*Refer the below table for the evaluation rubrics of practical component**

Sl. No.	Evaluation of Practical Component of Credit-1 in a Major / Minor Course	Marks for Practical
1	Continuous evaluation of practical/ exercise performed in practical classes by the students	10
2	End-semester examination to be conducted by teacher-in-charge along with an additional examiner arranged internally by the Department Council <ul style="list-style-type: none"> <li>➤ Technical Proficiency</li> <li>➤ Creativity and originality</li> </ul>	7
3	<ul style="list-style-type: none"> <li>➤ Evaluation of the Practical records/presentations</li> <li>➤ Time Management and Workflow</li> </ul>	3
Total Marks		20

**Mapping of COs to Assessment Rubrics :**

	Internal Exam	Assignment	Project Evaluation	End Semester Examinations
CO 1	✓	-	-	-
CO 2	✓	-	-	-
CO 3	-	-	-	-

CO 4	-	-	-	-
CO 5	-	✓	✓	-
CO 6	-	✓	✓	-

## REFERENCES

SI No	Title	Author/ Editor	Publisher
R1	In the blink of an eye	Walter Murch	Silman-James Press,U.S.
R2	The history of Film and Video editing: History, Theory and practise	Ken Dencyger, 2007	
R3	Digital audio editing fundamentals	Wallace Jackson, 2015	APress
Case studies for analysis would be provided from time to time in advance by the faculty.			

## SEMESTER -6

Semester	Course Code	Course Title	Total Hours	Hours/Week	Credits	Marks		
						Internal	External	Total
6	BAG6C J 304/ BAG8M N304	Core Course 12 in Major– Visual Effects	60	4	4	30	70	100
	BAG6C J 305/ BAG8M N305	Core Course 11 in Major – Advanced 3D Animation	60	4	4	30	70	100
	BAG6C J 306/ BAG8M N306	Core Course 13 in Major – Portfolio	60	4	4	30	70	100
		Elective Course 3 in Major	60	4	4	30	70	100
		Elective Course 4 in Major	60	4	4	30	70	100
	BAG6FS 113	Skill Enhancement Course 3 – Matte Painting and Compositing	45	3	3	25	50	75
	BAG6C J 349	Internship in Major- (Credit for internship to be awarded only at the end of Semester 6)	60		2	50	-	50
		<b>Total</b>		<b>23</b>	<b>25</b>			<b>625</b>

Programme	BA Animation and Graphic Design				
Course Title	VISUAL EFFECTS				
Type of Course	<b>Major</b>				
Semester	VI				
Academic Level	300-399				
Course Details	Credit	Lecture per week	Tutorial per week	Practical per week	Total Hours
	4	-	-	4	60
Pre-requisites	Solid understanding of 3D modeling, texturing, and lighting principles Basic familiarity with compositing software (e.g., Nuke, After Effects)				
Course Summary	This course introduces students to the fundamental concepts and techniques of visual effects (VFX) for film and animation. They will explore camera and lighting principles, compositing techniques, 3D integration, and color correction. Through hands-on projects, students will learn to composite live-action footage with CGI elements, create matte paintings, and achieve photorealistic visual effects.				

**Course Outcomes (CO):**

CO	CO Statement	Cognitive Level*	Knowledge Category#	Evaluation Tools used
CO1	Understanding of camera angles, movement, and lighting.	U	P	Exams, quizzes
CO2	Apply compositing principles and multi-pass rendering workflow to support advanced post and compositing	Ap	P	Project exercises, composite reviews
CO3	Utilize alpha channels/blending modes	Ap	P	Project exercises, composite reviews
CO4	Create digital matte paintings	Ap	P	Project presentations, portfolio review
CO5	Integrate 3D elements	Ap	P	Project exercises, composite reviews



CO6	Apply color correction & post-processing	Ap	P	Project exercises, portfolio review
* - Remember (R), Understand (U), Apply (Ap), Analyse (An), Evaluate (E), Create (C) # - Factual Knowledge(F) Conceptual Knowledge (C) Procedural Knowledge (P) Metacognitive Knowledge (M)				

### Detailed Syllabus:

Module	Unit	Content	Hrs	Mark (70)
<b>I</b>	<b>Camera and lighting techniques</b>		<b>10</b>	<b>15</b>
	1	Camera and lighting techniques necessary to complete each shot effectively:	2	
	2	Structure of digital images	2	
	3	The Pixel, greyscale and colour images, Four channel images, LDR and HDRI images	1	
	4	Image resolution, Pixel & image aspect ratio, Digitizing image, Bit depth, Compression, File formats, DPI	1	
	5	What is a plate in Vfx? Who is a plate supervisor? Basics of Match moving	1	
	6	2D tracking process – Automatic tracking	1	
	7	In-depth exploration of 2D compositing techniques	2	
<b>II</b>	<b>Compositing CGI</b>		<b>10</b>	<b>15</b>
	8	Foreground image, Background image, Matte, Alpha channel (Remultiplied and non-pre multiplied alpha compositing), Gray pixels in matte, Compositing the layers, Blending and colour correcting the layers.	3	
	9	Multi-pass rendering workflow to support advanced post and compositing: Multipass: Specular pass, Diffuse pass, Occlusion pass, Shadow pass, Reflection pass, Composite different passes, Creative control of passes using image blend modes and colour correction techniques	3	
	10	Digital matte painting: Preparing the background plate, Articulated mattes, Plate restoration, Plate extension	2	

	11	Adding 3D elements, Creating sky mattes, Static matte and motion matte painting, Color grading, Final output.	2	
<b>III</b>	<b>Node-based or layer-based compositing</b>		<b>16</b>	<b>20</b>
	12	Tools as necessary to assemble the shots and rendered assets: 3D in live action - Principles of camera tracking, Set Extensions, Film live action set.	2	
	13	Create photorealistic 3D set in 3D software, High Dynamic Range Imagery (HDRI) for photorealistic lighting and reflection mapping	2	
	14	Composite live action set and 3D set adjusting lighting, Shadows, Alignment and other interactive elements	2	
	15	Export camera parameters and motion path to 3D softwares	2	
	16	Color correction and post tools as necessary to uniformly polish the final project	3	
	17	3D compositing systems, Uses of 3D compositing, 3D compositing scene, Simple geometric shapes, Texture maps, 3D camera, Lights shaders	2	
	18	Import 3D objects from 3D softwares	1	
	19	Composite 2D elements and 3D elements in 3D composite	1	
	20	Introduction to particle systems and simulations for VFX	1	
<b>IV</b>	<b>Dynamics</b>		<b>12</b>	<b>20</b>
	21	Green screen compositing and keying techniques,	1	
	22	Working with roto-scoping and animation for VFX elements	2	
	23	Advanced compositing techniques (motion blur, depth of field)	2	
	24	What is Particle system? Study of Particles: Emitters, Animating particles, Render the particles, Goals, Multiple goals, Particle instancer	2	
	25	nParticle, nParticle collisions, Simulating water using particles, Applying fluid behavior to particles to create ink or dust-like effect	3	

	26	VFX project planning and workflow management	2	
<b>V</b>	<b>Project and Practical</b>		<b>12</b>	<b>20</b>
	1	Use the provided materials to generate a composite scene with animated layers attributes to enhance overall effect.		
	2	Take a photo of an environment to serve as a background plate for a composite scene. Acquire 3D assets to be composited together with the environment. Setup project folder and Maya scene file. Import 2D and 3D assets appropriately. Setup the background plate and then reverse calculate camera settings and position for accurate perspective. Render the vehicle separate from the background plate and composite them together as a QuickTime file.		
	3	Reshoot environments or HDRI assets to support the photorealistic lighting of the scene. Fix any remaining perspective problems. Animate the 3D assets moving realistically in the scene. Re-render based on these changes and use the compositing program to export them as a QuickTime file.		
	4	Apply lighting and materials to scene. Incorporate necessary tools and lighting techniques to achieve desired photorealistic effect. Render the lit and animated scene into separate passes: a 3D objects only pass, a shadow pass for where the 3D objects cast shadows against the environment, and the raw background plate. Composite together into a QuickTime file.		
	5	Break down the 3D scene into the following distinct render layers: diffuse, color, background shadows, object shadows, specular highlights, reflections, occlusion, and background plate. Render the layers, and composite together into a QuickTime file.		
	6	Add depth, specific object ID, and specialty render layers to the scene. Render these layers and update the composite to make use of them. Use the depth channel to add depth of field and environment fog effects to the scene. Use additional layers to isolate, color correct, and apply post effects to distinct elements within the scene. Composite together into a QuickTime file.		

	7	<p>Shoot or acquire, and then prepare at least two (2) 2D film or video elements for incorporation into the composite scene. Composite them into the scene along with at least one custom matte element (2D, 3D, roto-scoped, etc.) and when the composite is complete, export into a QuickTime movie.</p> <p>Plan, choreograph, and storyboard a visual effects sequence composed of three shots, as detailed in the Final Project specifications.</p>		
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**Mapping of COs with PSOs and POs :**

	PSO1	PSO2	PSO3	PSO4	PSO5	PSO6	PO1	PO2	PO3	PO4	PO5	PO6
CO 1	1	1	2	-	-	-	3	-	-	-	-	-
CO 2	1	1	1	-	-	-	-	2	-	-	-	-
CO 3	1	1	2	-	-	-	-	-	-2	-	-	-
CO 4	1	1	1	-	-	-	-	-	-	-3	-	-
CO 5	1	1	1	-	-	-	-	-	-	-	3-	-
CO 6	1	1	3	-	-	-	-	-	-	-	-	3

**Correlation Levels:**

Level	Correlation
-	Nil
1	Slightly / Low
2	Moderate / Medium
3	Substantial / High

**Assessment Rubrics:**

External evaluation: 70 marks

Internal Evaluation: 30 marks

<b>INTERNAL MARK SPLIT-UP</b>		
	<b>Components of Internal Evaluation</b>	<b>Practical (30)</b>
1	Practical exam	20
2	Seminar/ Viva/ Quiz	5
3	Assignment	5

**Mapping of COs to Assessment Rubrics :**

	Internal Exam	Assignment	Project Evaluation	End Semester Examinations
CO 1	✓	-	-	-
CO 2	-	✓	✓	-
CO 3	-	-	-	✓
CO 4	-	-	✓	✓
CO 5	-	-	-	-
CO 6	-	-	-	-

## REFERENCES

SI No	Title	Author/ Editor	Publisher
R1.	"Design Thinking: A Guide to the Design Process for Innovators"	Tim Brown	Harvard Business Review Press
R2.	"Generative Design: Visualizing Creativity in the Age of AI"	Lilian Liu	Thames & Hudson
R3.	"Universal Principles of Design"	William Lidwell, Kristina Holden, and Gerry Preece pen_spark	Rockport Publishers
R4.	Internet of Things (IoT) for Beginners	Rajkumar Buyya and Amitabh Dutta	Elsevier
R5.	3D Printing for Dummies	John Wiley & Sons, Inc.	John Wiley & Sons
<i>Others: (Web / Journals / Course Packets / Class Notes / etc.:</i>			
Case studies for analysis would be provided from time to time in advance by the faculty.			

Programme	BA Animation and Graphic Design				
Course Title	ADVANCED 3D ANIMATION				
Type of Course	<b>Major</b>				
Semester	VI				
Academic Level	300 - 399				
Course Details	Credit	Lecture per week	Tutorial per week	Practical per week	Total Hours
	4	-	-	4	60
Pre-requisites	NA				
Course Summary	The course emphasizes on planning and executing action sequences with multiple characters, demonstrating effective body mechanics and acting skills.				

### Course Outcomes (CO):

CO	CO Statement	Cognitive Level*	Knowledge Category#	Evaluation Tools used
CO1	Understand the animation tools like Dope sheets, animation layers, graph editors, motion path	U	P	Practical Assignment / Observation of Practical Skills
CO2	Articulate the key elements of animation workflow, including planning, blocking, refining, and polishing. Apply the principles of animation to various types of objects, characters, and scenes.	Ap	P	Instructor-created exams / Observation of Practical Skills
CO3	Utilize constraints to create complex transformations and Implement set-driven keys to establish dynamic relationships between objects and attributes.	Ap	P	Practical Assignment / Observation of Practical Skills
CO4	Understand the principles of non-linear animation and its application in character animation. Master the animation workflow for character	U	P	Practical Assignment / Observation of Practical Skills

	animation, from planning and blocking to final refinement and the use of graph editor and dope sheet.			
CO5	Apply the principles of advanced body mechanics in animation, including weight, balance, momentum, and energy transfer. Articulate the techniques used in facial animation and lip sync to achieve believable character performance.	Ap	P	Instructor-created exams / Home Assignments
CO6	Apply principles of acting, body mechanics, and timing to bring animated characters to life along with implementing visual storytelling techniques like framing, rule of thirds, and leading lines	C	P	One Minute Reflection Practical assignments
* - Remember (R), Understand (U), Apply (Ap), Analyse (An), Evaluate (E), Create (C) # - Factual Knowledge(F) Conceptual Knowledge (C) Procedural Knowledge (P) Metacognitive Knowledge (M)				

### Detailed Syllabus:

Module	Unit	Content	Hrs	Mark (70)
<b>I</b>	<b>Introduction to 3D animation</b>		<b>10</b>	<b>15</b>
	1	Application of the principles of animation [ Key frame, Animation work flow, Timing and Refining]	3	
	2	Dope sheet, Rapid and intuitive global editing of key frame timing, Channel Box, Animation Layers	3	
	3	Graph Editor, Precise Controlling on animated parameter, Camera animation	3	
	4	Path Animation: Animate with curve or surface [ Edit path, animation parameters]	1	
<b>II</b>	<b>Constraints and Deformation</b>		<b>11</b>	<b>15</b>
	5	Understanding animation constraints, Generalized Constraints	2	
	6	Comprehensive assortment of constraints	2	



	7	Transformations, Deformations, blending between multiple constraints	3	
	8	Set Driven Key, Establish Relationships	2	
	9	Blend shape	2	
<b>III</b>	<b>Introduction to 3D character animation</b>		<b>15</b>	<b>25</b>
	10	Types of character animation and Animation workflow	1	
	11	Animation Techniques: Non – Linear	1	
	12	Character Animation, Posing, Timing and Refining	2	
	13	Dope Sheet -Planning and Blocking Animations, Break downs.	1	
	14	Cyclic Animation: Walk, Run, Jump.	4	
	15	Adjusting weight and balance- Push, Pull, Weightlifting	4	
	16	Creature animation- quadruped locomotion	2	
<b>IV</b>	<b>Basics of action sequence animation</b>		<b>12</b>	<b>15</b>
	17	Advance Body Mechanics Planning, Layout pass & Blocking pass, Max Blocking pass polish and finish	2	
	18	Pantomime Shot: Planning & Layout pass, Blocking Pass, Max Blocking Pass, Polish and Finish Pass.	2	
	19	Dialogue Shot: Dialogue record, Planning & Layout pass, Blocking pass,	2	
	20	Facial animation & Lip sync, Polish and finish pass	2	
	21	Motion Capture data polishing.	1	
	22	Analyze dialogue, shoot reference video and set up. [ Shot composition, cinematography, layering, acting beats and body mechanics]	3	
<b>V</b>	<b>Creation of Animation Sequences</b>		<b>12</b>	<b>20</b>
	1	Animate: pendulum, ball bouncing, title animation	2	
	2	Mechanical animation using constraints and set-driven key, blend shape animation	3	
	3	Different body mechanics of humans and robots. Quadruped body mechanics	5	
	4	Create an acting sequence with action and dialogue including more than one character.	2	

**Mapping of COs with PSOs and POs :**

	PSO1	PSO2	PSO3	PSO4	PSO5	PSO6	PO1	PO2	PO3	PO4	PO5	PO6
CO 1	1	2	-	-	-	-	1	-	1	1	-	-
CO 2	1	1	-	-	-	-		1	2	-	-	-
CO 3	1	2	-	-	-	-	-	-	3	-	-	-
CO 4	1	3	-	-	-	-	-	-		3	-	-
CO 5	1	3	-	-	-	-	-	3	-	-	-	-
CO 6	2	1	-	-	-	-	-	-	-	-	3	-

**Correlation Levels:**

Level	Correlation
-	Nil
1	Slightly / Low
2	Moderate / Medium
3	Substantial / High

**Assessment Rubrics:**

External evaluation: 70 marks

Internal Evaluation: 30 marks

<b>INTERNAL MARK SPLIT-UP</b>		
	<b>Components of Internal Evaluation</b>	<b>Practical (30)</b>
1	Practical exam	20
2	Seminar/ Viva/ Quiz	5
3	Assignment	5

**Mapping of COs to Assessment Rubrics :**

	Internal Exam	Assignment	Project Evaluation	End Semester Examinations
CO 1	✓	✓	-	-
CO 2	✓	✓	✓	-
CO 3	-	-	✓	✓
CO 4	-	-	✓	✓
CO 5	-	✓	✓	-
CO 6	-	✓	✓	✓

**REFERENCES**

Sl No	Title	Author/ Editor	Publisher
R1.	The Art of 3D Computer Animation and Effects	Isaac Kerlow	Wiley
R2.	Digital Animation Bible - Creating Professional Animation With 3Ds Max, Lightwave, and Maya	George Avgerakis	McGraw-Hill/TAB Electronics
R3.	3D Animation Essentials	Andy Beane	Sybex
R4.	Animation Methods: The Only Book You'll Ever Need	David Rodriguez,	Createspace Independent Pub
R5.	The Animator's Survival Kit	Richard Williams	Faber & Faber
Case studies for analysis would be provided from time to time in advance by the faculty.			

Programme	BA Animation and Graphic Design				
Course Title	PORTFOLIO				
Type of Course	<b>Major</b>				
Semester	VI				
Academic Level	300-399				
Course Details	Credit	Lecture per week	Tutorial per week	Practical per week	Total Hours
	4	-	-	4	60
Pre-requisites	In depth knowledge of the specific subject which the student chooses as their professional expertise				
Course Summary	The course emphasis on building a strong portfolio showcasing the skills of students in their specific area of strength and interest. It is intended to assist the student to prepare for a job interview.				

#### Course Outcomes (CO):

CO	CO Statement	Cognitive Level*	Knowledge Category#	Evaluation Tools used
CO 1	Apply theoretical and conceptual knowledge of design to create industry standard works	Ap	P	Observation of Practical Skills
CO 2	Gain exposure to the core area of interest that helps to explore and experiment new styles of creation	Ap	P	Practical Assignment / Observation of Practical Skills
CO 3	Develop technical skills in chosen specialization (e.g., graphics, 2d/3D software proficiency, design principles, storytelling techniques).	Ap	P	Practical Assignment / Observation of Practical Skills
CO 4	Apply industry-standard best practices for portfolio presentation,	Ap	P	Practical Assignment /

	both online and in physical formats..			Observation of Practical Skills
CO 5	Effectively communicate the design process and refine the portfolio for maximum impact by receiving constructive feedback.	E	M	Viva/ Report Presentation
CO 6	Demonstrate professional self-reflection and critical thinking skills to assess learning	An	M	Viva/ Report Presentation
* - Remember (R), Understand (U), Apply (Ap), Analyse (An), Evaluate (E), Create (C) # - Factual Knowledge(F) Conceptual Knowledge (C) Procedural Knowledge (P) Metacognitive Knowledge (M)				

### Portfolio Guideline

Duration: 60 hours, completed during the sixth semester of B A Graphic Design and Animation program.

Portfolio area: Students can choose their area of expertise in both Graphic Design and Animation including:

#### Graphic Design

- Web page Design
- Logo Design
- Infographics
- Print Advertising
- Digital Art
- E-Content Development
- Graphic Novel
- Posters
- Social Media Graphics
- Photography
- Publication Design
- UI/UX Design

Any other relevant media field approved by the faculty

#### Animation

- Illustrations
- Character/Props and BG Designing
- Concept art
- 2D Traditional animation
- 2D Digital animation
- Motion Graphics
- Stop Motion
- 3D modeling
- 3D texturing and Lighting
- 3D Rigging
- 3D Animation
- VFX

**Portfolio Requirements:**

- Students are responsible for finding out an area of their expertise, considering the grades they have secured in the subject.
- Students must update on weekly basis regarding the progression of their portfolio and receive guidance from the concerned subject teacher.
- Final Presentation: Upon completion of the semester the students have to do a presentation of their portfolio.

**Grading:**

Portfolio grades will be based on the following criteria:

- Regularity and completeness of work throughout the semester
- Portfolio quality and innovative creativity
- Application of principles
- Presentation and professionalism

**Resources:**

- Online tutorials and courses on design and animation software.
- Design and animation inspiration websites like Behance, Dribbble, and Vimeo.
- Books on portfolio development and creative presentation.

This guideline provides a framework for the B A Graphic Design and Animation program. Faculty can adapt and modify it to suit specific program requirements and student needs. By ensuring a professional portfolio, we can help B A Graphic Design and Animation students to build a strong foundation for successful careers in the dynamic field of media.

**Mapping of COs with PSOs and POs :**

	PSO 1	PSO2	PSO 3	PSO4	PSO5	PSO6	PO1	PO2	PO3	PO4	PO5	PO6
CO 1	1	1	1	-	-	-	1	-	-	1	-	-
CO 2	-	1	-	-	1	-	-	3	-	-	-	-
CO 3	-	1	1	-	-	-	-	-	1	1	-	-
CO 4	-	-	-	1	1	-	-	1	-	-	-	1

CO 5	-	-	-	-	-	3	-	-	-	-	1	-
CO 6	-	-	-	-	-	-	-	-	-	-	-	-

**Correlation Levels:**

Level	Correlation
-	Nil
1	Slightly / Low
2	Moderate / Medium
3	Substantial / High

**Mapping of COs to Assessment Rubrics :**

	Internal Exam	Assignment	Project Evaluation	End Semester Examinations
CO 1	-	✓	-	-
CO 2	-	-	-✓	-
CO 3	-	✓	✓	-
CO 4	-	✓	✓	-
CO 5	-	✓	✓	-
CO 6	-	-	✓	-

Programme	BA Animation and Graphic Design				
Course Title	INTERNSHIP				
Type of Course	<b>Major</b>				
Semester	VI				
Academic Level	300-399				
Course Details	Credit	Lecture per week	Tutorial per week	Practical per week	Total Hours
	2	-	-	-	60
Pre-requisites					
Course Summary	This internship program provides students with invaluable practical experience in a professional media environment. It allows them to apply theoretical knowledge gained in coursework to real-world projects, develop professional skills, and build industry connections.				

### Course Outcomes (CO):

CO	CO Statement	Cognitive Level*	Knowledge Category#	Evaluation Tools used
CO1	Apply theoretical knowledge of graphics and animation concepts and tools to practical projects.	Ap	P	Learning agreement/ work plan
CO2	Gain exposure to the professional media environment and work culture.	Ap	M	Weekly work report
CO3	Develop technical skills in chosen specialization (e.g., software proficiency, design principles, storytelling techniques).	Ap	P	Weekly work report
CO4	Hone teamwork, communication, and problem-solving skills.	E	M	Weekly work report
CO5	Build a professional network and portfolio.	C	P	Viva/ Report Presentation



CO6	Demonstrate professional self-reflection and critical thinking skills to assess learning and adapt to the workplace environment.	An	M	Viva/ Repot Presentation
* - Remember (R), Understand (U), Apply (Ap), Analyse (An), Evaluate (E), Create (C) # - Factual Knowledge(F) Conceptual Knowledge (C) Procedural Knowledge (P) Metacognitive Knowledge (M)				

### Internship Guideline

Duration: 60 hours, completed within the first three years of the four-year BA Animation and Graphic Design program.

Internship Fields: Students can choose internships in various media production fields, including:

- Graphic Design
- Web Design
- Concept art
- Storyboarding
- E-Content Development
- Prototype designing
- Architectural visualization
- 2d Animation
- Photography
- Motion graphics/ Infographics
- Stop motion
- Advertising
- 3D modeling
- Advertising
- 3D Lighting and Texturing
- 3D Animation
- Editing and Compositing
- Any other relevant media field approved by the faculty

**Internship Locations:**

- Media Production Houses: Students can intern at professional media companies, agencies, or studios.
- Institutional Projects: Students can undertake internships within the institution on departmental projects, faculty research initiatives, or student-led media ventures.

**Internship Requirements:**

- Finding an Internship: Students are responsible for securing their own internship placements. The department can provide guidance and resources, including internship listings and contacts with industry professionals.
- Learning Agreement: Before starting the internship, students must submit a learning agreement outlining the internship objectives, expected tasks, and supervision arrangements. This agreement must be approved by the department faculty.
- Daily Work Report: Students must maintain a daily record of their internship activities, including tasks completed, skills learned, and any challenges encountered. This report will be used to assess learning progress and inform faculty feedback.
- Weekly Progress Update: Students should meet with their departmental supervisor (faculty member) weekly to discuss their internship progress, raise any concerns, and receive guidance.
- Final Report and Presentation: Upon completion of the internship, students must submit a comprehensive report detailing their experiences, key learnings, and accomplishments. They will also present their internship findings to the class in a short presentation.

**Grading:**

Internship grades will be based on the following criteria:

- Quality of learning agreement and work plan.
- Regularity and completeness of daily work reports.
- Active participation in progress meetings.
- Professionalism and work ethic during the internship.
- Content and clarity of final report and presentation.

**Additional Notes:**

- Students are encouraged to choose internships aligned with their career aspirations and skill development goals.
- Internships must offer hands-on learning opportunities and avoid tasks solely administrative in nature.
- Internships should not substitute for paid employment.

- Students should dress professionally and maintain a positive attitude during their internship.
- The department provides support and guidance throughout the internship process.

This guideline provides a framework for the BA Animation and Graphic Design internship program. Faculty can adapt and modify it to suit specific program requirements and student needs. By ensuring a structured and rewarding internship experience, we can help BA Animation and Graphic Design internship students build a strong foundation for successful careers in the dynamic field of media.

**Mapping of COs with PSOs and POs :**

	PS O1	PSO 2	PSO3	PSO4	PSO5	PSO6	PO1	PO2	PO3	PO4	PO5	PO6
CO 1	1	1	-	-	-	-	1	1	-	-	-	-
CO 2	-	-	-	3	-	-	-	-	3	-	-	-
CO 3	-	1	1	-	-	-	-	-	1	1	-	-
CO 4	-	-	-	1	1	-	-	-	-	-	-	3
CO 5	-	-	-	-	-	3	-	-	-	-	1	-
CO 6	-	-	-	-	-	-	-	-	-	-	-	-

**Correlation Levels:**

Level	Correlation
-	Nil
1	Slightly / Low
2	Moderate / Medium
3	Substantial / High

**Mapping of COs to Assessment Rubrics :**

	<b>Internal Exam</b>	<b>Assignment</b>	<b>Project Evaluation</b>	<b>End Semester Examinations</b>
CO 1	-	✓	-	-
CO 2	-	-	-✓	-
CO 3	-	-	-	-
CO 4	-	-	✓	-
CO 5	-	✓	✓	-
CO 6	-	-	✓	-

## **PART- II**

### **Four-year BA Animation and Graphic Design Honours Degree**

The Four-Year Animation and Graphic Design Honours Degree program extends into fourth year, emphasizing advanced technical and theoretical aspects of media and communication. Students aiming for the Honours degree must complete 177 credits, with the final year offering higher-level courses and the option for an optional project. This program uniquely positions students at the forefront of the media industry, granting them access to the latest trends, technologies, and opportunities for fieldwork and industry-linked experiences. Designed for comprehensive learning and innovation, the Honours degree equips students with the skills and insights needed for leadership roles in the rapidly evolving media landscape.

**Course Distribution for Students in the Fourth  
Year of CUFYUGP**

Semester	DSC (credit 4)	Nature of the Course	Total Courses	Total Credits	Total Hrs/week
VII	Major A, A, A, A, A	Five PG level core courses (level 400 & above) in the Major discipline	5	20	20
VIII	Major A, A, A	(i) Three PG level core courses (level 400 & above) in the Major discipline (for Honours); or	3	12	12
	or	One 12-credit Project in the Major/ allied discipline (for Honours); or			
	Project in A	(iii) One 12-credit Research Project in the Major/ allied discipline (for Honours with Research)			
		(iv) In the case of Honours students who go to another institution for doing the Project, the remaining Major core course can be in the online mode or in the in-person mode from the institution where the Project is being done.			
	Major A*, A*, A* (*Electives 5, 6, 7)	(i) Three Minor Pathway Courses of level 300 & above / level 400 & above; or	3	12	12
	or	(ii) Three elective courses in Major discipline of level 400 & above; or			
	Minor in any discipline B, B, B	(iii) Two courses in Minor discipline + One elective course in Major / any other discipline; or			
	or	(iv) Three Courses in any other discipline of level 300 & above / level 400 & above; or			
		(v) Two elective courses in Major / Minor / any			

	Any three disciplines	<p>other discipline + One course in research methodology, which is treated as a core course for the students in Honours with Research</p> <p>(vi) Two of these courses can be in the online mode</p>			
		<p>(vii) For those students who go to another institution for doing the Project, all these three courses can be in the online mode or in the in- person mode from the institution where the Project is being done.</p> <p>(viii) Any two online courses in the fourth year can be taken either in semester VII or semester VIII, but their credits shall be added to the student's account only in semester VIII</p>			
Total of VII & VIII	Major A:8 / 9 / 11 Project in A		11	44	44

## SEMESTER -7

Semester	Course Code	Course Title	Total Hours	Hours / Week	Credits	Marks		
						Internal	External	Total
7	BAG7 CJ 401	Core Course 14 in Major – Graphic and Animation Content Development for PSA	60	4	4	30	70	100
	BAG7 CJ 402	Core Course 15 in Major – CGI for Film and Television	60	4	4	30	70	100
	BAG7 CJ 403	Core Course 16 in Major – Animation Production	60	4	4	30	70	100
	BAG7 CJ 404	Core Course 17 in Major – Typography Design	60	4	4	30	70	100
	BAG7 CJ 405	Core Course 18 in Major – AI tools for Graphics and Animation	60	4	4	30	70	100
		<b>Total</b>			<b>20</b>	<b>20</b>		



Programme	BA Animation and Graphic Design				
Course Title	GRAPHIC AND ANIMATION CONTENT DEVELOPMENT FOR PSA				
Type of Course	<b>Major</b>				
Semester	VII				
Academic Level	400-499				
Course Details	Credit	Lecture per week	Tutorial per week	Practical per week	Total Hours
	4	-	-	4	60
Pre-requisites	A foundational course in graphic design principles Basic understanding of animation principles				
Course Summary	This advanced-level course equips students with the knowledge and skills to create compelling graphic and animated content for public service advertisements (PSAs). You will explore the principles of social marketing, message development, and visual storytelling to craft impactful PSAs that raise awareness and inspire action on various social issues. Through lectures, discussions, practical exercises, and software training, you will develop proficiency in graphic design, animation (2D or 3D depending on software focus), and effective distribution strategies for PSAs across traditional and digital media platforms.				

### Course Outcomes (CO):

CO	CO Statement	Cognitive Level*	Knowledge Category#	Evaluation Tools used
CO1	Analyze the goals and target audiences of PSAs, differentiating them from traditional advertising	An	F	Creative Brief and Message Development Assignment
CO2	Develop a strong creative brief outlining the message, target audience, and desired outcome for a PSA campaign	C	P	Peer Review and Self-Reflection
CO3	Apply social marketing principles and behavior change theories to craft persuasive messages for PSAs, considering ethical considerations	Ap	P	Storyboard and Design Project
CO4	Evaluate the effectiveness of visual metaphors, symbolism, and design elements in	E	C	Class Participation and Discussions

	conveying the message of a PSA			
CO5	Synthesize their understanding of animation/graphic design techniques, storytelling principles, and media strategies to create a comprehensive animated or graphic PSA on a chosen social issue	C	M	Animated PSA Final Project
CO6	Effectively communicate the message and call to action of their PSA through clear visuals, storytelling, and potentially animation, during project presentations	E	C	Final Presentations and Critiques
* - Remember (R), Understand (U), Apply (Ap), Analyse (An), Evaluate (E), Create (C) # - Factual Knowledge(F) Conceptual Knowledge (C) Procedural Knowledge (P) Metacognitive Knowledge (M)				

### Detailed Syllabus:

Module	Unit	Content	Hrs	Mark (70)
<b>I</b>	<b>Introduction to Public Service Advertising</b>		<b>10</b>	<b>15</b>
	1	Defining Public Service Advertising (PSA) and its goals	2	
	2	Social marketing principles and behavior change theories	2	
	3	Identifying target audiences for PSAs	2	
	4	History and evolution of PSAs	2	
	5	Case studies of award-winning PSAs	2	
<b>II</b>	<b>Crafting the Message</b>		<b>11</b>	<b>15</b>
	6	Developing a strong creative brief for PSAs	3	
	7	Message development and persuasive writing techniques	2	
	8	Visual metaphors and symbolism in PSAs	2	
	9	Ethical considerations in PSA messaging (e.g., sensitivity, stereotyping)	2	
	10	Social marketing principles and behavior change models , Crafting effective calls to action , Cultural sensitivity in PSA messaging	2	
<b>III</b>	<b>Design and Animation for PSAs and Visual Storytelling in Animation and Graphics</b>		<b>16</b>	<b>20</b>
	11	The power of visual metaphors and symbolism, Character design and animation for PSAs	3	

	12	Storyboarding and narrative development, Graphic design elements for PSAs (typography, imagery, layout)	3	
	13	The role of music and sound design in PSA messaging	2	
	14	2D and/or 3D animation techniques for PSAs (depending on software focus)	3	
	15	Design considerations for print, broadcast, and online PSAs	3	
	16	Utilizing visual hierarchy and information design principles	2	
<b>IV</b>	<b>Animation Techniques for PSAs and Media Strategies</b>		<b>11</b>	<b>20</b>
	17	Exploring traditional and digital animation techniques suitable for PSAs, Stop-motion animation basics	2	
	18	2D animation techniques for PSAs (e.g., cel animation, cutout animation), Introduction to basic 3D animation principles for PSAs	2	
	19	Traditional and digital media channels for PSAs (television, social media)	2	
	20	Adapting PSAs for different media platforms	2	
	21	Measuring the impact and effectiveness of PSAs	2	
	22	PSA distribution channels (traditional media, online platforms), valuating the effectiveness of PSA campaigns	1	
<b>V</b>	<b>Content development for PSA</b>		<b>12</b>	<b>20</b>
	1	Software training for creating PSAs		
	2	Individual and group projects: Develop, design, and animate a PSA on a chosen social issue		
	3	Guest speaker from a PSA production company		
	4	Developing a concept for a PSA campaign (individual or group project), Scriptwriting and storyboarding for your PSA, Creating animation or graphic design assets for your PSA,		
	5	Peer critiques and revisions		
	6	Students will work in small groups to develop a comprehensive PSA campaign for a chosen social issue.		
	7	This includes creating storyboards, designing visuals, and potentially incorporating animation or motion graphics.		
	8	Final presentations and critiques will focus on effectiveness and overall message delivery.		

**Mapping of COs with PSOs and POs :**

	PS O1	PS O2	PSO 3	PSO4	PSO 5	PSO6	PO1	PO2	PO3	PO4	PO5	PO6
CO 1	2	-	-	-	-	-	3	-	-	-	-	-
CO 2	3	-	-	-	-		-	2	-	-	-	-
CO 3	3	-	-	-	-	--	-	-	2	-	-	-
CO 4	3	-	-	-	--	-	-	-	-	-	2	-
CO 5	--	3	-	-		-	-	-	-	3	-	-
CO 6		-	-	-	-	3	-	3	-	-	-	-

**Correlation Levels:**

Level	Correlation
-	Nil
1	Slightly / Low
2	Moderate / Medium
3	Substantial / High

**Assessment Rubrics:**

External evaluation: 70 marks

Internal Evaluation: 30 marks

<b>INTERNAL MARK SPLIT-UP</b>		
	<b>Components of Internal Evaluation</b>	<b>Practical (30)</b>
1	Practical exam	20
2	Seminar/ Viva/ Quiz	5
3	Assignment	5

**Mapping of COs to Assessment Rubrics :**

	Internal Exam	Assignment	Project Evaluation	End Semester Examinations
CO 1	-	-	-	✓
CO 2	✓	✓	-	✓
CO 3	✓	-	✓	✓
CO 4	✓	-	✓	✓
CO 5	-	-	✓	✓
CO 6	-	-	✓	✓

**REFERENCES**

SI No	Title	Author/ Editor	Publisher
R1.	How Public Service Advertising Works	Judie Lannon	World Advertising Research Center
R2.	Public Service Advertising Campaigns (Impact and Analysis)	Dr. Shardha Purohit	Mangalam Publications
R3.	Advertising and New Media	Christina Spurgeon	Routledge
R4.	Absolute Essentials of Advertising (Absolute Essentials of Business and Economics)	Sarah Turnbull	Taylor & Francis Ltd
R5.	Ogilvy on Advertising	David Ogilvy	RHUS

Case studies for analysis would be provided from time to time in advance by the faculty.

Programme	BA Animation and Graphic Design				
Course Title	CGI FOR FILM AND TELEVISION				
Type of Course	<b>Major</b>				
Semester	VII				
Academic Level	400-499				
Course Details	Credit	Lecture per week	Tutorial per week	Practical per week	Total Hours
	4	2	*1	1	60
Pre-requisites					
Course Summary	This course offers an in-depth exploration of advanced CGI concepts and their applications in film and television. Combining theoretical knowledge with practical exercises, students will learn the intricacies of creating stunning visual effects (VFX), animations, and digital environments. This higher-level course emphasizes both the artistic and technical aspects of CGI production.				

\*The theory part of the course is delivered through 2 hours lecture and one hour tutorial per week.

#### Course Outcomes (CO):

CO	CO Statement	Cognitive Level*	Knowledge Category#	Evaluation Tools used
CO1	Critically analyse CGI's role in storytelling within film and television.	An	C	Essays analysing CGI in case studies
CO2	Apply advanced modelling and texturing techniques to create realistic CGI elements	Ap	P	Practical assignments/peer-reviewed projects
CO3	Produce a short CGI sequence demonstrating integration of animation, lighting, and special effects.	C	P	Practical Assignments
CO4	Assess the quality and effectiveness of CGI work using industry-standard criteria.	E	C	Discussion
CO5	Work effectively in teams to manage and execute a CGI project from concept to completion.	Ap	P	Project presentation
CO6	Reflect on the ethical considerations and environmental impacts of CGI production.	E	M	Reflective journals or essays
* - Remember (R), Understand (U), Apply (Ap), Analyse (An), Evaluate (E), Create (C) # - Factual Knowledge(F) Conceptual Knowledge (C) Procedural Knowledge (P) Metacognitive Knowledge (M)				

**Detailed Syllabus:**

<b>Module</b>	<b>Unit</b>	<b>Content</b>	<b>Hrs</b>	<b>Mark (70)</b>
<b>I</b>	<b>The Art and Science of CGI in Film &amp; Television</b>		<b>12</b>	<b>15</b>
	1	Evolution of CGI: Tracing CGI's development in film and television (Early examples, Technological advancements, Impact on storytelling)	2	
	2	Core Principles of CGI for Film & TV: Distinction from traditional filmmaking techniques (3D graphics concepts, Rendering techniques, Pipeline considerations)	2	
	3	Integration with Live-Action: Challenges and strategies for seamless CGI integration (Matchmoving, Green screen technology, Lighting and compositing)	2	
	4	Pre-Production Planning: Storyboarding and concept art for CGI elements (Cost estimation, Time management, Collaboration with other departments)	2	
	5	The Ethics of CGI: Representations of reality and believability (Ethical considerations in character design, Potential for manipulation)	2	
	6	The Future of CGI: Emerging technologies and potential directions (Real-time rendering, Artificial intelligence, Virtual production)	2	
<b>II</b>	<b>Building Believable Characters</b>		<b>11</b>	<b>15</b>
	7	Anatomy and Physiology: Understanding human anatomy for realistic character animation (Muscles, skeletal systems, Movement principles)	1	
	8	Facial Animation Techniques: Bringing characters to life with expressions (Blendshapes, Motion capture, Performance capture)	2	
	9	Rigging for Animation: Building the digital skeleton for character movement (Inverse kinematics, Skeletal hierarchy, Weight painting)	2	
	10	Creating Clothing and Materials: Designing realistic textures and garments for CGI characters (Fabric simulation, Material shaders, Digital sculpting)	2	
	11	Advanced Character Animation: Techniques for believable movement and performance (Emotional storytelling, Lip-syncing, Character interaction)	2	
	12	Character Design for Film & TV: Creating characters that resonate with viewers (Concept art, Storytelling considerations, Emotional impact)	2	
<b>III</b>	<b>Environment Design and VFX</b>		<b>12</b>	<b>20</b>
	13	Building 3D Environments: Techniques for constructing realistic digital worlds (Procedural generation, 3D modeling techniques, Texturing and lighting)	2	

	14	Creating Landscapes: Designing believable and immersive environments (Terrain sculpting, Procedural textures, Matching real-world locations)	2	
	15	Visual Effects Simulations: Bringing fictional elements to life (Fire, water, smoke simulations, Destruction effects)	2	
	16	Creature Design and Animation: Creating believable digital creatures (Concept art, Anatomy and movement, Special effects considerations)	2	
	17	VFX for Storytelling: Using visual effects to enhance the narrative (World-building, Creating spectacle, Emotional impact)	2	
	18	Case Studies in Film & Television VFX: Analyzing the use of VFX in specific projects (Deconstructing the visual effects, Understanding the creative process)	2	
<b>IV</b>	<b>Role of CGI in entertainment media</b>		<b>13</b>	<b>20</b>
	19	Realistic atmosphere creation for CGI: Matching real-world lighting for believability (Lighting setups, Three-point lighting, Creating mood and atmosphere)	3	
	20	Importance of CGI in film industry: Realistic Environment, Practicality and Safety, Enhancing Special Effects, Achieving Cinematic Scale, Budget, Historical or Futuristic Settings)	2	
	21	Impact of CGI in the change of movie content: (live action movie and animation movie)	2	
	22	The role of CGI in game industry: Use and advancement	2	
	23	The role of CGI in Television industry: Understanding the advancements in virtual production (Newsfeeds, Gamified Learning Shows, Historical dramas, Sports broadcasts)	2	
	24	The pros and cons of CGI in media industry	2	
<b>V</b>	<b>Practical Tasks</b>		<b>12</b>	<b>20</b>
	1	Analyze a film scene heavily reliant on CGI and write a report outlining the different CGI techniques used and their impact on the narrative		
	2	Create a basic storyboard sequence incorporating CGI elements and explain how they would be integrated into the final scene.		
	3	Model a simple humanoid character in 3D software, focusing on proper topology and efficient polygon usage.		
	4	Animate a basic facial expression sequence for your character using blendshapes or basic rigging techniques.		
	5	Create a short animation sequence simulating a natural phenomenon (e.g., water flow, smoke rising) using particle effects or fluid simulations.		
	6	Light a simple 3D scene using three-point lighting principles and render the scene with basic materials and textures.		
	7	Composite a rendered CGI element (e.g., spaceship) into a pre-existing live-action footage, ensuring proper color correction and matching of lighting conditions.		

Note: Module V is designed to equip students with practical skills. The 20 marks for the evaluation of practical will be based on Module V. The end-semester examination for the theory part will be based on the units covered in the first four modules.



**Mapping of COs with PSOs and POs :**

	PSO1	PSO2	PSO3	PSO4	PSO5	PSO6	PO1	PO2	PO3	PO4	PO5	PO6
CO 1	-	-	3	-	-	-	2	-	-	-	-	-
CO 2	-	3	-	-	-	-	-	1	-	-	-	-
CO 3	-	3	-	-	-	-	-	-	-	2	-	-
CO 4	-	-	2	-	-	-	-	-	-	2	-	-
CO 5	-	-	-	3	-	-	-	-	-	-	1	-
CO 6	-	-	-	-	-	3	-	-	-	-	-	1

**Correlation Levels:**

Level	Correlation
-	Nil
1	Slightly / Low
2	Moderate / Medium
3	Substantial / High

**Assessment Rubrics:**

External evaluation: 70 marks

Internal Evaluation: 30 marks

Internal Marks Split-up (Total :30 marks)		
Components of Internal Marks Evaluation	Four Modules (10 marks)	Open-ended Module (20 Marks)
Test Paper	5	20*
Seminar/ Viva/ Quiz	3	
Assignment/ Essay	2	

**Refer the below table for the evaluation rubrics of practical component**

Sl. No.	Evaluation of Practical Component of Credit-1 in a Major / Minor Course	Marks for Practical
1	Continuous evaluation of practical/ exercise performed in practical classes by the students	10
2	End-semester examination to be conducted by teacher-in-charge along with an additional examiner arranged internally by the Department Council	7

	<ul style="list-style-type: none"> <li>➤ Technical Proficiency</li> <li>➤ Creativity and originality</li> </ul>	
3	<ul style="list-style-type: none"> <li>➤ Evaluation of the Practical records/presentations</li> <li>➤ Time Management and Workflow</li> </ul>	3
Total Marks		20

**Mapping of COs to Assessment Rubrics :**

	Internal Exam	Assignment	Project Evaluation	End Semester Examinations
CO 1	✓	-	-	✓
CO 2	-	✓	-	✓
CO 3	-	-	✓	✓
CO 4	✓	✓	✓	✓
CO 5	-	-	✓	-
CO 6	✓	✓	✓	-

**REFERENCES**

Sl No	Title	Author/ Editor	Publisher
R1.	Creating Visual Effects for Movies as a CGI Artist	Ruth Owen	Ruby Tuesday
R2.	Digital Visual Effects in Cinema: The Seduction of Reality	Stephen Prince	Rutgers University Press
R3.	Spectacular Digital Effects: CGI and Contemporary Cinema	Kristen Whissel	Duke University Press
R4.	Editing and Special/Visual Effects	Charlie Keil and Kristen Whissel	Rutgers University Press

Case studies for analysis would be provided from time to time in advance by the faculty.

Programme	BA Animation and Graphic Design				
Course Title	ANIMATION PRODUCTION				
Type of Course	<b>Major</b>				
Semester	VII				
Academic Level	400-499				
Course Details	Credit	Lecture per week	Tutorial per week	Practical per week	Total Hours
	4	-	-	4	60
Pre-requisites	In depth knowledge of the specific subject which the student chooses to do his/her project				
Course Summary	This course provides students with hands-on experience in animation filmmaking. Students will work in groups to develop, research, produce, and edit a short animation film not less than 3 minutes duration. Through this project, students will apply the theoretical and technical knowledge gained in previous coursework on scripting, storyboarding, creating, compositing, editing and storytelling for animation filmmaking.				

### Course Outcomes (CO):

CO	CO Statement	Cognitive Level*	Knowledge Category#	Evaluation Tools used
CO1	Develop a concept for production based on research and audience engagement.	An	C	Observation of Practical Skills
CO2	Apply pre-production techniques, including scripting, character, props and bg designing, storyboarding and animatics.	Ap	P	Practical Assignment / Observation of Practical Skills
CO3	Demonstrate proficiency in	Ap	P	Practical Assignment /

	production techniques [2d/3D/stop motion/VFX] according to the student's chosen criteria			Observation of Practical Skills
CO4	Employ effective sound design to produce compelling narratives.	Ap	P	Practical Assignment / Observation of Practical Skills
CO5	Utilize compositing and editing software to assemble a coherent and impactful animation film	Ap	P	Production/ Observation of Practical Skills
CO6	Collaborate effectively in a team environment to achieve a common goal.	E	M	Viva/ Report Presentation
* - Remember (R), Understand (U), Apply (Ap), Analyse (An), Evaluate (E), Create (C) # - Factual Knowledge(F) Conceptual Knowledge (C) Procedural Knowledge (P) Metacognitive Knowledge (M)				

### **Animation Production Criteria: Group Project [ Maximum five members each]**

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
- 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.

### **Detailed Syllabus:**

This course will be a mix of classroom lectures, group workshops, individual work periods, and film screenings.

➤ **Lectures:** Discuss key concepts and techniques in animation filmmaking, including:

- The history and different styles of animation movies.
- Research methodologies for different styles of animation techniques for the production.
- Concept development and Story finalization
- Pre-production planning, including scriptwriting, character, props and bg designing, storyboarding, sound design and animatics.
- Discussing techniques [2d/3D/stop motion/VFX] for capturing compelling narratives for the story
- Cinematography[stop-motion] and sound recording techniques for production.
- Post-production workflows for compositing and editing.
- Ethical considerations in animation filmmaking.

➤ **Group Workshops:** Students should work together in assigned groups to develop concepts to story, conduct research, production planning, and receive peer feedback during the production process.

➤ **Individual Work:** There will be dedicated periods for individual research, pre-production, production and post-production tasks within your groups.

➤ **Film Screenings:** Screening a variety of animation films throughout the semester to analyze techniques and explore different styles.

### **Instructions:**

- **Group Formation:** Students will be divided into groups of five at the beginning of the semester.
- **Topic Selection:** Based on instructor guidance, students will submit an animation film proposal outlining their chosen topic, research methodology, and initial story ideas.

- **Pre-Production:** Develop a production schedule, script (treatment or outline), character/props/bg designs, storyboards, props creation/location scouting (stop-motion/VFX), set creation (VFX) and secure necessary permits.
- **Production:** Create 2d or 3D short movie in concerned softwares, shoot footage adhering to ethical guidelines and safety protocols for stop-motion and VFX and record sound.
- **Post-Production:** Edit footage using industry-standard software incorporate sound design and music, and finalize the animation film.
- **Animation production Screening & Reflection:** Students should submit a final written report reflecting on the filmmaking process, including their challenges, successes, and ethical considerations, along with the final output of the film.

### **Animation Production Content:**

The animation production content can be open-ended, allowing students to explore diverse themes of personal, social, or historical interest. However, encourage the selection of topics that are:

- Feasible for production within the time and resource constraints.
- Offer an opportunity to shed light on an under-represented social issue or perspective.
- Promote thoughtful discussion and critical thinking.

### **Technical Specifications:**

- Film Length: 3 minutes [minimum]
- Minimum Resolution: 1080p (HD)
- Audio Format: Stereo
- Editing Software: Industry-standard audio, and video applications
- File Format: MP4 or MOV

### **Evaluation Criteria:**

#### ➤ **Internal Assessment (30 Marks):**

- Pre-Production Work (Concept, Treatment, Character/prop/bg design style, storyboard and animatics): 10 Marks
- Class Participation and Engagement: 5 Marks

- Weekly Progress Reports: 5 Marks

- Rough Cut Presentation :10 Marks

➤ **External Assessment (70 Marks):**

- Final output of the Animation Film (Technical Quality, Storytelling, and creativity): 40 Marks

- Work progress Report: 20 Marks

- Viva voice: 10 Marks

**External Examination:**

An external examiner appointed by the department council will evaluate the final animation film and work progress report based on the provided rubrics. Examiner will be invited to a screening session where student films will be showcased and having viva voice.

**Mapping of COs with PSOs and POs :**

	PSO 1	PSO 2	PSO 3	PSO 4	PSO 5	PSO 6	PO1	PO2	PO3	PO4	PO5	PO6	PO7
CO 1	-	-	2	-	-	-	-	-	-	-	-	-	2
CO 2	-	-	-	3	-	-	-	-	-	-	2	-	
CO 3	-	3	-	-	-	-	-	-	3		-	-	
CO 4	-	-	-	-	2	-	-	-	-	-	2	-	
CO 5	-	-	-	-	2	-	-	-	-	2	-	-	
CO 6	-	-	-	3	-	-	-	3	-	-	-	-	

Programme	BA Animation and Graphic Design				
Course Title	TYPOGRAPHY DESIGN				
Type of Course	<b>Major</b>				
Semester	VII				
Academic Level	400 - 499				
Course Details	Credit	Lecture per week	Tutorial per week	Practical per week	Total Hours
	4	2	*1	1	60
Pre-requisites	NA				
Course Summary	Students will gain a comprehensive understanding of how typography plays a major role in communication and design.				

\*The theory part of the course is delivered through 2 hours lecture and one hour tutorial per week.

#### Course Outcomes (CO):

CO	CO Statement	Cognitive Level*	Knowledge Category#	Evaluation Tools used
CO1	Develop an appreciation for the power of typography to communicate and evoke emotions.	U	F	Instructor-created exams / Quiz
CO2	Understand the importance of choosing typefaces that are inclusive and accessible to a wide audience.	U	F	Instructor-created exams / Quiz
CO3	Apply the fundamental principles of typography and explore how typography is used in different media, such as print, web, and mobile.	Ap	P	Instructor-created exams / Quiz
CO4	Cultivate a sense of creativity and experimentation in their approach to typography.	Ap	P	Instructor-created exams / Quiz



CO5	Develop their problem-solving skills through hands-on design projects	C	P	Practical Assignment / Observation of Practical Skills
CO6	Develop typography to evoke emotions, create a brand identity, and set the visual tone for your project.	C	P	Practical Assignment / Observation of Practical Skills
* - Remember (R), Understand (U), Apply (Ap), Analyse (An), Evaluate (E), Create (C) # - Factual Knowledge(F) Conceptual Knowledge (C) Procedural Knowledge (P) Metacognitive Knowledge (M)				

### Detailed Syllabus:

Module	Unit	Content	Hrs	Mark (70)
<b>I</b>	<b>Evolution of Typography</b>		<b>12</b>	<b>10</b>
	1	Mesopotamian and Greek influence	2	
	2	Medieval print artifacts	2	
	3	Printing history and typography (Movable Type)	3	
	4	Swiss style	2	
	5	20th century typography	3	
<b>II</b>	<b>Concepts in typography</b>		<b>10</b>	<b>15</b>
	6	Anatomy of typography	2	
	7	Elements of anatomy of a typeface	2	
	8	Classification of typesfaces (Serif, sans serif)	2	
	9	Decorative fonts	2	
	10	Applications of fonts in design	2	
<b>III</b>	<b>Principles of typographic craft</b>		<b>11</b>	<b>20</b>
	11	Legibility	2	
	12	Readability	3	
	13	Aesthetics of typography	2	

	14	Inscription at and architectural lettering (Display graphics)	2	
	15	Digital typography	2	
<b>IV</b>	<b>Parameters in application of typography</b>		<b>15</b>	<b>25</b>
	16	Typographic hierarchy	1	
	17	Text layout and composition	2	
	18	Typographic considerations in different media (Print, web and mobile)	2	
	19	Typography as a statement of Design	2	
	20	The art and science of displaying a text	2	
	21	Semiotics in typography	3	
	22	Typography used in branding campaigns (case studies)	3	
<b>V</b>	<b>Software application</b>		<b>12</b>	<b>20</b>
	1	. Familiarize with industry level software . Create different typography considering the concepts of typography	6	
	2	Create a typographic design for a brand	6	

Note: Module V is designed to equip students with practical skills. The 20 marks for the evaluation of practical will be based on Module V. The end-semester examination for the theory part will be based on the units covered in the first four modules.

#### Mapping of COs with PSOs and POs :

	PSO1	PSO2	PSO3	PSO4	PSO5	PSO6	PO1	PO2	PO3	PO4	PO5	PO6
CO 1	-	-	-	-	-	2	-	2	-	-	-	-
CO 2	2	-	-	-	-	-	-	3	-	-	-	-
CO 3	3	-	-	-	-	-	-	2	-	-	-	-
CO 4	-	-	-	1	-	-	-	-	-	1	-	-

CO 5	-	1	-	-	-	-	-	-	-	-	-	1
CO 6	-	-	-	2	-	-	-	-	3	-	-	-

**Correlation Levels:**

Level	Correlation
-	Nil
1	Slightly / Low
2	Moderate / Medium
3	Substantial / High

**Assessment Rubrics:**

External evaluation: 70 marks

Internal Evaluation: 30 marks

Internal Marks Split-up (Total :30 marks)		
Components of Internal Marks Evaluation	Four Modules (10 marks)	Open-ended Module (20 Marks)
Test Paper	5	20*
Seminar/ Viva/ Quiz	3	
Assignment/ Essay	2	

**\*Refer the below table for the evaluation rubrics of practical component**

Sl. No.	Evaluation of Practical Component of Credit-1 in a Major / Minor Course	Marks for Practical
1	Continuous evaluation of practical/ exercise performed in practical classes by the students	10
2	End-semester examination to be conducted by teacher-in-charge along with an additional examiner arranged internally by the Department Council <ul style="list-style-type: none"> <li>➤ Technical Proficiency</li> <li>➤ Creativity and originality</li> </ul>	7

3	<ul style="list-style-type: none"> <li>➤ Evaluation of the Practical records/presentations</li> <li>➤ Time Management and Workflow</li> </ul>	3
Total Marks		20

**Mapping of COs to Assessment Rubrics :**

	Internal Exam	Assignment	Project Evaluation	End Semester Examinations
CO 1	✓			✓
CO 2	✓	✓		✓
CO 3	✓	✓		✓
CO 4	✓	✓		✓
CO 5	✓			✓
CO 6				

**REFERENCES**

Sl No	Title	Author/ Editor	Publisher
R1	The elements of Typographic style	Robert Bringhurst, 1992	Hartley & Marks
R2	Typographic Specimens	Philip B Meggs, 1993	John Wiley & Sons Inc
R3	Typography Design	Rob carter, 2018	Wiley
R4	The Graphic Design idea book	Gail Anderson, Steve's Heller, 2016	Laurence King Publishing
R5	The Art of Type and Typography: Explorations in Use and Practice	Mary Jo Krynski	Routledge
Case studies for analysis would be provided from time to time in advance by the faculty.			

Programme	BA Animation and Graphic Design				
Course Title	AI TOOLS FOR GRAPHICS AND ANIMATION				
Type of Course	<b>Major</b>				
Semester	VII				
Academic Level	400-499				
Course Details	Credit	Lecture per week	Tutorial per week	Practical per week	Total Hours
	4	2	*1	1	60
Pre-requisites	NA				
Course Summary	This course explores the exciting world of Artificial Intelligence (AI) and its applications in the field of graphics and animation. Students will gain a comprehensive understanding of how AI tools can be leveraged to enhance creativity, streamline workflows, and create stunning visuals. The course covers various AI tools across graphic design, animation, image and video editing, while also exploring emerging trends and the ethical considerations surrounding AI-generated content..				

\*The theory part of the course is delivered through 2 hours lecture and one hour tutorial per week.

#### Course Outcomes (CO):

CO	CO Statement	Cognitive Level*	Knowledge Category#	Evaluation Tools used
CO1	Critically examine the strengths and limitations of AI for various creative tasks in graphics and animation. .	An	A	Assignments, Midterm Exam/ Quiz
CO2	Assess the effectiveness of different AI tools for specific graphic design and animation projects.	E	An	Assignments, Presentations
CO3	Utilize a variety of AI tools to perform specific tasks in graphics design, animation, image, and video editing. complexities of obscenity and vulgarity.	A	A	Seminar Presentation / Assignment
CO4	Distinguish between different AI tools for graphics and animation, and their functionalities.	R	F	Quizes
CO5	Develop the skills to create animations that are partially or fully driven by AI	Ap	P	Assignments, Presentations

CO6	Develop a cohesive workflow that integrates AI tools effectively with traditional graphics and animation techniques.	C	P	Mini Project/ Assignments
* - Remember (R), Understand (U), Apply (Ap), Analyse (An), Evaluate (E), Create (C) # - Factual Knowledge(F) Conceptual Knowledge (C) Procedural Knowledge (P) Metacognitive Knowledge (M)				

### Detailed Syllabus:

Module	Unit	Content	Hrs	Mark (70)
<b>I</b>	<b>Introduction to AI for Graphics and Animation</b>		<b>10</b>	<b>15</b>
	1	Understanding Artificial Intelligence (AI)	1	
	2	Machine Learning and Deep Learning for Creative Applications	1	
	3	The Impact of AI on the Graphics and Animation Industry	2	
	4	Overview of AI Tools for Graphics and Animation	2	
	5	AI using for Creative Aspects	2	
	6	AI's Role in Artistic Exploration	2	
<b>II</b>	<b>AI-powered Graphic Design Tools</b>		<b>11</b>	<b>15</b>
	7	Logo and Brand Identity Design with AI	4	
	8	Generating Social Media Graphics and Visuals using AI	3	
	9	AI-assisted Layout and Composition Techniques	2	
	10	Color Palette and Font Selection with AI Exploring AI Tools like Designs.ai, Midjourney, and Canva	2	
<b>III</b>	<b>AI for Animation and Motion Graphics</b>		<b>15</b>	<b>20</b>
	11	Automatic Character Rigging and Animation	3	
	12	AI-powered Lip-syncing and Facial Animation	3	
	13	Generating Backgrounds and Environments with AI	3	
	14	Storyboarding and Animation Pre-visualization using AI Tools	3	
	15	Exploring AI Tools like Kaiber, DeepMotion, and Adobe Character Animator	3	
<b>IV</b>	<b>AI for Image and Video Editing</b>		<b>12</b>	<b>20</b>
	16	Image Upscaling	2	
	17	Image Restoration with AI	2	
	18	AI-powered Video Editing and Special Effects	2	

	19	Color Correction and Style Transfer using AI	1	
	20	Creating Realistic Animations from Static Images	2	
	21	Exploring AI Tools like Synthetik, Let's Enhance, and RunwayML	2	
	22	Challenges and Ethical Considerations	1	
<b>V</b>	<b>The Future of AI in Graphics and Animation (Open Ended Module)</b>		<b>12</b>	<b>20</b>
	1	Emerging Trends in AI for Creative Applications The Ethical Considerations of AI-generated Content Human-AI Collaboration in the Creative Process The Impact of AI on the Future of Animation Workflows Exploring cutting-edge research and development in AI for graphics and animation	8	
	2	Practical Application of AI tools	4	

**Note:** Module V is designed to equip students with practical skills. The 20 marks for the evaluation of practical will be based on Module V. The end-semester examination for the theory part will be based on the units covered in the first four modules.

#### Mapping of COs with PSOs and POs :

	PS O1	PSO 2	PSO 3	PSO4	PSO 5	PSO6	PO1	PO2	PO3	PO4	PO5	PO6
CO 1	-	3	-	-	2	-	-	-	-	3	-	-
CO 2	-	2	3	-	-	-	-	--	-	2	-	-
CO 3	-	3	-	--	-	-	-		2	1	-	-
CO 4	-	1	-		-	-	-	-	-	1	-	-
CO 5	-	2	-	-	2	-	-	-	2	2	-	-
CO 6	-	2	-	-	3	-	-	-	2	1	-	-

**Correlation Levels:**

Level	Correlation
-	Nil
1	Slightly / Low
2	Moderate / Medium
3	Substantial / High

**Assessment Rubrics:**

External evaluation: 70 marks

Internal Evaluation: 30 marks

Internal Marks Split-up (Total :30 marks)		
Components of Internal Marks Evaluation	Four Modules (10 marks)	Open-ended Module (20 Marks)
Test Paper	5	20*
Seminar/ Viva/ Quiz	3	
Assignment/ Essay	2	

**\*Refer the below table for the evaluation rubrics of practical component**

Sl. No.	Evaluation of Practical Component of Credit-1 in a Major / Minor Course	Marks for Practical	
1	Continuous evaluation of practical/ exercise performed in practical classes by the students	10	
2	End-semester examination to be conducted by teacher-in-charge along with an additional examiner arranged internally by the Department Council <ul style="list-style-type: none"> <li>➤ Technical Proficiency</li> <li>➤ Creativity and originality</li> </ul>	7	
3	<ul style="list-style-type: none"> <li>➤ Evaluation of the Practical records/presentations</li> <li>➤ Time Management and Workflow</li> </ul>	3	
<b>Total Marks</b>		<b>20</b>	



**Mapping of COs to Assessment Rubrics :**

	<b>Internal Exam</b>	<b>Assignment</b>	<b>Project Evaluation</b>	<b>End Semester Examinations</b>
CO 1	✓	-	-	✓
CO 2	✓	✓	✓	✓
CO 3	-	✓	✓	-
CO 4	-	✓	-	✓
CO 5	✓	-	✓	-
CO 6	-	-	✓	-

**REFERENCES**

<b>SI No</b>	<b>Title</b>	<b>Author/ Editor</b>	<b>Publisher</b>
R1.	AI for Games: An Introduction	Ian Millington and John Romero	Routledge
R2.	Adobe Character Animator Handbook	Downloadable from Adobe	
R3.	Deep Learning for Animation and Games.	Yaozheng Yang, et al	Routledge
Case studies for analysis would be provided from time to time in advance by the faculty.			

## SEMESTER -8

Semester	Course Code	Course Title	Total Hours	Hours/Week	Credits	Marks			
						Internal	External	Total	
8	BAG8C J 406 / BAG8M N406	Core Course 19 in Major – Ethical Practice for Media Professionals	60	4	4	30	70	100	
	BAG8C J 407 / BAG8M N407	Core Course 20 in Major – Critical Analysis of Animation Films	60	4	4	30	70	100	
	BAG8C J 408 / BAG8M N408	Core Course 21 in Major – Design concepts for Rebranding	60	4	4	30	70	100	
	OR (instead of Core Courses 19 - 21 in Major)								
	BAG8C J 449	Project (in Honours programme)	360	12	12	90	210	300	
	BAG8C J 499	Project (in Honours with Research programme)	360	12	12	90	210	300	
		Elective Course 5 in Major / Minor Course 7	60	4	4	30	70	100	
		Elective Course 6 in Major / Minor Course 8	60	4	4	30	70	100	
		Elective Course 7 in Major / Minor Course 9 / Major Course in any Other Discipline	60	4	4	30	70	100	
	OR (instead of Elective Course 7 in Major, in the case of Honours with Research Programme)								
	BAG8C J 489	Research Methodology in Graphic Design and Animation	60	4	4	30	70	100	
		<b>Total</b>		<b>24</b>	<b>24</b>			<b>600</b>	

Programme	BA Animation and Graphic Design				
Course Title	ETHICAL PRACTICE FOR MEDIA PROFESSIONALS				
Type of Course	<b>Major</b>				
Semester	VIII				
Academic Level	400-499				
Course Details	Credit	Lecture per week	Tutorial per week	Practical per week	Total Hours
	4	4	-	-	60
Pre-requisites	NA				
Course Summary	The course emphasizes on the importance of media ethics which helps media professionals understand their responsibility to provide accurate and unbiased information, and to hold those in power accountable.				

#### Course Outcomes (CO):

CO	CO Statement	Cognitive Level*	Knowledge Category#	Evaluation Tools used
CO1	Explore the historical evolution, fundamental principles and boundaries underlying in the constitutional framework.	U	F	Instructor-created exams / Quiz
CO2	Recognize the value of the different types of IP, including patents, trademarks, copyrights, trade secrets, and industrial designs.	U	P	Observation of Practical Skills
CO3	Gain insights into copyright ownership, authorship, and the legal transfer of rights through assignment and licensing.	An	P	Seminar Presentation / Group Tutorial Work
CO4	Understand the media's responsibility to inform the public accurately, serve as a watchdog, and promote social good meanwhile examine the complexities of obscenity and vulgarity.	U	F	Instructor-created exams / Home Assignments
CO5	Analyze a case study through the lens of relevant theories and identify key takeaways for real-world application.	An	P	Writing assignments
CO6	Equip with the knowledge and skills to navigate the complex world of media with integrity	Ap	p	Seminar Presentation / Group Tutorial Work

\* - Remember (R), Understand (U), Apply (Ap), Analyse (An), Evaluate (E), Create (C)  
 # - Factual Knowledge(F) Conceptual Knowledge (C) Procedural Knowledge (P)  
 Metacognitive Knowledge (M)

**Detailed Syllabus:**

Module	Unit	Content	Hrs	Mark (70)
<b>I</b>	<b>Fundamental ethical ideas</b>		<b>10</b>	<b>15</b>
	1	Concept of the freedom of the press	2	
	2	Fundamental rights and directive principles	2	
	3	Freedom of speech and expression enshrined in Indian constitution (article 19 (1)a and Reasonable restrictions	2	
	4	Role of fourth estate	2	
	5	Defamation, libel and slander, possibilities and challenges	2	
<b>II</b>	<b>IPR</b>		<b>10</b>	<b>15</b>
	6	Introduction to Intellectual Property, Identification of intellectual property	3	
	7	Types of intellectual property and their legal framework	3	
	8	Importance of IP for SMEs	2	
	9	Theories of IPR	2	
<b>III</b>	<b>Copyright</b>		<b>20</b>	<b>25</b>
	10	Copyrights and its nature	1	
	11	Subject matter of copyright: original literary, dramatic, musical, artistic works; cinematograph films and sound recordings	3	
	12	Registration Procedure, Term of protection, Ownership of copyright, Assignment, and license of copyright	4	
	13	Infringement, Remedies & Penalties	4	
	14	Related Rights - Distinction between related rights and copyrights	3	
	15	Copyright Law	2	
	16	Copyright in Cyberspace	2	
	17	Copyrightability of Movie Titles	1	
<b>IV</b>	<b>Ethical concerns</b>		<b>8</b>	<b>15</b>
	18	Ethical Concerns: Right to privacy and Invasion of privacy	2	
	19	Sensitivity, Caution against identification, Intrusion through photography	2	
	20	Mass media ethics	2	
	21	Social commitment of media, Obscenity and vulgarity	1	
	22	Right to privacy Vs right to expression	1	
<b>V</b>	<b>Open Ended Module: Case studies</b>		<b>12</b>	<b>10</b>
	1	<b>Case studies:</b> Case Studies and discussion of practical cases  <b>Real-World Applications:</b>	12	

		<p>Explore use cases in copyright Gender Bias and Harassment</p> <p><b>Open-Ended Exploration and Assessment:</b> Student-led research on media ethics on basis of multimedia . Presentation and discussion of findings</p> <p><b>Group Assignment:</b> Submit a study on the Ethical practices that need to follow on a media production</p>		
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**Mapping of COs with PSOs and POs :**

	PSO1	PSO2	PSO3	PSO4	PSO5	PSO6	PO1	PO2	PO3	PO4	PO5	PO6
CO 1	-	-	-	-	-	-	2	-	-	-	-	-
CO 2	-	-	-	-	-	-	2	-	-	-	-	-
CO 3	-	-	-	-	-	-	2	-	-	-	-	-
CO 4	-	1	-	-	-	3	-	2	-	-	-	-
CO 5	-	-	-	2	-	3	-	-	-	-	3	-
CO 6	-	2	-	-	-	3	-	-	3	-	-	3

**Correlation Levels:**

Level	Correlation
-	Nil
1	Slightly / Low
2	Moderate / Medium
3	Substantial / High

**Assessment Rubrics:**

External evaluation: 70 marks

Internal Evaluation: 30 marks

<b>INTERNAL MARK SPLIT-UP (TOTAL 30 MARKS)</b>			
	<b>Components of Internal Evaluation</b>	<b>4 Theory Modules (20)</b>	<b>Open ended Module(10)</b>
1	Test paper/ Mid semester Exam	10	4
2	Seminar/ Viva/ Quiz/Discussion	6	4
3	Assignment/ Case studies	4	<b>2</b>

**Mapping of COs to Assessment Rubrics :**

	Internal Exam	Assignment	Project Evaluation	End Semester Examinations
CO 1	✓	-	-	✓
CO 2	-	-	-	✓
CO 3	-	-	-	✓
CO 4	✓	-	✓	✓
CO 5	-	✓	✓.	✓
CO 6	-	-	✓.	✓

## REFERENCES

SI No	Title	Author/ Editor	Publisher
R1.	Doing Ethics in Media	Chris Roberts, Jay Black	Routledge
R2.	Legal and Ethical Implications of Social Media Practices	Samantha E Vega	Independently Published (24 August 2023)
R3.	Media Ethics: Key Principles for Responsible Practice	Patrick L. Plaisance	SAGE Publications, Inc
R4.	Copyright Law in India	Dr. G.B.Reddy Justice P S Narayana	Gogia Law Agency
R5.	Intellectual Property Rights in India	V K Ahuja	Lexis Nexis
Case studies for analysis would be provided from time to time in advance by the faculty.			

Programme	BA Animation and Graphic Design				
Course Title	CRITICAL ANALYSIS OF ANIMATION FILMS				
Type of Course	<b>Major</b>				
Semester	VIII				
Academic Level	400-499				
Course Details	Credit	Lecture per week	Tutorial per week	Practical per week	Total Hours
	4	4	-	-	60
Pre-requisites	NA				
Course Summary	This advanced theory course in the sixth semester of the BA Animation and Graphic Design program delves into the critical analysis of animation films. You will move beyond simply watching animation as entertainment and explore it as a complex art form with rich narratives, visual styles, and cultural significance. Through lectures, discussions, screenings, and assignments, you'll develop a critical framework to dissect animated features, shorts, and documentaries.				

**Course Outcomes (CO):**

CO	CO Statement	Cognitive Level*	Knowledge Category#	Evaluation Tools used
CO1	To analyse the formal elements of animation (animation techniques, character design, mise-en-scène) and explain how they contribute to the overall meaning of a film	An	P	Close Reading Analysis of Assigned Films
CO2	Interpret the thematic content of animated films, considering social, political, and historical contexts	E	C	Midterm Exam Essay Question
CO3	Critically evaluate the representation of race, gender, class, and other social identities in animation, identifying potential biases or stereotypes	E	C	Class Participation in Discussions
CO4	Apply theoretical frameworks from film theory and	Ap	P	Final Research Paper



	animation studies to analyze specific animated works			
CO5	Compare and contrast animation with live-action films, discussing the unique storytelling capabilities of the medium	An	P	Short Quizzes
CO6	Synthesize their understanding of animation history, techniques, and representation to propose a critical analysis of an animated film of their choice	C	M	Final Presentation
* - Remember (R), Understand (U), Apply (Ap), Analyse (An), Evaluate (E), Create (C) # - Factual Knowledge(F) Conceptual Knowledge (C) Procedural Knowledge (P) Metacognitive Knowledge (M)				

### Detailed Syllabus:

Module	Unit	Content	Hrs	Mark (70)
<b>I</b>	<b>Introduction to Animation Studies</b>		<b>10</b>	<b>15</b>
	1	Defining animation and its historical development	2	
	2	Major animation studios and movements (e.g., Disney, Studio Ghibli, Stop-Motion)	2	
	3	Theoretical frameworks for analyzing animation (film theory, animation studies)	3	
	4	Milestone of Animation Films	2	
	5	Key terms and concepts (mise-en-scène, narrative structure, genre)	1	
<b>II</b>	<b>Animation Techniques and Visual Style</b>		<b>11</b>	<b>15</b>
	6	Traditional animation techniques (cel animation, hand-drawn)	2	
	7	Computer animation techniques (2D, 3D)	3	
	8	Stop-motion animation techniques	2	
	9	Analyzing how animation techniques shape visual style and meaning	2	
	10	Case studies of films using specific techniques	2	
<b>III</b>	<b>Narrative and Storytelling in Animation</b>		<b>15</b>	<b>25</b>
	11	Narrative structures in animation (linear, non-linear, episodic)	2	
	12	Character development and performance in animation (voice acting, body language)	3	
	13	Storytelling through visuals and sound design	2	
	14	The role of dialogue and music in animation	2	
	15	Comparing and contrasting animation narratives	2	

		with live-action films		
	16	How animation portrays race, gender, class, and sexuality	4	
<b>IV</b>	<b>Representation, Ideology, and Social Commentary and Future of Animation Films</b>		<b>12</b>	<b>15</b>
	17	Gender stereotypes and subversion in animation, Animation and social justice movements	2	
	18	The role of animation in reflecting and critiquing society, Case studies of films with significant social commentary	2	
	19	The rise of independent animation and online platforms	2	
	20	Animation and new technologies (e.g., virtual reality)	2	
	21	Global trends in animation (international styles, co-productions)	2	
	22	Critical perspectives on the future of animation	2	
<b>V</b>	<b>Open Ended Module: Case studies</b>		<b>12</b>	<b>10</b>
	1	<p><b>Case studies:</b> Case Studies and discussion of practical cases</p> <p><b>Real-World Applications:</b> Explore role of animation in reflecting and critiquing society Gender stereotypes and subversion</p> <p><b>Open-Ended Exploration and Assessment:</b> Student-led research on Animation films on basis of ideology, and Social Commentary. Presentation and discussion of findings</p> <p><b>Group Assignment:</b> Submit a critical analysis of an animation movie considering social, political, and historical contexts</p>		

### Mapping of COs with PSOs and POs :

	PSO 1	PS O2	PS O3	PSO 4	PS O5	PSO 6	PO1	PO2	PO3	PO4	PO5	PO6	PO7
CO 1	-	-	-	-	-	-	-	-	-	-	2	-	-
CO 2	-	-	-	-	1	-	2	-	-	-	-	-	-
CO 3	-	-	-	-	-	2		-	-	-	-	2	-
CO 4	2	-	-	-	-	-	-	-	-	-	3	-	-

CO 5	-	-	-	-	1	-	-	-	-	-	2	-	-
CO 6	-	-	-	-		1	-	-	-	-	-	-	2

**Correlation Levels:**

Level	Correlation
-	Nil
1	Slightly / Low
2	Moderate / Medium
3	Substantial / High

**Assessment Rubrics:**

External evaluation: 70 marks

Internal Evaluation: 30 marks

<b>INTERNAL MARK SPLIT-UP (TOTAL 30 MARKS)</b>			
	<b>Components of Internal Evaluation</b>	<b>4 Theory Modules (20)</b>	<b>Open ended Module (10)</b>
1	Test paper/ Mid semester Exam	10	4
2	Seminar/ Viva/ Quiz/Discussion	6	4
3	Assignment/ Case studies	4	<b>2</b>

**Mapping of COs to Assessment Rubrics :**

	Internal Exam	Assignment	Project Evaluation	End Semester Examinations
CO 1	✓	✓	-	✓
CO 2	-	✓	-	✓
CO 3	-	✓	-	✓
CO 4	✓	-	-	✓

CO 5	✓	-	-	✓
CO 6	-	-	-	✓

## REFERENCES

SI No	Title	Author/ Editor	Publisher
R1.	The Animated Bestiary: Animals, Cartoons, and Culture	Paul Wells	Rutgers University Press
R2.	Animating Culture: Hollywood Cartoons from the Sound Era	Eric Smoodin	Rutgers University Press
R3.	Anime's Identity: Performativity and Form beyond Japan	Stevie Suan	University of Minnesota Press
R4.	Animating Film Theory	Karen Redrobe	Duke University Press
R5.	Animated Personalities: Cartoon Characters and Stardom in American Theatrical Shorts	David McGowan	University of Texas Press
Case studies for analysis would be provided from time to time in advance by the faculty.			

Programme	BA Animation and Graphic Design				
Course Title	DESIGN CONCEPTS FOR REBRANDING				
Type of Course	<b>Major</b>				
Semester	VIII				
Academic Level	400-499				
Course Details	Credit	Lecture per week	Tutorial per week	Practical per week	Total Hours
	4	2	*1	1	60
Pre-requisites	NA				
Course Summary	This comprehensive course equips you with the knowledge and skills to navigate the entire rebranding process, from strategic planning to visual execution.				

\*The theory part of the course is delivered through 2 hours lecture and one hour tutorial per week.

#### Course Outcomes (CO):

CO	CO Statement	Cognitive Level*	Knowledge Category#	Evaluation Tools used
CO1	Analyze brand evolution, devise advanced rebranding strategies, and strategically position brands for market revitalization.	An	M	Assignments, Midterm Exam/ Quiz
CO2	Apply emotional design, color theory, typography evolution, and typeface selection to rebranding initiatives.	Ap	An	Assignments, Presentations
CO3	Develop innovative rebranding strategies, integrating advanced design principles and strategic analysis for effective brand transformation	Ap	P	Seminar Presentation / Assignment
CO4	Innovate rebranding strategies, integrating narrative development, multimedia, cross-platform branding, storytelling, multimedia strategy, and consistency.	Ap	P	Assignments, Presentations
CO5	Develop a data-driven multimedia strategy to maximize the impact of your rebranding campaign	Ap	P	Assignments, Presentations
CO6	Develop professional rebranding proposals for real or fictional	C	P	Mini Project/ Assignments

	brands, showcasing learned concepts through research, design, and presentation, ready for portfolio inclusion.			
* - Remember (R), Understand (U), Apply (Ap), Analyse (An), Evaluate (E), Create (C) # - Factual Knowledge(F) Conceptual Knowledge (C) Procedural Knowledge (P) Metacognitive Knowledge (M)				

### Detailed Syllabus:

Module	Unit	Content	Hrs	Mark (70)
<b>I</b>	<b>Design Concepts for Rebranding</b>		<b>10</b>	<b>20</b>
	1	Understanding Brand Evolution	2	
	2	Advanced Rebranding Strategies	2	
	3	Analyzing Brand Portfolios	2	
	4	Strategies for Brand Revitalization	2	
	5	Market Positioning in Rebranding	1	
	6	Case Studies in Brand Architecture Redesign	1	
<b>II</b>	<b>Advanced Branding Concepts</b>		<b>10</b>	<b>20</b>
	7	Emotional Design in Rebranding	4	
	8	Color Theory in Brand Transformation	2	
	9	Typography Evolution in Brand Identity	2	
	10	Selecting Typefaces for Brand Expression	2	
<b>III</b>	<b>Rebranding Execution</b>		<b>15</b>	<b>15</b>
	11	Rebranding Process Overview	2	
	12	Innovative Concept Development	3	
	13	Effective Iterative Design	4	
	14	Consumer Response in Rebranding	2	
	15	Strategic Market Analysis	2	
	16	Implementation and Feedback Management	2	
<b>IV</b>	<b>Advanced Visual Content Strategies</b>		<b>13</b>	<b>15</b>
	17	Narrative Development in Rebranding	2	
	18	Multimedia Application in Rebranding	2	

	19	Cross-Platform Brand Extension	2	
	20	Storytelling Integration in Rebranding	3	
	21	Multimedia Strategy for Rebranding	2	
	22	Consistent Branding Across Platforms	2	
<b>V</b>	<b>Rebranding Project</b>		<b>12</b>	
	Hands-on application of rebranding concepts learned throughout the course. Students will select a real-world brand or create a fictional brand and develop a comprehensive rebranding proposal. The project will include research, conceptualization, design execution, and presentation of the rebranding concept, culminating in a professional portfolio-ready deliverable.			<b>20</b>

Note: Module V is designed to equip students with practical skills. The 20 marks for the evaluation of practical will be based on Module V. The end-semester examination for the theory part will be based on the units covered in the first four modules.

#### Mapping of COs with PSOs and POs :

	PSO1	PSO2	PSO3	PSO4	PSO5	PSO6	PO1	PO2	PO3	PO4	PO5	PO6
CO 1	-	-	-	-	2	-	-	-	-	-	2	-
CO 2	2	-	-	-		-	-	-	2	-	-	-
CO 3	-	-	-	-	3	-	-	-	-	-	3	-
CO 4	-	-	-	-	3	-	-	-	-	-	3	-
CO 5	-	-	-	-	2	-	-	-	-	2	-	-
CO 6	-	-	-	-		2		2	-	-	-	-

#### Correlation Levels:

Level	Correlation
-	Nil
1	Slightly / Low
2	Moderate / Medium
3	Substantial / High

**Assessment Rubrics:**

External evaluation: 70 marks

Internal Evaluation: 30 marks

Internal Marks Split-up (Total :30 marks)		
Components of Internal Marks Evaluation	Four Modules (10 marks)	Open-ended Module (20 Marks)
Test Paper	5	20*
Seminar/ Viva/ Quiz	3	
Assignment/ Essay	2	

**\*Refer the below table for the evaluation rubrics of practical component**

Sl. No.	Evaluation of Practical Component of Credit-1 in a Major / Minor Course	Marks for Practical
1	Continuous evaluation of practical/ exercise performed in practical classes by the students	10
2	End-semester examination to be conducted by teacher-in-charge along with an additional examiner arranged internally by the Department Council <ul style="list-style-type: none"> <li>➤ Technical Proficiency</li> <li>➤ Creativity and originality</li> </ul>	7
3	<ul style="list-style-type: none"> <li>➤ Evaluation of the Practical records/presentations</li> <li>➤ Time Management and Workflow</li> </ul>	3
Total Marks		20

**Mapping of COs to Assessment Rubrics :**

	Internal Exam	Assignment	Project Evaluation	End Semester Examinations
CO 1	-	✓	-	✓
CO 2	-	✓	-	✓
CO 3	-	✓	-	✓



CO 4	-	✓	-	✓
CO 5	-	✓	-	✓
CO 6			✓	

## REFERENCES

Sl No	Title	Author/ Editor	Publisher
R1.	Rebrand: The Ultimate Guide to Personal and Corporate Branding and Rebranding	Bernard Kelvin Clive	Blurb
R2.	Designing Brand Identity: A Comprehensive Guide to the World of Brands and Branding	Alina Wheeler	Wiley
R3.	Rebranding Design	Johan Debit	The Images Publishing Group
R4	Logo Design Love: A Guide to Creating Iconic Brand Identities	David Airey	Routledge
R5	100 Things Every Designer Needs to Know About People	Susan M. Weinschenk	New Riders Pub

Case studies for analysis would be provided from time to time in advance by the faculty.

# **Practice-based Research Project in BA Animation and Graphic Design Honors Programme**

## **Guidelines**

### **Introduction:**

Practice-based research in creative media offers a dynamic approach to exploring the intersection of theory and practice in the rapidly evolving landscape of digital communication and expression. This innovative form of research leverages creative practice as a primary mode of inquiry, allowing researchers to generate new knowledge, insights, and perspectives through hands-on engagement with digital media technologies and techniques. By blending theoretical exploration with practical experimentation, practice-based research in creative media advances our understanding of digital culture. It contributes to the development of innovative and impactful media practices.

One of the key strengths of practice-based research in digital media is its ability to produce tangible outcomes beyond traditional academic outputs. Through the creation of digital artifacts, such as short films, docufictions, documentaries, digital games, websites or online platforms, researchers can communicate their findings in engaging and accessible ways, reaching audiences beyond the academic community. These artifacts serve as vehicles for presenting research findings and as objects of study in their own right, offering valuable insights into the possibilities and limitations of media technologies.

### **Guidelines for Practice-Based Research in Digital Media:**

- **Identify a Research Question:** Start by defining a clear research question or objective that the practice-based work will address. This question should be relevant to current debates or gaps in the field of creative media studies.
- **Choose Medium:** Select the media format or platform to conduct the research. This could include filmmaking, web-based projects, interactive installations, digital games, mobile apps, or virtual reality experiences.
- **Literature Review:** Conduct a thorough literature review to familiarize with the existing scholarship and creative work related to the research question. This will help to situate the work within the broader context of media studies.

- **Methodology:** Outline methodology, including the creative techniques and processes will use to produce media project. Explain how these methods will help to address the research question.
  - **Documentation:** Document creative process thoroughly, including sketches, wireframes, prototypes, and technical specifications. This documentation is crucial for demonstrating the rigour of the research and providing insight into the creative decisions.
  - **Reflection:** Reflect critically on the practice throughout the research process. Consider how the media project is contributing to the research question and what insights it is generating.
  - **Analysis:** Analyze the research question and existing scholarship. Consider how the proposed work challenges, extends or confirms existing theories or practices in media studies.
  - **Presentation:** Present media project in a format that is appropriate for the medium. This could include public exhibitions, online showcases, interactive demonstrations, or academic presentations.
  - **Peer Review:** Seek feedback from peers, mentors, and other experts in the field. Peer review is important for validating your research and ensuring its quality.
  - **Ethical Considerations:** Consider the ethical implications of the media project, especially if it involves user data, sensitive content, or potential harm. Ensure that the work complies with ethical guidelines and standards.

**Possible Choices of creative Media project:**

- **Animation short films:** Create a short film that explores a story on a specific theme or topic relevant to the current society. The film can incorporate 2d, 3D or stop-motion animation technique, and visual effects to convey your message and engage your audience.
- **Infographics:** Infographics involve a visual way to communicate information, using elements like graphics, illustrations and animation

[2d and 3D]. Create an infographics project that tailor the information and visuals that makes a perfect tool for public service advertising (PSA) that clearly and concisely convey complex information in a visually appealing way. Conduct research to gather data and content for your infographic by ensuring the credibility of the source.

- Branding: Create a brand identity for a product, service, organization, or even a personal brand (like a freelancer or artist). Apply the brand identity through various touchpoints like logo, brochures, website, print advertisement, package designing, video advertisement (live and animation)
  
- VFX: Conceptualize and develop a short VFX sequence. Create a short film clip, a scene within a larger project, or even a standalone visual effect. Integrate VFX shots with live-action footage to create a believable and visually stunning sequence.

### **Structure of Exegesis**

Different contexts may demand different structures for the Exegesis. Check with your lecturer. The depth and breadth of the theory sections (indeed of all sections) will change depending on the context and mode. Write in paragraph form.

1. Introduction – a brief outline of the work you are writing about, why it is important to you/your audience, and what aspects you will concentrate on.
2. Section on the relationship of the form, content and materials to the purpose and function of the work. The relationship between ideas and practical considerations (between inspiration and execution) should be included here. Some theories should inform this section.
3. Section on the context of the work, including physical, artistic, historical, social, and theoretical contexts. This section should draw on theory.
4. Extensive section which discusses the project or individual work in detail, closely analysing each aspect of the work about the ideas and theories expressed in sections 2 & 3.
5. Conclusion.

### **References:**

[https://ecu.au.libguides.com/ld.php?content\\_id=17261441](https://ecu.au.libguides.com/ld.php?content_id=17261441)

[https://iutlp.uow.edu.au/2005\\_v02\\_i01/pdf/arnold\\_003.pdf](https://iutlp.uow.edu.au/2005_v02_i01/pdf/arnold_003.pdf)

<https://ecu.au.libguides.com/research-methodologies-creative-arts-humanities/exegesis>

### **PART- III**

## **Four-year BA Animation and Graphic Design Honours with Research Degree**

The Four-Year BA Animation and Graphic Design Honours with Research Degree program is an elite pathway designed for students who have demonstrated exceptional academic excellence, specifically those who have achieved a cumulative score of 75% or above in the first six semesters of the BA Animation and Graphic Design program. This advanced program requires students to complete 177 credits over four years, including a mandatory project that is integral to the Honours with Research curriculum. This rigorous academic journey not only prepares students for leadership roles within the media sector but also provides a direct pathway to PhD programs, setting the foundation for a career in research and academia.

Programme	B A Graphic Design and Animation				
Course Title	RESEARCH METHODOLOGY IN GRAPHIC DESIGN AND ANIMATION				
Type of Course	<b>Major</b>				
Semester	VIII				
Academic Level	400 - 499.				
Course Details	Credit	Lecture per week	Tutorial per week	Practical per week	Total Hours
	4	4	-	-	60
Pre-requisites	A foundational understanding of media theories, concepts, and the ability to critically analyze media texts.				
Course Summary	Through a media-specific lens, students will engage with research methodologies that are relevant to understanding and analyzing the complex landscape of media content and its societal impact.				

**Course Outcomes (CO):** -

CO	CO Statement	Cognitive Level*	Knowledge Category#	Evaluation Tools used
CO1	Discuss the fundamentals of research methodology in the context of graphic design and animation studies.	C	C	Instructor-created exams / Quiz
CO2	Select and apply appropriate research designs and methodologies for graphic design and animation research projects	Ap	P	Observation of Practical Skills
CO3	Effectively use various data collection methods, tools, and technologies in graphic design and animation research.	Ap	P	Seminar Presentation / Review writing
CO4	Analyze and interpret graphic design and animation research data using relevant statistical and qualitative techniques.	An	C	Instructor-created exams / Home Assignments

CO5	Critically appraise the significance of media research in a democratic society	E	P	Interpretation and Discussion
CO5	Communicate research findings through clear and engaging written reports and oral presentations.	C	P	Practical skills and viva voce
<p>* - Remember (R), Understand (U), Apply (Ap), Analyse (An), Evaluate (E), Create (C)</p> <p># - Factual Knowledge(F) Conceptual Knowledge (C) Procedural Knowledge (P) Metacognitive Knowledge (M)</p>				

### Detailed Syllabus:

Module	Unit	Content	Hrs	Mark
<b>I</b>	<b>Basics of Media Research</b>		<b>10</b>	<b>15</b>
	1	Definition, scope and nature of research in media studies.	2	
	2	Significance of research in the field of media studies	3	
	3	Types of research	2	
	4	Overview of current trends and challenges in media research.	1	
	5	Evaluating research articles, identifying research questions	2	
<b>II</b>	<b>Research Designs and Methodologies</b>		<b>10</b>	<b>15</b>
	6	Introduction to positivism, interpretivism, and critical approaches in media research	3	
	7	Exploring various research designs in graphic design and animation studies (experimental, survey, case study).	3	
	8	Principles of survey research and its relevance in graphic design and animation studies.	2	
	9	Discussing the construction of effective graphic design and animation surveys and questionnaires.	2	
	10	Exploring the use of case study and qualitative designs in media research exploring the role of interviews, focus groups, and content analysis.		
<b>III</b>	<b>Data collection Methods and tools</b>		<b>14</b>	<b>20</b>
	11	Role of data in media research	2	

	12	Exploring traditional methods such as surveys, interviews, and observations	3	
	13	Discussing their applicability to different research scenarios.	1	
	14	Advanced data collection technologies (sensors, wearables, eye-tracking)	3	
	15	Utilizing data from social media, online platforms, and digital content repositories.	3	
	16	Discussing ethical considerations in gathering data from digital sources.	2	
<b>IV</b>	<b>Analysis, interpretation and communicating media research</b>		<b>14</b>	<b>20</b>
	17	Purpose and types of data analysis techniques	2	
	18	Common statistical methods (descriptive statistics, inferential statistics, regression)	3	
	19	Exploring qualitative data analysis methods (thematic analysis, content analysis, narrative analysis)	3	
	20	Understand interpretation of research integrating statistical and qualitative findings	2	
	21	Significance of data visualization in research	2	
	22	Crafting clear and concise research summaries adapting appropriate communication style for different audiences	2	
<b>V</b>	<b>Open Ended Module:</b>			<b>10</b>
		<ul style="list-style-type: none"> <li>Developing a research proposal focused on a media-related topic</li> <li>Presenting the media research proposal to the class for feedback</li> </ul>	<b>12</b>	

**Mapping of COs with PSOs and POs :**

	PSO1	PSO2	PSO3	PSO4	PSO5	PSO6	PO1	PO2	PO3	PO4	PO5	PO6
CO 1	2	-	-	-	-	-	-	-	-	-	2	-
CO 2	-	-	2	-	-	-	-	-	-	-	2	-



CO 3	-	-	-	-	1	-	-	-	-	3	-	-
CO 4	-	-	-	-	-	2	-	-	-	-	3	-
CO 5	-	-	-	-	-	3	-	3	-	-	-	-
CO 6	-	-	-	-	-	-	-	-	-	-	-	-

**Correlation Levels:**

Level	Correlation
-	Nil
1	Slightly / Low
2	Moderate / Medium
3	Substantial / High

**Assessment Rubrics:**

External evaluation: 70 marks

Internal Evaluation: 30 marks

<b>INTERNAL MARK SPLIT-UP (TOTAL 30 MARKS)</b>			
	<b>Components of Internal Evaluation</b>	<b>4 Theory Modules (20)</b>	<b>Open ended Module (10)</b>
1	Test paper/ Mid semester Exam	10	4
2	Seminar/ Viva/ Quiz/Discussion	6	4
3	Assignment/ Case studies	4	2

**Mapping of COs to Assessment Rubrics :**

	Internal Exam	Assignment	Project Evaluation	End Semester Examinations
CO 1	✓	-	-	✓
CO 2	-	✓	-	✓
CO 3	-	✓	-	✓
CO 4	-	✓	-	✓
CO 5	-	✓	✓	✓
CO 6	-	-	-	-

# **BA Animation and Graphic Design Honours with Research Degree**

## **Research Project Guidelines**

### **Introduction:**

Research on Graphic Design and Animation aims to uncover the underlying mechanisms by which media influence societal norms and values. This requires researchers to carefully examine the content, production, and reception of media messages. By conducting thorough and rigorous research, scholars can examine the impact of media on individuals and society as a whole. Ultimately, the goal of media research is to provide insights that can inform policy decisions, media literacy initiatives, and cultural interventions.

### **Scope of the Dissertation:**

The dissertation should focus on a specific aspect of media studies, such as a particular medium (e.g., film, television, digital media), a specific genre or style, or a particular cultural or societal impact of media. It should demonstrate a deep understanding of the chosen topic, incorporating relevant theories, concepts, and methodologies from media studies and related fields.

### **Significance of the Dissertation:**

The dissertation should contribute to the existing body of knowledge in media studies by providing new insights, perspectives, or findings. It should address a gap in the literature or present a novel approach to understanding media phenomena.

## **Writing Style and Format:**

- The dissertation should be written in APA 7th style format, including proper formatting of citations, references, headings, and other elements.
- Follow the APA guidelines for in-text citations, reference lists, and formatting of tables and figures.
- Use clear and concise language, avoiding jargon or overly technical terms unless necessary.
- Ensure that the dissertation is well-organized, with a logical flow of ideas and clear transitions between sections.

## **Ethical Standards of dissertation writing**

- **Plagiarism:** Properly cite all sources used in the paper to avoid plagiarism. Use quotation marks for direct quotes and provide citations for paraphrased information.
- **Authorship:** Give credit to all individuals who have contributed significantly to the research or writing of the paper.
- **Data Manipulation:** Present data accurately and honestly. Do not manipulate data to fit a particular narrative or to achieve desired results.
- **Confidentiality:** Maintain confidentiality when discussing sensitive information, such as personal details of research participants. Use pseudonyms or other measures to protect their identities if necessary.
- **Informed Consent:** Obtain informed consent from participants before including them in your research. Clearly explain the purpose of the study, potential risks, and benefits, and ensure that participants have the right to withdraw at any time.
- **Conflict of Interest:** Disclose any potential conflicts of interest that could influence your research or its interpretation. This could include financial interests, personal relationships, or other factors that may bias your work.

- **Respect for Intellectual Property:** Respect the intellectual property rights of others. Obtain permission to use copyrighted material and properly attribute all sources.
- **Accuracy:** Ensure that all information presented in your paper is accurate and supported by evidence. Avoid making misleading or false statements.
- **Clarity and Transparency:** Clearly present your research methodology, results, and conclusions. Be transparent about any limitations of your study.
- **Respect for Cultural Sensitivities:** Be mindful of cultural sensitivities when discussing or interpreting research findings. Use language that is respectful and avoids stereotypes or biases.

### **Format of the Dissertation**

**Title Page:** Include the title of the dissertation, author's name, institutional affiliation, and date.

**Abstract:** Provide a brief summary of the dissertation, including the research question, methods, results, and conclusions.

**Introduction:** Begin with a clear and concise introduction that provides an overview of the research topic, its significance, context. State the objectives of the research and outline the scope of the dissertation. Then define the research question or hypothesis.

**Literature Review:** Conduct a comprehensive literature review that synthesizes existing research and theories related to the topic. Identify gaps, controversies, or areas for further exploration in the literature.

**Theoretical Framework:** Develop a theoretical framework that provides a conceptual basis for the study. Explain how the chosen theory or theories inform the research design and analysis.

**Methodology:** Describe the research design, including the approach (e.g., qualitative, quantitative, mixed methods), data collection methods, and sampling strategy. Justify the chosen methodology and explain how it aligns with the research objectives.

**Data Collection and Analysis:** Detail the data collection process, including any instruments or tools used. Describe the data analysis methods, such as statistical analysis, thematic analysis, or content analysis.

**Results:** Present the findings of the study, using tables, figures, or other graphical representations to enhance understanding.

**Discussion:** Interpret the results in the context of the research question and theoretical framework. Discuss the implications of the findings and their relevance to theory, practice, and future research.

**Conclusion:** Summarize the main findings of the study, discuss its limitations, and suggest directions for future research.

**References:** Include a list of all sources cited in the dissertation, formatted according to APA 7th style guidelines.

**Appendices:** Include any additional materials, such as raw data, questionnaires, or supplementary information.

# **MINOR COURSES**

## Detailed Syllabus

## MINOR COURSE IN ANIMATION AND GRAPHIC DESIGN

VISUAL COMMUNICATION DESIGN										
(Preferable for students from Journalism and Mass Communication, Visual communication and other Major disciplines)										
<b>2</b>	1	BAG1MN 102	Fundamentals of Graphic Design	1	60	4	4	30	70	100
	2	BAG2MN 102	Experimental Animation	2	60	4	4	30	70	100
	3	BAG3MN 202	Basics of Motion graphics	3	60	4	4	30	70	100



Programme	BA Animation and Graphic Design				
Course Title	FUNDAMENTALS OF GRAPHIC DESIGN				
Type of Course	<b>Minor</b>				
Semester	I				
Academic Level	100 - 199				
Course Details	Credit	Lecture per week	Tutorial per week	Practical per week	Total Hours
	4	2	*1	1	60
Pre-requisites	NA				
Course Summary	This course introduces the foundational elements and principles that form the core of effective visual communication in graphic design. Students will gain a strong understanding of the essential tools and techniques used to create compelling graphic designs.				

\*The theory part of the course is delivered through 2 hours lecture and one hour tutorial per week.

#### Course Outcomes (CO):

CO	CO Statement	Cognitive Level*	Knowledge Category#	Evaluation Tools used
CO1	Understand the foundational knowledge and vocabulary to pursue further studies and explore specific areas of graphic design.	U	F	Instructor-created exams / Quiz
CO2	Enhance the knowledge about the essential elements of Graphic Design	Ap	P	Practical Assignment / Observation of Practical Skills
CO3	Analyse theories related with visual perception and understand the way in which the images are manipulated by our brain	Ap	P	Practical Assignment / Observation of Practical Skills
CO4	Gain the concept of Typography basics and Composition rules.	Ap	P	Practical Assignment / Observation of Practical Skills

CO5	Gain basic awareness of commonly used design software (e.g., Adobe Photoshop, Illustrator)	Ap	P	Practical Assignment / Observation of Practical Skills
CO6	Develop a design project	C	P	Practical assignments
* - Remember (R), Understand (U), Apply (Ap), Analyse (An), Evaluate (E), Create (C) # - Factual Knowledge(F) Conceptual Knowledge (C) Procedural Knowledge (P) Metacognitive Knowledge (M)				

### Detailed Syllabus:

Module	Unit	Content	Hrs	Mark (70)
<b>I</b>	<b>Introduction to Graphic Design</b>		<b>7</b>	<b>15</b>
	1	Introduction to Communication. Different types of communication.	1	
	2	Introduction to Visual design, Graphic Design	1	
	3	The history and evolution of graphic design	2	
	4	Common uses of graphic design- corporate design, editorial design, way finding or environmental design	1	
	5	Advertising, web design, communication design, product packaging and signage. Symbols and signs of body language	1	
	6	Basic skills of a Graphic designer- Softwares used in industry.	1	
<b>II</b>	<b>The Elements of Design</b>		<b>9</b>	<b>20</b>
	7	Line – Different types of Lines	2	
	8	Shape and Form- 2D and 3D concepts.	3	
	9	Value, color (primary, secondary, tertiary colors, color psychology) and texture	2	
	10	Space- Negative and Positive space-Installation Art	2	
<b>III</b>	<b>Sensual and perceptual theories</b>		<b>16</b>	<b>20</b>
	11	Visual perception	2	
	12	Viewers' meaning making process, perception, visual thinking/visualization, Cognition	2	
	13	Gestalt Principles	2	
	14	Formalism	3	

	15	Structuralism- Binary Opposites	3	
	16	Semiotics- Icon, Index and Symbol. Denotation and Connotation, Triadic model of Charles Sanders Pierce, Syntactic, Semantic and Pragmatic meaning.	4	
<b>IV</b>	<b>Typography &amp; Composition</b>		<b>16</b>	<b>15</b>
	17	Anatomy of type	1	
	18	Classification of fonts (serif, sans-serif, display, script)	2	
	19	Kerning, Leading, Tracking, and Hierarchy	3	
	20	Visual principles- Balance, Rhythm, Proportion, Dominance, Unity.	3	
	21	Types of Perspectives (POV)- 1 point, 2 point and 3 point perspectives.	4	
	22	Concept of Heuristics in Design	3	
<b>V</b>	<b>Practical Assignment</b>		<b>12</b>	<b>20</b>
	1	Analysis of a Branding project	2	
	2	The future of graphic design (emerging trends and technologies)	4	
	3	Final project: Design a layout for a specific media application (e.g., poster)	6	

**Note:** Module V is designed to equip students with practical skills. The 20 marks for the evaluation of practical will be based on Module V. The end-semester examination for the theory part will be based on the units covered in the first four modules

#### Mapping of COs with PSOs and POs :

	PSO1	PSO2	PSO3	PSO4	PSO5	PSO6	PO1	PO2	PO3	PO4	PO5	PO6
CO 1	3	-	-	-	-	2	3	2	-	-	-	
CO 2	3	-	2	-	-	-	3	-	-	-	-	-
CO 3	2	-	3	-	-	-	2	-	-	1	-	-
CO 4	-	-	2	-	1	-	-	1	-	1	-	-
CO 5	1	1	-	-	3	1	1	-	1	1	1	-
CO 6	2	1	2	-	-	3	-	-	1	-	-	-

**Correlation Levels:**

Level	Correlation
-	Nil
1	Slightly / Low
2	Moderate / Medium
3	Substantial / High

**Assessment Rubrics:**

External evaluation: 70 marks

Internal Evaluation: 30 marks

<b>INTERNAL MARK SPLIT-UP (TOTAL 30 MARKS)</b>			
	<b>Components of Internal Evaluation</b>	<b>4 Theory Modules (10)</b>	<b>Practical (20)</b>
1	Test paper/ Mid semester Exam	5	20*
2	Seminar/ Viva/ Quiz	3	
3	Assignment/ Essay	2	

**\*Refer the below table for the evaluation rubrics of practical component**

Sl. No.	Evaluation of Practical Component of Credit-1 in a Major / Minor Course	Marks for Practical
1	Continuous evaluation of practical/ exercise performed in practical classes by the students	10
2	End-semester examination to be conducted by teacher-in-charge along with an additional examiner arranged internally by the Department Council <ul style="list-style-type: none"> <li>➤ Technical Proficiency</li> <li>➤ Creativity and originality</li> </ul>	7
3	<ul style="list-style-type: none"> <li>➤ Evaluation of the Practical records/presentations</li> <li>➤ Time Management and Workflow</li> </ul>	3
<b>Total Marks</b>		<b>20</b>

### Mapping of COs to Assessment Rubrics :

	Internal Exam	Assignment	Project Evaluation	End Semester Examinations
CO 1	✓	-	-	✓
CO 2	✓	✓	✓	✓
CO 3	✓	✓	✓	-
CO 4	✓	✓	✓	✓
CO 5	✓	✓	✓	-
CO 6	✓	-	✓	-

### REFERENCES

SI No	Title	Author/ Editor	Publisher
R1.	Graphic Design Rules: 365 Essential Design Dos and Don'ts	Sean Adams	Frances Lincoln
R2.	The Elements of Graphic Design	Alex White	Allworth
R3.	Color: A Course in Mastering the Art of Mixing Colors	Betty Edwards	TarcherPerigee
R4.	Graphic Design For Everyone: Understand the Building Blocks so You can Do It Yourself	Cath Caldwell	DK
R5.	Visual Grammar	Christian Leborg	Princeton Architectural Press
Casestudiesforanalysiswouldbeprovidedfromtimetotimeinadvancebythefaculty.			

Programme	BA Animation and Graphic Design				
Course Title	EXPERIMENTAL ANIMATION				
Type of Course	<b>Minor</b>				
Semester	II				
Academic Level	100 - 199				
Course Details	Credit	Lecture per week	Tutorial per week	Practical per week	Total Hours
	4	2	*1	1	60
Pre-requisites	NA				
Course Summary	This syllabus explores the various techniques and history of stop motion animation through practical sessions.				

\*The theory part of the course is delivered through 2 hours lecture and one hour tutorial per week.

#### Course Outcomes (CO):

CO	CO Statement	Cognitive Level*	Knowledge Category#	Evaluation Tools used
CO1	To gain a historical perspective on the evolution of Experimental animation.	U	F	Instructor-created exams / Quiz
CO2	Exploring the various animation techniques, both traditional and digital.	U	P	Practical Assignment / Observation of Practical Skills
CO3	Explore various experimental animation techniques in contemporary time.	An	P	Practical Assignment / Observation of Practical Skills
CO4	Developing a creative vision and experiment with different techniques of Animation.	An	P	Practical Assignment / Observation of Practical Skills
CO5	Analyze the concept of linear and non-linear narrative (disjointed timeline, flashbacks) and its use in experimental animation.	An	P	Practical Assignment / Observation of Practical Skills
CO6	Story telling through experimental animation.	An	P	2 Minute Reflection. Practical assignments
* - Remember (R), Understand (U), Apply (Ap), Analyse (An), Evaluate (E), Create (C) # - Factual Knowledge(F) Conceptual Knowledge (C) Procedural Knowledge (P) Meta cognitive Knowledge (M)				

## Detailed Syllabus:

Module	Unit	Content	Hrs	Mark (70)
<b>I</b>	<b>Introduction- Time Lapse Animation</b>		<b>11</b>	<b>15</b>
	1	Comparison between live action and Animation	1	
	2	Difference between Time-Lapse and Stop Motion Animation Techniques	1	
	3	Introduction to Basic Photography	4	
	4	Time Lapse Animation Set Ups	1	
	5	Early Animation experiments using Photography	2	
	6	Creation of Time-Lapse Animations.	2	
<b>II</b>	<b>Abstract Animation and Visual Metaphors</b>		<b>12</b>	<b>20</b>
	7	History of Experimental Animation.	3	
	8	General Workflow of Stop Motion Animations	2	
	9	Set design for Stop motion animation.	3	
	10	Traditional animation techniques used experimentally, Direct filmmaking on film, Cut-out animation, oil on glass, Sand animation and other unconventional techniques.	4	
<b>III</b>	<b>Pixilation Assignments</b>		<b>11</b>	<b>20</b>
	11	Introduction to the principles of animation using pixilation as medium.	1	
	12	.Practical assignments to understand the Principles	2	
	13	Squash and Stretch, Anticipation, Staging	2	
	14	Straight-ahead action and pose-to-pose. Follow through and overlapping action. Slow in and slow out.	2	
	15	Secondary action, Timing, Exaggeration, Solid drawing Appeal	2	
	16	Compiling the assignments like a show reel and submission.	2	
<b>IV</b>	<b>Cut-out Animation Project</b>		<b>14</b>	<b>15</b>
	17	Concept of Linear and Non- Linear Narratives in Experimental Animation.	1	
	18	Color, form, and sound in experimental animation	2	
	19	Forming story ideas for Cut out animation project( Group Project)	2	
	20	Pre production for the Project	2	

	21	.Character and Props Creation for Project– Set Designing for Stop	2	
	22	Group Work- Cut out animation Project	5	
<b>V</b>	<b>Stop motion group Project</b>		<b>12</b>	<b>20</b>
	1	Brainstorming session for the final Stopmotion animation project.	2	
	2	Pre- production, Production and Post Production	8	
	3	Screening/ Submission of the film.	2	

**Note:** Module V is designed to equip students with practical skills. The 20 marks for the evaluation of practical will be based on Module V. The end-semester examination for the theory part will be based on the units covered in the first four modules

#### Mapping of COs with PSOs and POs :

	PSO1	PSO2	PSO3	PSO4	PSO5	PSO6	PO1	PO2	PO3	PO4	PO5	PO6
CO 1	1	-	1	-	-	-	2	-	-	1	-	-
CO 2	1	1	2	-	1	-	1	-	-	1	-	-
CO 3	1	-	2	1	-	1	1	-	-	1	-	-
CO 4	-	2	1	2	1	-	1	1	1	1	-	-
CO 5	2	3	1	2	2	1	1	1	1	1	1	1
CO 6	1	1	1	-	-	1	1	-	-	1	-	-

#### Correlation Levels:

Level	Correlation
-	Nil
1	Slightly / Low
2	Moderate / Medium
3	Substantial / High



### Assessment Rubrics:

External evaluation: 70 marks

Internal Evaluation: 30 marks

<b>INTERNAL MARK SPLIT-UP (TOTAL 30 MARKS)</b>			
	<b>Components of Internal Evaluation</b>	<b>4 Theory Modules (10)</b>	<b>Practical (20)</b>
1	Test paper/ Mid semester Exam	5	20*
2	Seminar/ Viva/ Quiz	3	
3	Assignment/ Essay	2	

**\*Refer the below table for the evaluation rubrics of practical component**

Sl. No.	Evaluation of Practical Component of Credit-1 in a Major / Minor Course	Marks for Practical
1	Continuous evaluation of practical/ exercise performed in practical classes by the students	10
2	End-semester examination to be conducted by teacher-in-charge along with an additional examiner arranged internally by the Department Council <ul style="list-style-type: none"><li>➤ Technical Proficiency</li><li>➤ Creativity and originality</li></ul>	7
3	<ul style="list-style-type: none"><li>➤ Evaluation of the Practical records/presentations</li><li>➤ Time Management and Workflow</li></ul>	3
Total Marks		20

### Mapping of COs to Assessment Rubrics :

	Internal Exam	Assignment	Project Evaluation	End Semester Examinations
CO 1	✓	-	-	✓
CO 2	✓	✓	-	✓
CO 3	-	✓	✓	-

CO 4	-	✓	✓	✓
CO 5	-	✓	✓	✓
CO 6	-	✓	✓	✓

## REFERENCES

SI No	Title	Author/ Editor	Publisher
R1.	Experimental and Expanded Animation: New Perspectives and Practices	Vicky Smith Nicky Hamlyn	Palgrave Macmillan
R2.	Experimental Animation: From Analogue to Digital	Miriam Harris , Lilly Husbands , Paul Taberham	Routledge
R3.	Animation From Concept To Production	Hannes Rall	CRC Press
R4.	The Animator's Survival Kit	Richard Williams	Faber & Faber
R5.	Cartoon Animation	Preston Blair	Walter Foster Publishing
Case studies for analysis would be provided from time to time in advance by the faculty.			

Programme	BA Animation and Graphic Design				
Course Title	BASICS OF MOTION GRAPHICS				
Type of Course	<b>Minor</b>				
Semester	III				
Academic Level	200 - 299				
Course Details	Credit	Lecture per week	Tutorial per week	Practical per week	Total Hours
	4	2	*1	1	60
Pre-requisites	NA				
Course Summary	This course will introduce the exciting world of motion graphics, where graphic design meets animation to create captivating visual content. Upon completion of this course, students will have acquired the fundamental skills and knowledge necessary to create expressive and technically proficient animations, by exploring different tools offered by a digital software.				

\*The theory part of the course is delivered through 2 hours lecture and one hour tutorial per week.

#### Course Outcomes (CO):

CO	CO Statement	Cognitive Level*	Knowledge Category#	Evaluation Tools used
CO1	To understand the basic Layout and tools.	U	P	Instructor-created exams / Quiz
CO2	Explore the possibilities of frame-by-frame animation in a Digital Software.	Ap	P	Practical Assignment / Observation of Practical Skills
CO3	Helps to learn about the technical aspects of puppet Animation in digital software. Layer Parenting and null object structures will be used to define how different parts of the layers are connected and how they can be manipulated.	Ap	P	Practical Assignment / Observation of Practical Skills
CO4	Making animations by using graph editors and masks. This can create advanced animations.	Ap	P	Practical Assignment / Observation of Practical Skills

CO5	Develop the ability to synchronize animation with sound for a seamless and impactful experience.	Ap	P	Practical Assignment / Observation of Practical Skills
CO6	Project	C	P	2 Minute Reflection. Practical assignments
* - Remember (R), Understand (U), Apply (Ap), Analyse (An), Evaluate (E), Create (C) # - Factual Knowledge(F) Conceptual Knowledge (C) Procedural Knowledge (P) Metacognitive Knowledge (M)				

### Detailed Syllabus:

Module	Unit	Content	Hrs	Mark (70)
<b>I</b>	<b>Introduction to the Motion Graphics Software</b>		<b>6</b>	<b>15</b>
	1	History of motion graphics.	1	
	2	The difference between motion graphics and animation	1	
	3	Tool panel introduction and Scenes.	1	
	4	Time line and Stage introduction for Animation	1	
	5	Pre- production to plan the Title motion graphics.	1	
	6	Applying graphic design principles to motion graphics for Pre production (composition, hierarchy, typography, color theory)	1	
<b>II</b>	<b>Animation Fundamentals</b>		<b>10</b>	<b>20</b>
	7	Understanding the concept of frames and timelines	2	
	8	Creating simple animations using text and simple shapes	3	
	9	linear, Bezier and hold to define the relationships between key frames.	2	
	10	Introduction to Colour Correction; Colour Correction Features and applications. Title-Explainer- animation using motion graphics.	3	
<b>III</b>	<b>Advanced Animation</b>		<b>16</b>	<b>20</b>
	11	Concept of 3D in motion graphics. Camera movements in 3D space.	2	
	12	Null Object explorations	1	
	13	Distorting objects with the puppet tools- stop motion animation	3	
	14	Creating dynamic animation movements in 3D space.	4	
	15	Key frame interpolations using Graph editor.	2	

	16	Creating a Motion poster and Submission.	4	
<b>IV</b>	<b>Advanced Animation with Audio</b>		<b>16</b>	<b>15</b>
	17	Particle emitters explorations.	2	
	18	Recording sound and rough animation	2	
	19	Motion Graphics according to sound/music	3	
	20	Exploring camera options for effective visuals.	3	
	21	Developing a Concept for a product advertisement using motion graphics.	5	
	22	Submission/ Screening of the ad.	1	
<b>V</b>	<b>Course Project (2 Min)</b>		<b>12</b>	<b>20</b>
	1	Introduction to Digital Graphic Novel	1	
	2	Developing Digital Graphic novel content- Plot/ Story, Visual Style, Digital Layout, Inking/ Colouring, Animation, Adding audio,sfx and bgm. Final edit.	9	
	3	Submission/ Screening	2	

**Note:** Module V is designed to equip students with practical skills. The 20 marks for the evaluation of practical will be based on Module V. The end-semester examination for the theory part will be based on the units covered in the first four modules

#### Mapping of COs with PSOs and POs :

	PS O 1	PSO 2	PSO 3	PSO4	PS O5	PSO 6	PO1	PO2	PO3	PO4	PO5	PO6
CO 1	2	3	-	-	-	-	1	-	-	2	-	-
CO 2	2	3	1	-	-	-	-	-	-	2	2	-
CO 3	2	3	1	-	-	-	-	-	-	3	2	-
CO 4	2	2	-	-	1	-	-	-	-	2	2	-
CO 5	2	-	-	1	-	-	-	1	-	2	-	-
CO 6	2	-	1	-	-	1	1	1	1	2	2	-

**Correlation Levels:**

Level	Correlation
-	Nil
1	Slightly / Low
2	Moderate / Medium
3	Substantial / High

**Assessment Rubrics:**

External evaluation: 70 marks

Internal Evaluation: 30 marks

<b>INTERNAL MARK SPLIT-UP (TOTAL 30 MARKS)</b>			
	<b>Components of Internal Evaluation</b>	<b>4 Theory Modules (10)</b>	<b>Practical (20)</b>
1	Test paper/ Mid semester Exam	5	20*
2	Seminar/ Viva/ Quiz	3	
3	Assignment/ Essay	2	

**\*Refer the below table for the evaluation rubrics of practical component**

Sl. No.	Evaluation of Practical Component of Credit-1 in a Major / Minor Course	Marks for Practical
1	Continuous evaluation of practical/ exercise performed in practical classes by the students	10
2	End-semester examination to be conducted by teacher-in-charge along with an additional examiner arranged internally by the Department Council <ul style="list-style-type: none"> <li>➤ Technical Proficiency</li> <li>➤ Creativity and originality</li> </ul>	7
3	<ul style="list-style-type: none"> <li>➤ Evaluation of the Practical records/presentations</li> <li>➤ Time Management and Workflow</li> </ul>	3
<b>Total Marks</b>		<b>20</b>

**Mapping of COs to Assessment Rubrics :**

	Internal Exam	Assignment	Project Evaluation	End Semester Examinations
CO 1	✓	-	-	-
CO 2	-	✓	-	-
CO 3	-	✓	-	-
CO 4	-	✓	✓	-
CO 5	-	-	✓	✓
CO 6	-	✓	-	-

**REFERENCES**

Sl No	Title	Author/ Editor	Publisher
R1.	The Freelance Manifesto: A Field Guide for the Modern Motion Designer	Joey Korenman	Lioncrest Publishing
R2.	Animated Storytelling: Simple Steps For Creating Animation and Motion Graphics	Liz Blazer	Peachpit Press
R3.	Fundamentos Del Motion Graphics Crook	Abhay Sharma	
R4.	Typemotion: Type as Image in Motion	Peter Weibel	Hatje Cantz
R5.	Typemotion: Type as Image in Motion	Peter Weibel	Hatje Cantz

Case studies for analysis would be provided from time to time in advance by the faculty.

# **ELECTIVE COURSES**

## Detailed Syllabus



**ELECTIVE COURSES IN ANIMATION AND GRAPHIC DESIGN WITH  
SPECIALISATION**

Group No.	Sl. No.	Course Code	Title	Semester	Total Hrs	Hrs/Week	Credits	Marks		
								Internal	External	Total
<b>1</b>	<b>COMMUNICATION DESIGN</b>									
	1	BAG5EJ 301(1)	Publication Design	5	60	4	4	30	70	100
	2	BAG5EJ 302(1)	Environmental and Signage Design	5	60	4	4	30	70	100
	3	BAG6EJ 301(1)	Emerging Trends in Creative Design	6	60	4	4	30	70	100
	4	BAG6EJ 302(1)	Evolution of Animation and Graphic Design	6	60	4	4	30	70	100
<b>2</b>	<b>ANIMATION PRODUCTION TECHNIQUES</b>									
	1	BAG5EJ 303(2)	Stop motion Animation	5	60	4	4	30	70	100
	2	BAG5EJ 304(2)	Introduction to game design	5	60	4	4	30	70	100
	3	BAG6EJ 303(2)	Architectural Visualization in 3D	6	60	4	4	30	70	100
	4	BAG6EJ 304(2)	Acting for Animation	6	60	4	4	30	70	100

Programme	BA Animation and Graphic Design				
Course Title	PUBLICATION DESIGN				
Type of Course	<b>Elective</b>				
Semester	V				
Academic Level	300 - 399				
Course Details	Credit	Lecture per week	Tutorial per week	Practical per week	Total Hours
	4	2	*1	1	60
Pre-requisites	NA				
Course Summary	To familiarize the students with basic principles and fundamentals in visual art and design. To understand the creative process, develop techniques and methods of creative problem solving. To be able to create computer-based projects using softwares.				

\*The theory part of the course is delivered through 2 hours lecture and one hour tutorial per week.

#### Course Outcomes (CO):

CO	CO Statement	Cognitive Level*	Knowledge Category#	Evaluation Tools used
CO1	Equip students on how to guide viewers, apply design principles, choose the right layout style, and ultimately, communicate your message effectively through compelling visual compositions.	U	F	Instructor-created exams / Quiz
CO2	Understand the visual hierarchy, typographic principles, color theory, and user experience, empowering you to create layouts that not only look good but also communicate effectively and resonate with your audience.	Ap	F	Instructor-created exams / Quiz

CO3	To learn to create professional layouts for various formats, including magazines, brochures, reports, and more. Students will be able to work efficiently, solve design problems, and communicate the ideas effectively through impactful visual design.	Ap	F	Instructor-created exams / Quiz
CO4	Develop expertise to design engaging and effective layouts for various formats, tell compelling stories through visual language, and leave a lasting impression on readers.	Ap	F	Instructor-created exams / Quiz
CO5	Identify and analyze the visual communication strategies used in successful publications.	Ap	F	Instructor-created exams / Quiz
CO6	Explore necessary skills and knowledge to create engaging and interactive e-books that stand out in the digital market, cater to diverse audiences, and leave a lasting impression.	C	P	Practical Assignment / Observation of Practical Skills
<p>* - Remember (R), Understand (U), Apply (Ap), Analyse (An), Evaluate (E), Create (C)  # - Factual Knowledge(F) Conceptual Knowledge (C) Procedural Knowledge (P)  Metacognitive Knowledge (M)</p>				

### Detailed Syllabus:

Module	Unit	Content	Hrs	Marks (70)
<b>I</b>	<b>Layout design</b>		<b>10</b>	<b>20</b>
	1	Evolution of publication design.	2	
	2	Directing the Eye	1	
	3	Backwards Movement	1	
	4	Application of Design Principles in Lay Out, Free Style Lay Out.	1	

	5	Grid Design (types of grids)	2	
	6	Understanding of Formats, Margins, Columns and Gutters.	2	
	7	Types of reading patterns	1	
<b>II</b>	<b>Visualizing various layouts</b>		<b>10</b>	<b>20</b>
	8	Visualization of various layouts- magazine, newspaper, books, screen media etc.	2	
	9	Page layout- Creating a Suitable Grid	2	
	10	Title and Cover Policies.	2	
	11	Selecting and Using Type family	2	
	12	Importance of White Space, Headlines, The Masthead.	1	
	13	Colour use in layouts	1	
<b>III</b>	<b>Factors affecting publication design</b>		<b>13</b>	<b>15</b>
	14	Standard Sizes- Paper Sizes, Book and Poster Sizes, Screen Sizes.	5	
	15	Paper Qualities, Paper Types and Print Quality	3	
	16	Types of Binding	2	
	17	Type of Folds	3	
<b>IV</b>	<b>Semiotics and Case studies</b>		<b>15</b>	<b>15</b>
	18	Corporate Identity- Logo and visual identity.	2	
	19	Semiotic designs- Importance of that in publication.	2	
	20	Stationary designs- Letter heads, business card, envelopes	3	
	21	Digital publishing workflows and considerations.	3	
	22	Case studies on various brands.	5	
<b>V</b>	<b>Visual design Application</b>		<b>12</b>	<b>20</b>
	1	1. Electronic Publishing: Interactive PDF and Other E-Pub Formats (Learning software for publication design) 2. Sound Clips URL 's And Other E-Books Practice 3. E-Publication for Various Platforms. Practical publishing	5	
	2	Creating a publication (Magazine/ebook)	7	

**Mapping of COs with PSOs and POs :**

	PS O1	PSO 2	PSO 3	PSO4	PS O5	PSO 6	PO1	PO2	PO3	PO4	PO5	PO6
CO 1	3	1	-	-	-	-	3	-	-	-	-	-
CO 2	3	1	-	-	-	-	-	3	-	-	-	-
CO 3	1	1	-	-	-	-	-	-	3	-	-	-
CO 4	1	2	-	-	-	-	-	-	-	3	-	-
CO 5	1	1	2	-	-	-	-	-	-	-	3	-
CO 6	1	3	-	-	-	-	-	-	-	-	-	3

**Correlation Levels:**

<b>Level</b>	<b>Correlation</b>
-	Nil
1	Slightly / Low
2	Moderate / Medium
3	Substantial / High

**Assessment Rubrics:**

External evaluation: 70 marks

Internal Evaluation: 30 marks

Internal Marks Split-up (Total :30 marks)		
Components of Internal Marks Evaluation	Four Modules (10 marks)	Open-ended Module (20 Marks)
Test Paper	5	20*
Seminar/ Viva/ Quiz	3	
Assignment/ Essay	2	

**\*Refer the below table for the evaluation rubrics of practical component**

Sl. No.	Evaluation of Practical Component of Credit-1 in a Major / Minor Course	Marks for Practical
1	Continuous evaluation of practical/ exercise performed in practical classes by the students	10
2	End-semester examination to be conducted by teacher-in-charge along with an additional examiner arranged internally by the Department Council <ul style="list-style-type: none"> <li>➤ Technical Proficiency</li> <li>➤ Creativity and originality</li> </ul>	7
3	<ul style="list-style-type: none"> <li>➤ Evaluation of the Practical records/presentations</li> <li>➤ Time Management and Workflow</li> </ul>	3
Total Marks		20

**Mapping of COs to Assessment Rubrics :**

	Internal Exam	Assignment	Project Evaluation	End Semester Examinations
CO 1	✓	-	-	-
CO 2	-	✓	✓	✓
CO 3	-	-	-	-

CO 4	-	✓	✓	-
CO 5	-	✓	✓	✓
CO 6	-	-	✓	✓

## REFERENCES

Sl No	Title	Author/ Editor	Publisher
R1	Visual Thinking	Temple Grandin, 2022	Rider
R2	The Visual history of Type	Paul McNeil, 2017	Laurenc King Publishing
R3	What is Publication design?	Lakshmi Bhaskaran, 2006	Rotovision
R4	Publication Design Workbook	Timothy Samara, 2005	Rockport Publishers Inc.
R5	Designing brand Identity	Alina Wheeler, 2003	Wiley
Casestudiesforanalysiswouldbeprovidedfromtimetotimeinadvancebythefaculty.			

Programme	BA Animation and Graphic Design				
Course Title	ENVIRONMENTAL AND SIGNAGE DESIGN				
Type of Course	<b>Elective</b>				
Semester	V				
Academic Level	300 - 399				
Course Details	Credit	Lecture per week	Tutorial per week	Practical per week	Total Hours
	4	2	*1	1	60
Pre-requisites	NA				
Course Summary	Students will gain a comprehensive understanding of how visual communication principles are applied to physical spaces, with a focus on user experience, wayfinding, and brand identity.				

\*The theory part of the course is delivered through 2 hours lecture and one hour tutorial per week.

### Course Outcomes (CO):

CO	CO Statement	Cognitive Level*	Knowledge Category#	Evaluation Tools used
CO1	Understand the core principles of environmental graphic design and their role in shaping user experience.	U	F	Instructor-created exams / Quiz
CO2	Develop skills for designing clear and concise wayfinding signage for various environments.	Ap	F	Instructor-created exams / Quiz
CO3	Apply knowledge of materials, fabrication, and legal considerations to signage design considering brand identity	Ap	F	Instructor-created exams / Quiz
CO4	Explore the relationship between signage, architecture, and interior .	Ap	F	Instructor-created exams / Quiz



CO5	Gain the confidence to apply their skills to real-world publication design projects.	Ap	F	Instructor-created exams / Quiz
CO6	Develop design proposals for environmental graphics and signage projects and work practically on signage design projects.	C	P	Practical Assignment / Observation of Practical Skills
* - Remember (R), Understand (U), Apply (Ap), Analyse (An), Evaluate (E), Create (C) # - Factual Knowledge(F) Conceptual Knowledge (C) Procedural Knowledge (P) Metacognitive Knowledge (M)				

### Detailed Syllabus:

Module	Unit	Content	Hrs	Marks (70)
<b>I</b>	<b>Environmental &amp; Signage Design</b>		<b>11</b>	<b>12</b>
	1	Introduction to Environmental & Signage Design	1	
	2	History and evolution of the field	2	
	3	Core principles: User experience, wayfinding, branding	2	
	4	Creating clear and intuitive navigation systems	2	
	5	Utilizing symbols, pictograms, and typography	3	
	6	Designing for different scales and environments	1	
<b>II</b>	<b>User Experience (UX) in Environmental Design</b>		<b>13</b>	<b>18</b>
	7	Understanding user needs and behavior	2	
	8	Visual hierarchy and it's importance in environmental design	2	
	9	Information hierarchy and visual communication	3	
	10	Accessibility considerations for signage	2	
	11	Colour theory in signage	4	
<b>III</b>	<b>Brand identity and signage</b>		<b>12</b>	<b>20</b>
	12	Integrating Brand Identity into Signage	2	
	13	Communicating brand values through visual elements	3	

	14	Information signage: directional, regulatory, identification		
	15	Research on developing signage considering brand identity	3	
	16	Legal requirements and permitting for signage	2	
<b>IV</b>	<b>Signage &amp; the Built Environment</b>		<b>12</b>	<b>20</b>
	17	Relationship between signage, architecture, and interior design	2	
	18	Signage Types and Applications	2	
	19	Creating a cohesive visual experience within a space	2	
	20	Iterate on design concepts to build environment	2	
	21	Case studies on various brands.	3	
	22	Emerging trends in signage technology (digital signage, interactive elements)	1	
<b>V</b>	<b>Environmental design Application</b>		<b>12</b>	<b>20</b>
	1	1. Chose an environment for branding and develop proposals for multiple signage components 2. Exploring the use of graphics murals and installations	6	
	2	Creating a design brief for environmental graphics and signage and work on the design.	6	

### Mapping of COs with PSOs and POs :

	PSO1	PSO2	PSO3	PSO4	PSO5	PSO6	PO1	PO2	PO3	PO4	PO5	PO6
CO 1	1	1	1	1	1	-	1	1	1	1	1	-
CO 2	1	1	1	1	1	-	1	1	1	1	1	-
CO 3	1	1	1	1	1	-	1	1	1	1	1	-
CO 4	1	1	1	1	1	-	1	1	1	1	1	-
CO 5	1	1	1	1	1	-	1	1	1	1	1	-
CO 6	1	1	1	1	1	-	1	1	1	1	1	-

**Correlation Levels:**

Level	Correlation
-	Nil
1	Slightly / Low
2	Moderate / Medium
3	Substantial / High

**Assessment Rubrics:**

External evaluation: 70 marks

Internal Evaluation: 30 marks

Internal Marks Split-up (Total :30 marks)		
Components of Internal Marks Evaluation	Four Modules (10 marks)	Open-ended Module (20 Marks)
Test Paper	5	20*
Seminar/ Viva/ Quiz	3	
Assignment/ Essay	2	

**\*Refer the below table for the evaluation rubrics of practical component**

Sl. No.	Evaluation of Practical Component of Credit-1 in a Major / Minor Course	Marks for Practical
1	Continuous evaluation of practical/ exercise performed in practical classes by the students	10
2	End-semester examination to be conducted by teacher-in-charge along with an additional examiner arranged internally by the Department Council <ul style="list-style-type: none"> <li>➤ Technical Proficiency</li> <li>➤ Creativity and originality</li> </ul>	7
3	<ul style="list-style-type: none"> <li>➤ Evaluation of the Practical records/presentations</li> <li>➤ Time Management and Workflow</li> </ul>	3
Total Marks		20

### Mapping of COs to Assessment Rubrics :

	Internal Exam	Assignment	Project Evaluation	End Semester Examinations
CO 1	✓	-	-	-
CO 2	-	-	✓	✓
CO 3	-	✓	-	✓
CO 4	✓	-	✓	-
CO 5	-	-	-	-
CO 6	-	-	✓	✓

### REFERENCES

Sl No	Title	Author/ Editor	Publisher
R1	Signage and Way finding design	Chris Calori, 2007	John Wiley & Sons
R2	The Wayfinding handbook	David Gibson, 2009	Princeton Architectural Press
R3	Designing Orientation	Chris van Uffelen, 2021	Braun Publishing AG
R4	Environmental Graphics	Wayne Hunt, 2004	Harper
R5	Visual Pollution	Adriana Portella, 2016	Routledge
Case studies for analysis would be provided from time to time in advance by the faculty.			

Programme	BA Animation and Graphic Design				
Course Title	EMERGING TRENDS IN CREATIVE DESIGN				
Type of Course	<b>Elective</b>				
Semester	VI				
Academic Level	300 - 399				
Course Details	Credit	Lecture per week	Tutorial per week	Practical per week	Total Hours
	4	4	-	-	60
Pre-requisites					
Course Summary	This course explores the intersection of design and cutting-edge trends across various fields. Students will gain a strong understanding of how to leverage the trends for strategic communication and impactful design solutions.				

**Course Outcomes (CO):**

CO	CO Statement	Cognitive Level*	Knowledge Category#	Evaluation Tools used
CO1	Understanding and Applying Emerging Trends in Creative Design	U	F	Instructor-created exams / Quiz
CO2	Storytelling Through Design	U	F	Writing assignments
CO3	Leveraging Design Trends for Strategic Communication	An	C	Seminar Presentation / Group Tutorial Work
CO4	Designing with Intelligence: AI, Data, and Immersive Experiences	U	F	Instructor-created exams / Home Assignments
CO5	Analyse real world scenarios and identify opportunities for applying IoT and wearable technologies	An	P	Writing assignments
CO6	Foster creativity and innovation in applying 3D printing to solve real world challenges	An	P	Observation of Practical Skills

\* - Remember (R), Understand (U), Apply (Ap), Analyse (An), Evaluate (E), Create (C)  
 # - Factual Knowledge(F) Conceptual Knowledge (C) Procedural Knowledge (P)  
 Metacognitive Knowledge (M)

**Detailed Syllabus:**

Module	Unit	Content	Hrs	Mark (70)
<b>I</b>	<b>Introduction to Emerging Trends</b>		<b>11</b>	<b>20</b>
	1	Define “emerging trends” in the context of creative design	2	
	2	Identify trends across various fields : technology, science, business, environment and social issues	1	
	3	Identifying key influencers and drivers of change	3	
	4	Analyse the impact of global and cultural shifts on design trends	3	
	5	Introduction to key methodologies for analyzing trends (e.g., foresighting)	2	
<b>II</b>	<b>Visual Design Trends</b>		<b>14</b>	<b>20</b>
	6	Trend forecasting and its role in design strategy	2	
	7	Exploring recent trends in typography, colour palettes and layouts	3	
	8	The influence of minimalism and maximalism	3	
	9	Data visualization and storytelling through design	2	
	10	The impact of social media on visual trends	2	
	11	The role of design in promoting environmental responsibility	2	
<b>III</b>	<b>Technology &amp; Design</b>		<b>13</b>	<b>20</b>
	12	Artificial intelligence (AI) in design: concept generation, automation, and personalization	2	
	13	AI-driven design tools and applications	3	
	14	Ethical considerations in AI-driven design	1	
	15	Virtual reality (VR) and Augmented reality (AR) for immersive design experiences	2	

	16	Design for Metaverse	2	
	17	Machine Learning in Design	2	
<b>IV</b>	<b>Internet of Things (IoT) and 3D Printing</b>		<b>10</b>	<b>10</b>
	18	Overview of IoT and wearable technologies	2	
	19	Designing for the Internet of Things	2	
	20	Creating wearable prototypes	2	
	21	Introduction to 3D printing technologies	2	
	22	Features and Applications of 3D printing in design	2	
<b>V</b>	<b>Emerging trends in Creative design</b>		<b>12</b>	<b>10</b>
	1	Exploring future design possibilities	2	
	2	Ethical considerations in Design	2	
	3	<b>Open-Ended Exploration and Assessment:</b> Case studies of innovative design projects employing emerging trends	8	

Note: The course is divided into five modules, with four having minimum 22 fixed units and one open-ended module with a variable number of units. There are total 48 instructional hours for the fixed modules and 12 hours for the open-ended one. Internal assessments (30 marks) are split between the open-ended module (10marks) and the fixed modules (20 marks). The final exam, however, covers only the units from the fixed modules.

#### Mapping of COs with PSOs and POs :

	PSO 1	PSO 2	PSO 3	PSO4	PSO 5	PS O6	PO1	PO2	PO3	PO4	PO5	PO6
CO 1	2	1	1	1	-	-	1	1	1	1	-	-
CO 2	1	1	1	1	-	-	1	1	1	1	-	-
CO 3	1	1	1	1	-	-	1	1	1	1	-	-

CO 4	1	1	1	1	-	-	1	1	1	1	-	-
CO 5	1	1	1	1	-	-	1	1	1	1	-	-
CO 6	1	2	1	1	-	-	1	1	1	1	-	-

### Correlation Levels:

Level	Correlation
-	Nil
1	Slightly / Low
2	Moderate / Medium
3	Substantial / High

### Assessment Rubrics:

External evaluation: 70 marks

Internal Evaluation: 30 marks

<b>INTERNAL MARK SPLIT-UP (TOTAL 30 MARKS)</b>			
	<b>Components of Internal Evaluation</b>	<b>4 Theory Modules (20)</b>	<b>Open ended Module (10)</b>
1	Test paper/ Mid semester Exam	10	4
2	Seminar/ Viva/ Quiz/Discussion	6	4
3	Assignment/ Case studies	4	<b>2</b>

### Mapping of COs to Assessment Rubrics :

	Internal Exam	Assignment	Project Evaluation	End Semester Examinations
CO 1	✓			
CO 2		✓	✓	



CO 3		✓		✓
CO 4	✓	✓	✓	✓
CO 5				
CO 6	✓	✓	✓	✓

## REFERENCES

SI No	Title	Author/ Editor	Publisher
R1.	"Design Thinking: A Guide to the Design Process for Innovators"	Tim Brown	Harvard Business Review Press
R2.	"Generative Design: Visualizing Creativity in the Age of AI"	Lilian Liu	Thames & Hudson
R3.	"Universal Principles of Design"	William Lidwell, Kristina Holden, and Gerry Preece pen_spark	Rockport Publishers
R4.	Internet of Things (IoT) for Beginners	Rajkumar Buyya and Amitabh Dutta	Elsevier
R5.	3D Printing for Dummies	John Wiley & Sons, Inc.	John Wiley & Sons
Case studies for analysis would be provided from time to time in advance by the faculty.			

Programme	BA Animation and Graphic Design				
Course Title	EVOLUTION OF ANIMATION AND GRAPHIC DESIGN				
Type of Course	<b>Elective</b>				
Semester	VI				
Academic Level	300 - 399				
Course Details	Credit	Lecture per week	Tutorial per week	Practical per week	Total Hours
	4	4	-	-	60
Pre-requisites	NA				
Course Summary	To make students understand the major artistic styles and Animation styles (Western and non- Western), from ancient time to the contemporary world				

#### Course Outcomes (CO):

CO	CO Statement	Cognitive Level*	Knowledge Category#	Evaluation Tools used
CO1	Understanding the evolution of art and animation from ancient times to contemporary forms.	U	F	Instructor-created exams / Quiz
CO2	Recognizing key movements, styles, and artists in art history.	Ap	F	Instructor-created exams / Quiz
CO3	Recognizing key movements, styles, and artists in Animation.	Ap	F	Instructor-created exams / Quiz
CO4	Exploring the development of techniques and technologies in animation, from traditional to digital methods.	Ap	F	Instructor-created exams / Quiz
CO5	Analyzing the cultural, social, and technological influences on art and animation throughout history.	E	F	Instructor-created exams / Quiz
CO6	Articulate the different types of of visual communication through ages	An	F	Instructor-created exams / Quiz

\* - Remember (R), Understand (U), Apply (Ap), Analyse (An), Evaluate (E), Create (C)  
 # - Factual Knowledge(F) Conceptual Knowledge (C) Procedural Knowledge (P)  
 Metacognitive Knowledge (M)

**Detailed Syllabus:**

<b>Module</b>	<b>Unit</b>	<b>Content</b>	<b>Hrs</b>	<b>Marks (70)</b>
<b>I</b>	<b>Prehistoric evidences</b>		<b>11</b>	<b>20</b>
	1	Prehistoric visual representations	1	
	2	Paleolithic	2	
	3	Mesolithic	2	
	4	Neolithic	2	
	5	Lascaux, Altamira	2	
	6	Indian evidences	2	
<b>II</b>	<b>Civilizations to enlightenment</b>		<b>14</b>	<b>20</b>
	7	Mesopotamian, Egyptian	2	
	8	Indian, Chinese	2	
	9	Greek and Roman	2	
	10	Byzantine, Gothic	2	
	11	Renaissance, Baroque	1	
	12	Impressionism, Expressionism	2	
	13	Pop art, Art Nouveau, Modernism	1	
	14	Art Deco, Minimalism	1	
	15	Postmodernism, Conceptual art	1	
<b>III</b>	<b>History of Animation</b>		<b>13</b>	<b>20</b>
	16	Early attempts in Animation	1	
	17	early attempts to reproduce motion	2	
	18	Early animation devices	2	
	19	Experimental animations	2	
	20	Pioneer Animators	1	

	21	Famous animation studios	2	
<b>IV</b>	<b>Animation advancements</b>		<b>10</b>	<b>10</b>
	22	Inventions (Layer, Cel)	3	
	23	Technical advancements (CGI, Live action)	3	
	24	Animation techniques and history (Time lapse, stop motion, Cut-out, Silhouette, Cel)	4	
<b>V</b>	<b>Case studies</b>		<b>12</b>	<b>10</b>
	1	1. Industrial Revolution and impact on Graphic design case studies 2. Impact of technology on graphic design 3. Animation pioneers and contributions 4. 20th century graphic design 5. 20th Century Animation	12	

Note: The course is divided into five modules, with four having minimum 22 fixed units and one open-ended module with a variable number of units. There are total 48 instructional hours for the fixed modules and 12 hours for the open-ended one. Internal assessments (30 marks) are split between the open-ended module (10marks) and the fixed modules (20 marks). The final exam, however, covers only the units from the fixed modules.

#### Mapping of COs with PSOs and POs :

	PSO1	PSO2	PSO3	PSO4	PSO5	PSO6	PO1	PO2	PO3	PO4	PO5	PO6
CO 1	1	-	1	-	-	-	1	-	-	-	1	-
CO 2	1	-	1	-	-	-	1	-	-	-	1	-
CO 3	1	-	1	-	-	-	1	-	-	-	1	-
CO 4		3	-	-	-	-	-	-	-	3	-	-
CO 5	1	-	-	-	-	1	-	-	-	-	1	1
CO 6	-	-	-	-	-	3	-	1	-	-		1

**Correlation Levels:**

Level	Correlation
-	Nil
1	Slightly / Low
2	Moderate / Medium
3	Substantial / High

**Assessment Rubrics:**

External evaluation: 70 marks

Internal Evaluation: 30 marks

<b>INTERNAL MARK SPLIT-UP (TOTAL 30 MARKS)</b>			
	<b>Components of Internal Evaluation</b>	<b>4 Theory Modules (20)</b>	<b>Open ended Module (10)</b>
1	Test paper/ Mid semester Exam	10	4
2	Seminar/ Viva/ Quiz/Discussion	6	4
3	Assignment/ Case studies	4	<b>2</b>

**Mapping of COs to Assessment Rubrics :**

	Internal Exam	Assignment	Project Evaluation	End Semester Examinations
CO 1	✓	-	✓	✓
CO 2	-	-	✓	✓

CO 3	✓	✓	✓	-
CO 4	✓	✓	✓	-
CO 5	-	-	✓	✓
CO 6	-	-	✓	✓

## REFERENCES

Sl No	Title	Author/ Editor	Publisher
R1	Oxford History of Art	Partha Mitter	Oxford University Press
R2	History of Western Art	Sandhya Ketkar	Jyotsna Prakashan
R3	The world history of Animation	Stephen Cavalier, 2011	Univ of California Pr
Cases studies for analysis would be provided from time to time in advance by the faculty.			

Programme	BA Animation and Graphic Design				
Course Title	STOP MOTION ANIMATION				
Type of Course	<b>Elective</b>				
Semester	V				
Academic Level	300 - 399				
Course Details	Credit	Lecture per week	Tutorial per week	Practical per week	Total Hours
	4	2	*1	1	60
Pre-requisites	-Basic understanding of design principles (animation principles preferred) -Familiarity with basic filmmaking concepts (storyboarding, editing) is helpful				
Course Summary	This course is a comprehensive introduction to the art and techniques of stop motion animation. Students will explore the history of the medium, delve into the production process, and learn practical skills like character design, set building, animation techniques, and post-production. Through hands-on projects, they will create their own stop motion animations, mastering essential software and tools while developing their storytelling and animation abilities.				

\*The theory part of the course is delivered through 2 hours lecture and one hour tutorial per week.

#### Course Outcomes (CO):

CO	CO Statement	Cognitive Level*	Knowledge Category#	Evaluation Tools used
CO1	Understand history & principles	U	R	Exams, quizzes
CO2	Develop stop motion workflow	Ap	P	Project proposals, storyboards
CO3	Apply time-lapse & pixilation	Ap	P	Project assignments, presentations
CO4	Master animation techniques	Ap	P	Animation exercises, project critiques
CO5	Create & manipulate puppets	C	P	Puppet design sheets, puppet construction projects
CO6	Edit & add sound	Ap	P	Post-production exercises, project reviews
* - Remember (R), Understand (U), Apply (Ap), Analyse (An), Evaluate (E), Create (C) # - Factual Knowledge(F) Conceptual Knowledge (C) Procedural Knowledge (P) Metacognitive Knowledge (M)				

## Detailed Syllabus:

Module	Unit	Content	Hrs	Marks (70)
<b>I</b>	<b>Stop motion over view &amp; Project Preparation</b>		<b>10</b>	<b>15</b>
	1	History of stop motion techniques	2	
	2	Study of famous stop motion works and studios, General workflow of stop motion animation	2	
	3	Difference Between Time-Lapse and Stop Motion Animation Techniques	1	
	4	Time Lapse Animation Set Ups	1	
	5	Creation of Time-Lapse Animations	1	
	6	Study of pixilation,	1	
	7	Project works in Time lapse and Pixilation techniques	2	
<b>II</b>	<b>Animation Techniques</b>		<b>11</b>	<b>20</b>
	8	Brief History of Stop Motion Photography - General Workflow of Stop Motion Animations – Procedures and Techniques:	3	
	9	Choosing Camera, Tripods, Lights, Software Etc.	2	
	10	Preparation Of: - Script, Storyboard, Character Designs Etc.	3	
	11	Character and Props Creation for Stop Motion Animation – Set Designing for Stop Motion Animation – Lighting - Post Production	3	
<b>III</b>	<b>Cutout Animation Project</b>		<b>15</b>	<b>20</b>
	12	Preparation of Characters/ Models	2	
	13	Finding Suitable Materials for Making Characters	1	
	14	Different Medium for Adding Details on a Model	2	
	15	Set Designing - Lighting	2	
	16	Puppet Animation /Clay Animation Project – Types of Puppets: –Simple Clay Models, Toys, Maquette, Armature, Simple Wire and Plasticine Puppets, Clothed Puppets	2	
	17	Preparation of Models	2	
	18	Colouring	1	
	19	Costumes - (Clay Modeling)	1	
	20	Set design for animation	2	



<b>IV</b>	<b>Animation Production Stage</b>		<b>12</b>	<b>15</b>
	21	Pixilation Project - Preparation Of: - Script, Storyboard, Models Etc.	2	
	22	Set Designing - Lighting - Animation -Post Production.	2	
	23	Editing and effects	2	
	24	Optical Effects Settings	2	
	25	Adding sound tracks and sound effects	2	
	26	Compositing with CGI	2	
<b>V</b>	<b>Practical Assignments</b>		<b>12</b>	<b>20</b>
	1	An introduction to Dragon frame software and digital “frame-capture” techniques		
	2	Basic stage-craft: lighting, sets, cameras		
	3	Clay animation and basic timing		
	4	The Mechanics of Motion: Anticipation and Acceleration		
	5	Transformation Loops and Cycles; the GIF		
	6	Animating to Sound		
	7	Marking Time and using the “X-Sheet”		
	8	Replacement Animation Techniques		
	9	Replacement Mouths		
	10	Animating lip-sync		

**Mapping of COs with PSOs and POs :**

	PS O1	PSO 2	PSO 3	PSO4	PSO 5	PSO6	PO1	PO2	PO3	PO4	PO5	PO6
CO 1	3	-	-	-	--	-	3	-	-	-	-	-
CO 2	1	3	-	-	-	-	-	3	-	-	-	-
CO 3	1	3	-	-	-	-	-	-	3	-	-	-
CO 4	1	3	--	-	-	-	-	-	-	3	-	-

CO 5	1	1		-		-	-	-	-	-	3	
CO 6	1	3	-	-	-	--	-	-	-	-	-	3

**Correlation Levels:**

Level	Correlation
-	Nil
1	Slightly / Low
2	Moderate / Medium
3	Substantial / High

**Assessment Rubrics:**

External evaluation: 70 marks

Internal Evaluation: 30 marks

Internal Marks Split-up (Total :30 marks)		
Components of Internal Marks Evaluation	Four Modules (10 marks)	Open-ended Module (20 Marks)
Test Paper	5	20*
Seminar/ Viva/ Quiz	3	
Assignment/ Essay	2	

**\*Refer the below table for the evaluation rubrics of practical component**

Sl. No.	Evaluation of Practical Component of Credit-1 in a Major / Minor Course	Marks for Practical
1	Continuous evaluation of practical/ exercise performed in practical classes by the students	10
2	End-semester examination to be conducted by teacher-in-charge along with an additional examiner arranged internally by the Department Council <ul style="list-style-type: none"> <li>➤ Technical Proficiency</li> <li>➤ Creativity and originality</li> </ul>	7
3	<ul style="list-style-type: none"> <li>➤ Evaluation of the Practical records/presentations</li> <li>➤ Time Management and Workflow</li> </ul>	3
Total Marks		20

### Mapping of COs to Assessment Rubrics :

	Internal Exam	Assignment	Project Evaluation	End Semester Examinations
CO 1	✓	-	-	-
CO 2	-	-	✓	✓
CO 3	-	-	✓	✓
CO 4	-	✓	-	-
CO 5	-	-	-	✓
CO 6	-	-	✓	-

### REFERENCES

Sl No	Title	Author/ Editor	Publisher
R1	Stop Motion Filmmaking: The Complete Guide to Fabrication and Animation	Christopher Walsh	Bloomsbury Academic
R2	Stop Motion: Craft Skills for Model Animation: Craft Skills for Model Animation	Susannah Shaw	Routledge
R3	Stop Motion Animation: How to Make & Share Creative Videos	Melvyn Ternan	Sourcebooks
R4	The Advanced Art of Stop-Motion Animation	Ken A. Priebe	Cengage Learning PTR
R5	Stop-motion Animation: Frame by Frame Film-making with Puppets and Models	Barry JC Purves	Bloomsbury Publishing India Private Limited
Case studies for analysis would be provided from time to time in advance by the faculty.			

Programme	BA Animation and Graphic Design				
Course Title	INTRODUCTION TO GAME DESIGN				
Type of Course	<b>Elective</b>				
Semester	V				
Academic Level	300-399				
Course Details	Credit	Lecture per week	Tutorial per week	Practical per week	Total Hours
	4	2	*1	1	60
Pre-requisites	NA				
Course Summary	This course introduces the fundamental concepts of video game design, equipping students with the knowledge and skills to create engaging and interactive games. Through a combination of theory and practical sessions, students will explore various game design principles, storytelling techniques, visual elements, and development pipelines.				

\*The theory part of the course is delivered through 2 hours lecture and one hour tutorial per week.

#### Course Outcomes (CO):

CO	CO Statement	Cognitive Level*	Knowledge Category#	Evaluation Tools used
CO1	Analyze the core elements of various game genres and mechanics	U	F	Quizzes, Class Participation
CO2	Evaluate the impact of narrative design on player engagement and interactivity	E	C	Presentations, Critical Analysis
CO3	Apply principles of color theory and composition to create concept art for game characters and environments	Ap	P	Art Assignments, Concept Art Reviews
CO4	Understand the game development pipeline and the role of a Game Design Document (GDD)	U	F	Midterm Exam, Project Proposals
CO5	Analyse and identify strengths, weaknesses, and design choices.	An	F	Presentations, Critical Analysis
CO6	Create a simple 2D game prototype using rapid development	C	P	Game Prototyping, Peer Reviews

\* - Remember (R), Understand (U), Apply (Ap), Analyse (An), Evaluate (E), Create (C)# - Factual Knowledge(F) Conceptual Knowledge (C) Procedural Knowledge (P) Metacognitive Knowledge (M)

**Detailed Syllabus:**

Module	Unit	Content	Hrs	Mark (70)
<b>I</b>	<b>Game Design Fundamentals</b>		<b>6</b>	<b>15</b>
	1	Understanding the core concepts of game design	1	
	2	Exploring different game classifications	2	
	3	Analysing the building blocks of gameplay	2	
	4	Delving into the motivational forces that drive player engagement	1	
<b>II</b>	<b>Storytelling in Games</b>		<b>12</b>	<b>20</b>
	5	Narrative in games and its impact on player engagement.	2	
	6	Narrative design techniques to create compelling stories for games	3	
	7	Methods for crafting interactive experiences within the game's mechanics.	2	
	8	Character development, plot structure, and the art of interactive storytelling.	3	
	9	Concept art for game's visual style and theme.	2	
<b>III</b>	<b>Art &amp; Design for Games</b>		<b>15</b>	<b>15</b>
	10	The core elements and principles of art and design as they apply to game creation.	3	
	11	Role of art direction in establishing a game's visual style and consistency.	3	
	12	Photoshop and Illustrator for creating 2D game art.	2	
	13	3D modelling tools like Blender and Maya for creating game assets.	3	
	14	Concept art and critiques	2	
	15	Sound Design	2	
<b>IV</b>	<b>Game Development Process</b>		<b>15</b>	<b>20</b>
	16	Game Design Document (GDD) and project management	2	
	17	Game Balancing & Tuning	2	
	18	Understanding player psychology	2	
	19	Multiplayer Game and Game Level Design Design	3	

	20	Prototyping	2	
	21	Game Design Tools	2	
	22	Game Engines & Frameworks	2	
<b>V</b>	<b>Hands-on 3D Game Designing</b>		<b>12</b>	<b>20</b>
	Creating 2D/3D assets for games. Making sprites for games and sprite animation techniques. Introduction to pixel art and vector graphics. Prepare a simple game without any coding.			

**Mapping of COs with PSOs and POs :**

	PSO1	PSO2	PSO3	PSO4	PSO5	PSO6	PO1	PO2	PO3	PO4	PO5	PO6
CO 1	2	1	2	-	-	-	1	-	-	1	-	-
CO 2	-	-	1	1	-	-	-	1			3	-
CO 3	1	2	-	-	-	-	-		3	-	-	-
CO 4	-	-		3	-	-	-	-	-	-	-	-
CO 5	-	-	3	1	-	-	-	3	-	-	3	-
CO 6	-	3	-	-	-	-	-	-	-	-	-	3

**Correlation Levels:**

Level	Correlation
-	Nil
1	Slightly / Low
2	Moderate / Medium
3	Substantial / High

**Assessment Rubrics:**

External evaluation: 70 marks

Internal Evaluation: 30 marks

Internal Marks Split-up (Total :30 marks)		
Components of Internal Marks Evaluation	Four Modules (10 marks)	Open-ended Module (20 Marks)
Test Paper	5	20*
Seminar/ Viva/ Quiz	3	
Assignment/ Essay	2	

**\*Refer the below table for the evaluation rubrics of practical component**

Sl. No.	Evaluation of Practical Component of Credit-1 in a Major / Minor Course	Marks for Practical
1	Continuous evaluation of practical/ exercise performed in practical classes by the students	10
2	End-semester examination to be conducted by teacher-in-charge along with an additional examiner arranged internally by the Department Council <ul style="list-style-type: none"> <li>➤ Technical Proficiency</li> <li>➤ Creativity and originality</li> </ul>	7
3	<ul style="list-style-type: none"> <li>➤ Evaluation of the Practical records/presentations</li> <li>➤ Time Management and Workflow</li> </ul>	3
Total Marks		20

**Mapping of COs to Assessment Rubrics :**

	Internal Exam	Assignment	Project Evaluation	End Semester Examinations
CO 1	✓	-	-	-
CO 2	-	✓	✓	-

CO 3	✓	-	✓	✓
CO 4	-	-	-	-
CO 5	-	✓	✓	✓
CO 6	-	-	-	-

## REFERENCES

Sl No	Title	Author/ Editor	Publisher
R1.	Art of Game Design	Jesse Schell	A K Peters/CRC Press
R2.	Game Design Workshop	Tracy Fullerton	CRC Press
R3.	A theory of fun for Game Design	Raph Koster	O'Reilly
R4.	Video Game Story telling	Evan Skolnick	Watson-Guptill
R5.	Think like a Game Designer	Justin Gary	Aviva Publishing
Case studies for analysis would be provided from time to time in advance by the faculty.			



Program	BA Animation and Graphic Design				
Course Title	ARCHITECTURAL VISUALIZATION IN 3D				
Type of Course	<b>Elective</b>				
Semester	VI				
Academic Level	300-399				
Course Details	Credit	Lecture per week	Tutorial per week	Practical per week	Total Hours
	4	2	*1	1	60
Pre-requisites					
Course Summary	Architectural Visualization in 3D is designed to provide students with a comprehensive understanding of architectural visualization using 3D software. Students will learn various techniques and tools for creating realistic architectural interiors, focusing on both theoretical concepts and practical applications.				

\*The theory part of the course is delivered through 2 hours lecture and one hour tutorial per week.

#### Course Outcomes:(CO)

CO	CO Statement	Cognitive Level*	Knowledge Category#	Evaluation Tools used
CO1	Apply fundamental principles of architectural design in 3D visualization projects.	AP	P	Practical Assignment / Observation of Practical Skills
CO2	Demonstrate proficiency in using industry-standard 3D software for architectural visualization.	AP	P	Practical Assignment / Observation of Practical Skills
CO3	Analyze and critique architectural visualizations for aesthetic and technical quality.	Ap	P	Practical assignments, Instructor created tasks.
CO4	Create realistic architectural interiors through the integration of lighting, materials, and textures.	AP	P	Practical assignments, Instructor created tasks.
CO5	Collaborate effectively with peers in the development and presentation of architectural visualization projects.	AP	P	Instructor-created exams / Home Assignments
CO6	Evaluate and incorporate feedback to improve the quality of architectural visualization work.	C	M	Create project and portfolio

\* - Remember (R), Understand (U), Apply (Ap), Analyse (An), Evaluate (E), Create (C)  
 # - Factual Knowledge(F) Conceptual Knowledge (C) Procedural Knowledge (P) Metacognitive Knowledge (M)

**Detailed Syllabus:**

Module	Unit	Content	Hrs	Marks (70)
<b>I</b>	<b>Introduction to Architectural Visualization</b>		<b>9</b>	<b>15</b>
	1	Introduction to Architectural Visualization	1	
	2	Role of architectural visualization in the design process	1	
	3	Understanding basic principles of design	1	
	4	Introduction to 3D modeling software	2	
	5	Navigation and interface familiarization	2	
	6	Creating basic geometric shapes	2	
<b>II</b>	<b>Architectural Modeling Techniques</b>		<b>15</b>	<b>15</b>
	7	Advanced modeling techniques: extrusion, lofting, boolean operations	3	
	8	Precision modeling: using snaps, grids, and coordinates	2	
	9	Parametric modeling: introduction to modifiers	2	
	10	Organic modeling: sculpting tools	3	
	11	Model optimization for efficient rendering	3	
	12	Importing and exporting models	2	
<b>III</b>	<b>Materials and Textures</b>		<b>13</b>	<b>20</b>
	13	Understanding material properties: diffuse, specular, reflection	2	
	14	Creating and applying materials	3	
	15	Texture mapping techniques: UV unwrapping, projection mapping	2	
	16	Procedural textures vs. image textures	2	
	17	Texture painting and editing	2	
	18	Material libraries and presets	2	
<b>IV</b>	<b>Lighting and Rendering</b>		<b>11</b>	<b>20</b>
	19	Principles of lighting in architectural visualization	1	
	20	Types of light sources: sunlight, artificial lights	2	
	21	Global illumination and ambient occlusion	2	
	22	HDRI lighting for realistic environments	2	
	23	Rendering settings optimization	2	

	24	Post-processing effects: depth of field, bloom, glare	2	
<b>V</b>		<b>Hands-on Data Structures: Practical Applications, Course Project</b>	<b>12</b>	<b>20</b>
	1.	Basic interior modeling	4	
	2.	Material application and texture mapping	1	
	3.	Lighting setup and optimization	2	
	4.	Rendering and post-processing effects	2	
	5	Integration of external assets (furniture, props)	1	
	6.	Presentation and critique session with peers	2	

**Mapping of COs with PSOs and POs :**

	PSO1	PSO2	PSO3	PSO4	PSO5	PSO6	PO1	PO2	PO3	PO4	PO5	PO6
CO 1	2	-	1	-	-	-	1	-	1	-	-	-
CO 2	-	3	-	-	-	-	-	-	3	-	-	-
CO 3	1	1	1	-	-	-	-	-	-	3	-	-
CO 4	1	2	-	-	-	-	-	-	-	-	3	-
CO 5	-	-	-	3	-	-	-	-	-	-	-	-
CO 6	-	-	-	-	-	3	-	-	-	-	-	3

**Correlation Levels:**

<b>Level</b>	<b>Correlation</b>
-	Nil
1	Slightly / Low
2	Moderate / Medium
3	Substantial / High

**Assessment Rubrics:**

External evaluation: 70 marks

Internal Evaluation: 30 marks

Internal Marks Split-up (Total :30 marks)		
Components of Internal Marks Evaluation	Four Modules (10 marks)	Open-ended Module (20 Marks)
Test Paper	5	20*
Seminar/ Viva/ Quiz	3	
Assignment/ Essay	2	

**\*Refer the below table for the evaluation rubrics of practical component**

Sl. No.	Evaluation of Practical Component of Credit-1 in a Major / Minor Course	Marks for Practical
1	Continuous evaluation of practical/ exercise performed in practical classes by the students	10
2	End-semester examination to be conducted by teacher-in-charge along with an additional examiner arranged internally by the Department Council <ul style="list-style-type: none"> <li>➤ Technical Proficiency</li> <li>➤ Creativity and originality</li> </ul>	7
3	<ul style="list-style-type: none"> <li>➤ Evaluation of the Practical records/presentations</li> <li>➤ Time Management and Workflow</li> </ul>	3
Total Marks		20

**Mapping of COs to Assessment Rubrics :**

	Internal Exam	Assignment	Project Evaluation	End Semester Examinations
CO 1	✓	✓		
CO 2		✓	✓	✓

CO 3	✓			
CO 4		✓	✓	✓
CO 5		✓	✓	✓
CO 6	✓	✓	✓	✓

## REFERENCES

Sl No	Title	Author/ Editor	Publisher
R1.	Architectural Rendering Techniques: A Color Reference. Routledge.	Krygowski, D. H. (2017).	John Wiley & Sons
R2.	Autodesk Maya 2024 Basics Guide	Kelly L. Murdock	SDC Publications
R3.	3D Rendering in Windows: How to display three-dimensional objects in Windows with and without OpenGL. Springer.	D. James Benton	
R4.	Unreal Engine 4 Game Development in 24 Hours, Sams Teach Yourself. Sams Publishing.	Kroner, A., & Patel, A. (2016).	Sams Publishing
R5.	Rhino 6 for Architects and Designers. Packt Publishing.	Villarreal, J. L. (2017).	

Case studies for analysis would be provided from time to time in advance by the faculty.

Programme	BA Animation and Graphic Design				
Course Title	ACTING FOR ANIMATION				
Type of Course	<b>Elective</b>				
Semester	VI				
Academic Level	300-399				
Course Details	Credit	Lecture per week	Tutorial per week	Practical per week	Total Hours
	4	2	*1	1	60
Pre-requisites	<ul style="list-style-type: none"> <li>• Basic understanding of animation principles</li> <li>• Introduction to character design</li> </ul>				
Course Summary	This course explores the principles of acting and how they apply to bring animated characters to life. Students will learn various acting techniques, understand the differences between live-action and animated performance, and apply their knowledge to create expressive and believable characters.				

\*The theory part of the course is delivered through 2 hours lecture and one hour tutorial per week.

#### Course Outcomes (CO):

CO	CO Statement	Cognitive Level*	Knowledge Category#	Evaluation Tools used
CO1	Apply fundamental acting principles to the creation of expressive and believable animated characters.	Ap	P	Assignments (Character Analysis, Scene Analysis)
CO2	Differentiate between live-action and animated acting, adapting techniques for successful animation performance.	An	C	Seminar
CO3	Utilize various acting techniques, including pantomime, dialogue acting, and improvisation, in animation projects.	Ap	P	Assignments
CO4	Integrate anatomical knowledge with character design and animation to create realistic and consistent movement.	Ap	P	Midterm Exam
CO5	Effectively collaborate with directors and storyboard artists to ensure acting choices support the overall narrative and visual style of an animation project.	E	M	Assignment/ Quiz
CO6	Analyze the impact of voice acting and characterization on the overall	An	P	Assignment/ Quiz/

	performance of an animated character.			
* - Remember (R), Understand (U), Apply (Ap), Analyse (An), Evaluate (E), Create (C) # - Factual Knowledge(F) Conceptual Knowledge (C) Procedural Knowledge (P) Metacognitive Knowledge (M)				

### Detailed Syllabus:

Module	Unit	Content	Hrs	Marks (70)
<b>I</b>	<b>Foundational Principles of Acting</b>		<b>12</b>	<b>20</b>
	1	Acting – Definition – Origin and development of acting	2	
	2	Principles and Styles of Acting: Stanislavsky and Method School & Acting, Bharat Muni and Rasa Siddhant	2	
	3	Dimensions of Acting: Body Movement (Aangik), Speech, pronunciation (Vachik), Costume (Aharya), Emotions (Satvik)	4	
	4	Improvisation, Imagination, Movement	2	
	5	Character Analysis: Building believable characters, identifying motivations, objectives, and obstacles, creating character profiles.	2	
<b>II</b>	<b>Body Mechanics</b>		<b>10</b>	<b>20</b>
	6	Acting for animators - Character acting, Difference between acting for drama and acting for animation	2	
	7	Basics of animation acting - Posing, Timing, Staging	2	
	8	Voice acting - Expressions - Body language- Facial expressions	1	
	9	Dialogue Acting: Lip-syncing techniques, matching rhythm and intonation, conveying subtext through vocal delivery	2	
	10	Improvisation for Animation: Developing spontaneity and adaptability in character performance	1	
	11	Creating believable reactions in real-time	2	
<b>III</b>	<b>Anatomy for Animators</b>		<b>10</b>	<b>17</b>
	12	Skeletal and Muscular Systems: Identifying key muscles and their function in movement	2	
	13	Understanding how anatomy influences character design and animation	2	
	14	Facial Anatomy: In-depth analysis of facial muscles and their role in expressing emotions	1	
	15	Creating dynamic and nuanced expressions	1	
	16	Character Design and Anatomy Integration: Applying anatomical knowledge to character design,	2	

	17	Ensuring believability and consistency of movement.	2	
<b>IV</b>	<b>Mime and Movement</b>		<b>16</b>	<b>13</b>
	18	Mime: conventional, occupational and pantomime	4	
	19	Pantomime Acting: Communicating emotions and actions without dialogue	4	
	20	Utilizing body language and facial expressions effectively	3	
	21	Character Movement and Timing: Understanding weight distribution,	3	
	22	Locomotion principles, and timing for natural and expressive movement.	2	
<b>V</b>	<b>Hands own Training</b>		<b>12</b>	<b>20</b>
	1	Experimental acting - combining other creatures behaviour (organic/ inorganic )		
	2	Voice characterization(modulation)		
	3	Act within the poses ( ie. Doing the key poses)		
	4	<b>Character Improvisation with Object/Environment:</b> Task: Divide students into pairs. Each pair is given a different object (e.g., broom, hat, book) and assigned a simple scenario (e.g., cleaning a messy room, trying to impress a date, surviving a desert island). Using only mime and object interaction, students must improvise a short scene from their character's perspective, showcasing their personality and goals through their actions		
	5	<b>Emotion Scene Study with Dialogue Analysis:</b> Task: Choose a short, emotionally charged scene from an animated film or TV show. Students analyze the chosen scene, identifying key emotional beats and the subtext behind the dialogue. Each student then performs the scene, varying their vocal delivery and expressions to portray the intended emotions and subtext.		
	6	<b>Design and Animate a Micro-Expression:</b> Task: Students choose a specific emotion and research the corresponding facial muscle movements. Using drawing or animation software, they design a series of frames depicting a micro-expression (e.g., a flicker of anger, a fleeting moment of sadness). Present and discuss the micro-expressions, analyzing their effectiveness in conveying emotions and their potential use in animation.		
	7	<b>Collaborative Character Development and Animation Project:</b> Task: Students work in small groups to develop a character, including backstory, personality, and motivation. Based on their character, they write a short scene and storyboard it, focusing on posing, timing, and emotional beats. Finally, each group animates their scene using simple animation techniques or stop-motion.		
8	<b>Acting workshop</b>			



**Mapping of COs with PSOs and POs :**

	PS O1	PSO 2	PSO3	PSO4	PSO5	PSO6	PO1	PO2	PO3	PO4	PO5	PO6
CO 1	1	1	-	-	-	-	1	-	3	-	-	-
CO 2	1	3	-	-	-	-	-	1	-	1	-	-
CO 3	1	3	-	-	1	-	-	-	3	-	-	-
CO 4	1	2	-	-	-	-	-	-	-	3	-	-
CO 5	-	-	-	3	-	-	-	3	-	-	-	-
CO 6	1	-	3	-	-	-	-	-	-	-	3	-

**Correlation Levels:**

Level	Correlation
-	Nil
1	Slightly / Low
2	Moderate / Medium
3	Substantial / High

**Assessment Rubrics:**

External evaluation: 70 marks

Internal Evaluation: 30 marks

Internal Marks Split-up (Total :30 marks)		
Components of Internal Marks Evaluation	Four Modules (10 marks)	Open-ended Module (20 Marks)
Test Paper	5	20*
Seminar/ Viva/ Quiz	3	
Assignment/ Essay	2	

**\*Refer the below table for the evaluation rubrics of practical component**

Sl. No.	Evaluation of Practical Component of Credit-1 in a Major / Minor Course	Marks for Practical
1	Continuous evaluation of practical/ exercise performed in practical classes by the students	10
2	End-semester examination to be conducted by teacher-in-charge along with an additional examiner arranged internally by the Department Council <ul style="list-style-type: none"> <li>➤ Technical Proficiency</li> <li>➤ Creativity and originality</li> </ul>	7
3	<ul style="list-style-type: none"> <li>➤ Evaluation of the Practical records/presentations</li> <li>➤ Time Management and Workflow</li> </ul>	3
Total Marks		20

**Mapping of COs to Assessment Rubrics :**

	Internal Exam	Assignment	Project Evaluation	End Semester Examinations
CO 1	✓	✓	-	-
CO 2	✓	-	-	-
CO 3	-	✓	-	-
CO 4	-		✓	✓
CO 5	-	✓	✓	✓
CO 6	-	-	✓	✓

## REFERENCES

SI No	Title	Author/ Editor	Publisher
R1.	Acting for Animators (4th Edition)	Ed Hooks	Routledge
R2.	Illusion of Life: Disney Animation	Ollie Johnston and Frank Thomas	Disney Editions
R3.	The Animator's Survival Kit (Expanded Edition)	Richard Williams	Faber & Faber
R4.	Understanding Comics: The Invisible Art	Scott McCloud	William Morrow Paperbacks
R5.			
<p><i>Animation Mentor: <a href="https://www.animationmentor.com/mentors/">https://www.animationmentor.com/mentors/</a></i>  <i>Cartoon Animator 4: <a href="https://www.reallusion.com/">https://www.reallusion.com/</a></i>  <i>Khan Academy - Acting: <a href="https://www.khanacademy.org/signup">https://www.khanacademy.org/signup</a></i></p>			
Case studies for analysis would be provided from time to time in advance by the faculty.			

**ELECTIVE COURSES IN ANIMATION AND GRAPHIC DESIGN WITH NO  
SPECIALISATION**

Sl. No.	Course Code	Title	Seme ster	Total Hrs	Hrs/ Week	Cre dits	Marks		
							Inte rnal	Exte rnal	Total
1	BAG8EJ 401	Design for sustainability	8	60	4	4	30	70	100
2	BAG8EJ 402	Sound Design for Animation	8	60	4	4	30	70	100
3	BAG8EJ 403	Socio-cultural dimension in graphics and animation	8	60	4	4	30	70	100
4	BAG8EJ 404	Indian Animation	8	60	4	4	30	70	100
5	BAG8EJ 405	Art of Special effects	8	60	4	4	30	70	100
6	BAG8EJ 406	Techniques of E-Content development	8	60	4	4	30	70	100

Programme	BA Animation and Graphic Design				
Course Title	DESIGN FOR SUSTAINABILITY				
Type of Course	<b>Elective</b>				
Semester	VIII				
Academic Level	400 - 499				
Course Details	Credit	Lecture per week	Tutorial per week	Practical per week	Total Hours
	4	2	*1	1	60
Pre-requisites	NA				
Course Summary	This course will equip students with the knowledge and skills to create impactful and sustainable graphic design solutions				

\*The theory part of the course is delivered through 2 hours lecture and one hour tutorial per week.

#### Course Outcomes (CO):

CO	CO Statement	Cognitive Level*	Knowledge Category#	Evaluation Tools used
CO1	Develop compelling visual communication strategies for sustainability initiatives	U	F	Instructor-created exams / Quiz
CO2	Apply design research methods to inform sustainable design solutions	Ap	F	Instructor-created exams / Quiz
CO3	Analyze the environmental and social impact of graphic design choices	Ap	F	Instructor-created exams / Quiz
CO4	Conduct basic life cycle assessments for graphic design projects	Ap	F	Instructor-created exams / Quiz

CO5	Design with sustainable materials and production methods in mind	C	P	Practical Assignment / Observation of Practical Skills
CO6	Develop a compassion towards environment and help making it a better social space.	C	P	Practical Assignment / Observation of Practical Skills
* - Remember (R), Understand (U), Apply (Ap), Analyse (An), Evaluate (E), Create (C) # - Factual Knowledge(F) Conceptual Knowledge (C) Procedural Knowledge (P) Metacognitive Knowledge (M)				

### Detailed Syllabus:

Module	Unit	Content	Hrs	Marks (70)
<b>I</b>	<b>Sustainability in Design</b>		<b>11</b>	<b>10</b>
	1	Principle of sustainable design	2	
	2	Life cycle assessment (LCA)	2	
	3	Environmental concerns in Graphic design industry	2	
	4	Sustainable materials and production methods for print and digital media	2	
	5	Environmental impact and product's life cycle	3	
<b>II</b>	<b>Design research for sustainability</b>		<b>12</b>	<b>15</b>
	6	User research methods for understanding sustainability	3	
	7	Researching sustainable alternatives	2	
	8	Social design for sustainability	3	
	9	Eco-design principles	2	
	10	Community engagement	2	
<b>III</b>	<b>Design for circular economy</b>		<b>13</b>	<b>30</b>
	11	Principles for a circular economy	4	
	12	Product life extension	3	
	13	Reuse	2	

	14	Recycle	2	
	15	Sustainable font development	2	
<b>IV</b>	<b>Visual communication for sustainability</b>		<b>12</b>	<b>15</b>
	16	Information design principles for sustainability communication	2	
	17	Data visualization for impact	2	
	18	Storytelling techniques for social change	2	
	19	Sustainable design aesthetics	1	
	20	Practical approaches in design for sustainability	1	
	21	Economic aspects in sustainable design	2	
	22	Case studies on successful sustainable design campaigns	2	
<b>V</b>	<b>Sustainable graphic design practices</b>		<b>12</b>	<b>20</b>
	1	Sustainable packaging design	10	
	2	Design for socially good campaigns	2	

**Mapping of COs with PSOs and POs :**

	PSO1	PSO2	PSO3	PSO4	PSO5	PSO6	PO1	PO2	PO3	PO4	PO5	PO6
CO 1	3	-	-	-	-	2	2	-	-	-	-	3
CO 2	2	-	-	-	3	-	2	-	-	2	-	-
CO 3	2	-	-	-	-	2	2	-	-	-	3	3
CO 4	1	-	-	-	-	-	1	-	-	2	-	-
CO 5	2	-	-		-	-	2	-	1	-	-	-
CO 6	2	-	-	-	-	2	3	-	-	-	-	2

**Correlation Levels:**

Level	Correlation
-	Nil
1	Slightly / Low
2	Moderate / Medium
3	Substantial / High

**Assessment Rubrics:**

External evaluation: 70 marks

Internal Evaluation: 30 marks

Internal Marks Split-up (Total :30 marks)		
Components of Internal Marks Evaluation	Four Modules (10 marks)	Open-ended Module (20 Marks)
Test Paper	5	20*
Seminar/ Viva/ Quiz	3	
Assignment/ Essay	2	

**\*Refer the below table for the evaluation rubrics of practical component**

Sl. No.	Evaluation of Practical Component of Credit-1 in a Major / Minor Course	Marks for Practical
1	Continuous evaluation of practical/ exercise performed in practical classes by the students	10
2	End-semester examination to be conducted by teacher-in-charge along with an additional examiner arranged internally by the Department Council <ul style="list-style-type: none"> <li>➤ Technical Proficiency</li> <li>➤ Creativity and originality</li> </ul>	7
3	<ul style="list-style-type: none"> <li>➤ Evaluation of the Practical records/presentations</li> <li>➤ Time Management and Workflow</li> </ul>	3
Total Marks		20



**Mapping of COs to Assessment Rubrics :**

	<b>Internal Exam</b>	<b>Assignment</b>	<b>Project Evaluation</b>	<b>End Semester Examinations</b>
CO 1	✓	✓	✓	-
CO 2	✓	-	✓	-
CO 3	✓	✓	✓	-
CO 4	-	-	✓	-
CO 5	-	-	✓	-
CO 6	-	-	-	-

**REFERENCES**

<b>Sl No</b>	<b>Title</b>	<b>Author/ Editor</b>	<b>Publisher</b>
R1	The Sustainable design book	Rebecca Proctor, 2015	Laurence King Publishing
R2	Green Graphic Design	Brian Dougherty, 2008	Allworth
R3	Sustainable Graphic Design: Principles and Practices	Peter Claver Fine	Berg Publishers
Case studies for analysis would be provided from time to time in advance by the faculty.			

Programme	BA Animation and Graphic Design				
Course Title	SOUND DESIGN FOR ANIMATION				
Type of Course	<b>Elective</b>				
Semester	VIII				
Academic Level	400 - 499				
Course Details	Credit	Lecture per week	Tutorial per week	Practical per week	Total Hours
	4	2	*1	1	60
Pre-requisites	Introduction to Animation or equivalent				
Course Summary	This advanced-level course explores the art and science of creating sound design specifically for animation and public service announcements (PSAs). Students will delve into the theory and practical application of sound effects, dialogue, and music to enhance storytelling, emotional impact, and message clarity in animated projects.				

\*The theory part of the course is delivered through 2 hours lecture and one hour tutorial per week.

#### Course Outcomes (CO):

CO	CO Statement	Cognitive Level*	Knowledge Category#	Evaluation Tools used
CO1	Identify the core principles of sound design and their role in animation and PSAs	R	F	Quizzes, in-class activities
CO2	Analyze the relationship between sound and image in animation and explain how sound design contributes to storytelling and emotional impact	U	C	Midterm exam, project reports
CO3	Create sound effects and Foley sounds for a short-animated sequence, demonstrating proficiency in basic sound design techniques. This will be assessed through sound design projects and presentations.	Ap	P	Sound design projects, presentations
CO4	Compare and contrast the use of music in different animated films, evaluating its effectiveness in creating specific moods and atmospheres. This will be evaluated through peer review and self-reflection exercises.	An	Fe	Peer review, self-reflection
CO5	Critique the sound design of an existing animation PSA, recommending improvements for clarity and impact. This will be assessed through a final project critique and instructor evaluation.	E	F	Final project critique, instructor evaluation

CO6	Develop a collaborative sound design for a student-created animation PSA, demonstrating effective workflow management and teamwork skills. This will be evaluated through the final collaborative animation sound design project.	C	P	Collaborative animation sound design project
* - Remember (R), Understand (U), Apply (Ap), Analyse (An), Evaluate (E), Create (C) # - Factual Knowledge(F) Conceptual Knowledge (C) Procedural Knowledge (P) Metacognitive Knowledge (M)				

### Detailed Syllabus:

Module	Unit	Content	Hrs	Marks (70)
<b>I</b>	<b>Fundamentals of Sound Design for Animation</b>		<b>10</b>	<b>15</b>
	1	The history and evolution of sound design in animation.	2	
	2	The role of sound in storytelling and emotional impact.	2	
	3	The psychology of sound perception.	1	
	4	Sound design terminology and workflow.	1	
	5	Introduction to sound design principles	1	
	6	The relationship between sound and animation	1	
	7	Foley vs. Sound Effects vs. Dialogue Editing Basics	2	
<b>II</b>	<b>Sound Effects and Foley</b>		<b>10</b>	<b>15</b>
	8	Sourcing and manipulation of sound effects libraries.	3	
	9	Recording and creating Foley sounds.	3	
	10	Designing and layering sound effects for movement, actions, and impacts.	2	
	11	Advanced editing techniques for sound effects (e.g., pitch shifting, time-stretching, layering).	2	
<b>III</b>	<b>Dialogue ,Voice Acting , Music and Sound Design</b>		<b>17</b>	<b>25</b>
	12	Directing and recording dialogue for animation.	2	
	13	Techniques for voice acting in animation (e.g., character creation, emotional delivery).	2	

	14	Audio editing and processing for dialogue (e.g., noise reduction, EQ, compression).	1	
	15	Synchronization of dialogue with animation.	2	
	16	Automatic Dialogue Replacement (ADR)	1	
	17	Synchronization and timing of dialogue	2	
	18	Vocal processing and character creation	1	
	19	Mixing dialogue with other sound elements	1	
	20	Music composition and scoring for animation	2	
	21	Collaboration with composers and musicians	1	
	22	Synchronization techniques for dialogue and music integration	1	
	23	Mixing and mastering for animation sound design	1	
<b>IV</b>	<b>Advanced Sound Design Techniques</b>		<b>11</b>	<b>15</b>
	24	Sound design for specific animation elements (footsteps on different surfaces, explosions, magical effects)	2	
	25	Creating sound from scratch: synthesis and sound design software	2	
	26	Spatial audio and 3D sound design principles	2	
	27	Foley automation and sound libraries	2	
	28	Designing sound for interactive animation (video games)	2	
	29	Designing sound for animation PSA	1	
<b>V</b>	<b>Practical Applications</b>		<b>12</b>	<b>20</b>
	1	Introduction to industry-standard sound design software		
	2	Workflow management and project organization		
	3	Sound design for a collaborative animation project (students will work in teams)		
	4	Final critique and presentation of the animation sound design project		
	5	Students will record Foley sounds for everyday actions (e.g., footsteps, door creaks, punches).Project: Students will design and implement sound effects for a short animated sequence featuring a bouncing ball.		

	6	Students will participate in voice acting exercises, practicing different character voices and emotions. Project (optional): Students will write, record, and edit a short dialogue scene for animation.		
	7	Students will analyze how music is used to create tension, excitement, and humor in animated films. Project: Students will create a short soundscape with music that complements a pre-selected animated sequence.		

**Mapping of COs with PSOs and POs :**

	PS O1	PSO 2	PSO 3	PSO4	PSO 5	PSO6	PO1	PO2	PO3	PO4	PO5	PO6
CO 1	3	-	-	-	-	-	3	-	-	-	-	-
CO 2	3	-	-	-	-	-	-	-	2	-	-	-
CO 3	-	3	-	-	-	-	-	1	-	-	-	-
CO 4	2	-	-	-	-	-	-	-	-	2	-	-
CO 5	2	-	-	-	-	-	-	-	-	-	1	-
CO 6	-	-	-	3	-	-	-	3	-	-	-	-

**Correlation Levels:**

Level	Correlation
-	Nil
1	Slightly / Low
2	Moderate / Medium
3	Substantial / High

**Assessment Rubrics:**

External evaluation: 70 marks

Internal Evaluation: 30 marks

Internal Marks Split-up (Total :30 marks)		
Components of Internal Marks Evaluation	Four Modules (10 marks)	Open-ended Module (20 Marks)
Test Paper	5	20*
Seminar/ Viva/ Quiz	3	
Assignment/ Essay	2	

**\*Refer the below table for the evaluation rubrics of practical component**

Sl. No.	Evaluation of Practical Component of Credit-1 in a Major / Minor Course	Marks for Practical
1	Continuous evaluation of practical/ exercise performed in practical classes by the students	10
2	End-semester examination to be conducted by teacher-in-charge along with an additional examiner arranged internally by the Department Council <ul style="list-style-type: none"> <li>➤ Technical Proficiency</li> <li>➤ Creativity and originality</li> </ul>	7
3	<ul style="list-style-type: none"> <li>➤ Evaluation of the Practical records/presentations</li> <li>➤ Time Management and Workflow</li> </ul>	3
Total Marks		20

**Mapping of COs to Assessment Rubrics :**

	Internal Exam	Assignment	Project Evaluation	End Semester Examinations
CO 1	-	-	-	-
CO 2	-	-	-	-

CO 3	-	-	✓	✓
CO 4	-	✓	-	-
CO 5	-	-	✓	✓
CO 6	-	-	-	-

## REFERENCES

Sl No	Title	Author/ Editor	Publisher
R1	Designing sound for Animation	Robin Beauchamp	CRC Press
R2	Sound Design: The Expressive Power of Music, Voice and Sound Effects in Cinema	David Sonnenschein	Michael Wiese Productions
R3	FOLEY GRAIL: The Art of Performing Sound for Film, Games, and Animation	Vanessa Theme Ament	Routledge
R4	Game Sound – An Introduction to the History, Theory, and Practice of Video Game Music and Sound Design	Karen Collins	MIT Press
Case studies for analysis would be provided from time to time in advance by the faculty.			

Programme	BA Animation and Graphic Design				
Course Title	SOCIO-CULTURAL DIMENSION IN GRAPHICS AND ANIMATION				
Type of Course	<b>Elective</b>				
Semester	VIII				
Academic Level	400-499				
Course Details	Credit	Lecture per week	Tutorial per week	Practical per week	Total Hours
	4	4	-	-	60
Pre-requisites	NA				
Course Summary	Students will explore how cultural contexts, social values, and historical influences shape and are shaped by visual narratives.				

**Course Outcomes (CO):**

CO	CO Statement	Cognitive Level*	Knowledge Category#	Evaluation Tools used
CO1	Analyze the relationship between culture and visual communication	U	F	Instructor-created exams / Quiz
CO2	Apply semiotic principles to deconstruct visual narratives	Ap	F	Instructor-created exams / Quiz
CO3	Understand the historical context of graphics and animation across different cultures	Ap	F	Instructor-created exams / Quiz
CO4	Develop culturally sensitive and inclusive graphics and animation projects	Ap	F	Instructor-created exams / Quiz
CO5	Conduct research and present findings on socio-cultural aspects of animation and graphics	C	P	Practical Assignment / Observation of Practical Skills



CO6	Create social change with the medium explored.	C	P	Practical Assignment / Observation of Practical Skills
* - Remember (R), Understand (U), Apply (Ap), Analyse (An), Evaluate (E), Create (C) # - Factual Knowledge(F) Conceptual Knowledge (C) Procedural Knowledge (P) Metacognitive Knowledge (M)				

### Detailed Syllabus:

Module	Unit	Content	Hrs	Marks (70)
<b>I</b>	<b>Understanding Culture</b>		<b>11</b>	<b>10</b>
	1	Cultural identity and representation in graphics and animation	2	
	2	Globalization and its impact on visual culture	2	
	3	Power and representation in visual media	2	
	4	Class representations in media	2	
	5	Subjective idea of culture	3	
<b>II</b>	<b>Visual semiotics</b>		<b>12</b>	<b>15</b>
	6	Symbols, metaphors, and narrative structures in graphics and animation	2	
	7	The role of color in cultural communication	2	
	8	Composition, and style in cultural communication	2	
	9	Deconstructing stereotypes	2	
	10	Cultural appropriation and representation	1	
	11	Societal and cultural influences that impact thoughts and feelings	2	
	12	Influences that lead to behavioural and health outcomes	1	
<b>III</b>	<b>Historical Context in Graphics and Animation</b>		<b>14</b>	<b>30</b>
	13	The evolution of animation styles across different societies	3	

	14	The role of political satire and social commentary in visual media	3	
	15	Historical censorship and its impact on visual expression	2	
	16	Cultural differences in visual perception and interpretation	3	
	17	The importance of cultural sensitivity in design and animation	3	
<b>IV</b>	<b>Global Animation Studios and Industries</b>		<b>11</b>	<b>15</b>
	18	Global landscape of animation	2	
	19	Cultural influences of various regions	2	
	20	Role of animation in preserving and expressing indigenous traditions, storytelling, and worldviews.	3	
	21	Case studies on major cultural impact in global animation industry	2	
	22	Major cultural impacts in design Industry	2	
<b>V</b>	<b>Animation and social Justice</b>		<b>12</b>	<b>10</b>
	1	Social change movements in Animation	8	
	2	Addressing social issues with Animation	4	

### Mapping of COs with PSOs and POs :

	PSO1	PSO2	PSO3	PSO4	PSO5	PSO6	PO1	PO2	PO3	PO4	PO5	PO6
CO 1	3	1	2	2	-	3	3	1	1	-	-	-
CO 2	2	1	3	-	-	2	1	1	1	2	-	-
CO 3	3	1	3	1	-	1	1	1	-	-	-	-
CO 4	1	3	3	-	2	3	1	2	-	1	-	-
CO 5		-	-	-	2	-	1	2	2	1	-	-
CO 6	1	-	-	-		-	-	1	1	1	3	-

### Correlation Levels:

Level	Correlation
-	Nil
1	Slightly / Low
2	Moderate / Medium
3	Substantial / High

### Assessment Rubrics:

External evaluation: 70 marks

Internal Evaluation: 30 marks

<b>INTERNAL MARK SPLIT-UP (TOTAL 30 MARKS)</b>			
	<b>Components of Internal Evaluation</b>	<b>4 Theory Modules (20)</b>	<b>Open ended Module (10)</b>
1	Test paper/ Mid semester Exam	10	4
2	Seminar/ Viva/ Quiz/Discussion	6	4
3	Assignment/ Case studies	4	<b>2</b>

### Mapping of COs to Assessment Rubrics :

	Internal Exam	Assignment	Project Evaluation	End Semester Examinations
CO 1	✓	-	-	✓
CO 2	-	✓	-	✓
CO 3	✓	-	-	✓

CO 4	-	✓	✓	✓
CO 5	✓	-	-	✓
CO 6	-	-	-	-

## REFERENCES

Sl No	Title	Author/ Editor	Publisher
R1	Graphic Design and Communication	Malcolm Barnard, 2013	Routledge
R2	Animation, Sport and Culture	P Wells, 2014	Palgrave Macmillan
R3	Visual Culture	Chris Jenks, 2017	Routledge
Case studies for analysis would be provided from time to time in advance by the faculty.			

Programme	BA Animation and Graphic Design				
Course Title	INDIAN ANIMATION				
Type of Course	<b>Elective</b>				
Semester	VIII				
Academic Level	400 - 499				
Course Details	Credit	Lecture per week	Tutorial per week	Practical per week	Total Hours
	4	4	-	-	60
Pre-requisites	NA				
Course Summary	This syllabus explores the rich history and vibrant world of Indian animation, from its early roots to its contemporary achievements.				

### Course Outcomes (CO):

CO	CO Statement	Cognitive Level*	Knowledge Category#	Evaluation Tools used
CO1	To gain a historical perspective on the evolution of Indian animation.	U	F	Instructor-created exams / Quiz
CO2	To explore various Indian animation techniques, both traditional and digital.	U	P	Practical Assignment / Observation of Practical Skills
CO3	Analyze the influence of Indian mythology, folklore, and art styles on animation	An	P	Practical Assignment / Observation of Practical Skills
CO4	Examine the social and cultural themes prevalent in Indian animation.	An	P	Practical Assignment / Observation of Practical Skills
CO5	Analyse the prominent Indian Animation studios and their works	An	P	Seminar Presentation / Group Tutorial Work
CO6	To understand the impact of the Indian animation industry on the global market.	An	P	2 Minute Reflection. Practical assignments
* - Remember (R), Understand (U), Apply (Ap), Analyse (An), Evaluate (E), Create (C) # - Factual Knowledge(F) Conceptual Knowledge (C) Procedural Knowledge (P) Meta cognitive Knowledge (M)				

## Detailed Syllabus:

Module	Unit	Content	Hrs	Mark (70)
<b>I</b>	<b>Early forms of story telling in India:</b>		<b>11</b>	<b>15</b>
	1	Prehistoric cave paintings	1	
	2	Shadow puppetry(Thol Pavakoothu, Tholu bommalata etc) in different states	2	
	3	Story telling traditions(Kaavad) of different states	4	
	4	Early animation devices such as Magic Lantern	1	
	5	Mythological stories and cultural references in traditional animation techniques	2	
	6	Invention of motion picture camera	1	
<b>II</b>	<b>Early forms of animation in India</b>		<b>10</b>	<b>20</b>
	7	Dada Saheb Phalke's stopmotion experiments.	2	
	8	'On a Moonlit Night ',The Pea Brothers,Prabhath Chitra-Jambu Kaka, Bakam Bhat, Superman's Myth, Lafanga Langoor, The war that never ends- The end of British era in India	4	
	9	Animation in India After independence- Cinema Kadambam, Animated Ads- Gokhale & Gupte- Rangeen Chutkiyaan, Cel Animation- Clair Weeks- The Banyan Deer, Ek Anek Aur Ekta, Government sponsored Animation shorts- Propaganda films, Cut-out animations	2	
	10	Next Generation of Animators- Ram Mohan, Madhava Kunte, Ramesh Potnis, Bhimsain Khurana, Short films- 'Raju aur Tinku', 'As you like it'	2	
<b>III</b>	<b>Later Animations ,Institutes and Festivals</b>		<b>16</b>	<b>20</b>
	11	National Institute of Design- 'Swimmy' short film, Ishu Patel, Barry Parkar, Industrial Design Centre- IIT Mumbai, Symbiosis Institute of Design, MIT University of Design	2	
	12	Prominent Animation institutes in India	2	
	13	Tasi- Anifest, Asifa, Chitrakatha, Anifest India, IFFI, MIFF etc.	4	
	14	Animation Mentors- Nina Sabnani, Prakash Moorthy, Shilpa Ranade, Sumant Rao, Phani Tetali, Sekhar Mukharjee, Prosenjith Ganguly, Dhimant Vyas.	4	
	15	Animation movies- 'Ramayana- The Legend of Prince Rama', 'MAAA-aaa',	2	

	16	Animation in Live Action movies. ‘O Faby’, ‘Aalavanthaan’	2	
<b>IV</b>	<b>Animation Studios and VFX in India</b>		<b>11</b>	<b>15</b>
	17	3D and VFX- ‘Captain Vyom’, Kochadaiyaan, Enthiran ( Robot)	1	
	18	Animation Studios- Vaibhav Studios, Studio Eeksaurus, Animagic, Greengold Animations, Toonz Animation India etc.	2	
	19	VFX studios- Prime Focus, Red Chillies, Prana Studios, Reliance Mediaworks, TATA Elxsi, MPC Bangalore, Makuta VFX, Digital Domain, Phantom FX, and Pixel Digital Studios, Firefly Creative Studio	2	
	20	Independent animation shorts- Wade, Tokri, Printed Rainbow,	2	
	21	Series- Lamput Series, Chotta Bheem, Motu Patlu etc.	2	
	22	Animation Movies- True Love Story, Bal Hanuman, Delhi Safari, Arjun- The warrior Prince, Kandittundu, Return of The Jungle, Roadside Romeo etc.	2	
<b>V</b>	<b>Contemporary Era</b>		<b>12</b>	<b>10</b>
	1	New trends in Indian Animation	5	
	2	Influence of AI tools in animation	2	
	3	Extended reality (XR)- Augmented Reality (AR), Mixed Reality (MR), and Virtual Reality (VR).	5	

### Mapping of COs with PSOs and POs :

	PSO1	PSO2	PSO3	PSO4	PSO5	PSO6	PO1	PO2	PO3	PO4	PO5	PO6
CO 1	3	1	3	2	2	2	2	1	1	1	1	1
CO 2	2	3	3	1	1	1	1	1	2	2	1	1
CO 3	3	2	3	1	2	3	2	1	1	1	1	1
CO 4	3	1	3	2	2	3	2	1	1	1	1	1
CO 5	2	2	2	2	1	2	2	1	2	1	1	1
CO 6	1	1	1	1	2	2	2	1	1	2	1	1

### Correlation Levels:

Level	Correlation
-	Nil
1	Slightly / Low
2	Moderate / Medium
3	Substantial / High

### Assessment Rubrics:

External evaluation: 70 marks

Internal Evaluation: 30 marks

<b>INTERNAL MARK SPLIT-UP (TOTAL 30 MARKS)</b>			
	<b>Components of Internal Evaluation</b>	<b>4 Theory Modules (20)</b>	<b>Open ended Module (10)</b>
1	Test paper/ Mid semester Exam	10	4
2	Seminar/ Viva/ Quiz/Discussion	6	4
3	Assignment/ Case studies	4	<b>2</b>

### Mapping of COs to Assessment Rubrics :

	Internal Exam	Assignment	Project Evaluation	End Semester Examinations
CO 1	✓	✓	-	✓
CO 2	✓	-	-	✓
CO 3	-	✓	-	✓
CO 4	✓	✓	-	✓
CO 5	-	✓	-	✓
CO 6	-	-	-	-



## REFERENCES

SI No	Title	Author/ Editor	Publisher
R1.	Animating an Indian Story, Ramanlal Mistry'	Prakash Moorthy	
R2.	Kaavad Tradition of Rajasthan : A Portable Pilgrimage	Nina Sabnani	
R3.	An autobiography of Indian Animation	Chaiti Ghosh	
R4.	Indian Storytelling Traditions	Swetha Prakash	
Case studies for analysis would be provided from time to time in advance by the faculty.			

Programme	BA Graphic Designing and Animation				
Course Title	ART OF SPECIAL EFFECTS				
Type of Course	<b>Elective</b>				
Semester	VIII				
Academic Level	400 - 499				
Course Details	Credit	Lecture per week	Tutorial per week	Practical per week	Total Hours
	4	2	*1	1	60
Pre-requisites					
Course Summary	The Art of Special Effects is a core course in the BA Animation and Graphic Design program offered in the seventh semester. This advanced-level course explores the theoretical and practical aspects of special effects (SFX) in graphic design and animation. Students will delve into the history, artistic principles, and various techniques used to create compelling visual illusions and enhance storytelling. Through lectures, discussions, hands-on exercises, and a final project, students will gain a comprehensive understanding of special effects and their applications in creating dynamic and engaging visual content.				

\*The theory part of the course is delivered through 2 hours lecture and one hour tutorial per week.

### Course Outcomes (CO):

CO	CO Statement	Cognitive Level*	Knowledge Category#	Evaluation Tools used
CO1	Critically evaluate the effectiveness of special effects in achieving specific visual and narrative goals within a film, animation, or graphic design project.	R	F	Midterm Exam, Quizzes
CO2	To design and implement a short animation or motion graphic piece utilizing various special effects techniques learned throughout the course.	U	P	Assignments, Class Participation
CO3	To effectively apply traditional and digital special effects techniques to enhance graphic design or animation projects based on specific creative concepts.	Ap	M	Practical Project, Group Project

CO4	To compare the strengths and limitations of different special effects techniques, considering their suitability for creative goals.	An	P	Critical Essay, Peer Review
CO5	To explain the historical development and evolution of special effects in various media forms, identifying key milestones and advancements.	C	C	Group Project Presentation, Final Project
CO6	To define and categorize different types of special effects (practical, optical, digital) and their applications.	E	F	Final Project Evaluation, Instructor Feedback
* - Remember (R), Understand (U), Apply (Ap), Analyse (An), Evaluate (E), Create (C) # - Factual Knowledge(F) Conceptual Knowledge (C) Procedural Knowledge (P) Metacognitive Knowledge (M)				

### Detailed Syllabus:

Module	Unit	Content	Hrs	Mark (70)
<b>I</b>	<b>Foundations of Special Effects</b>		<b>10</b>	<b>20</b>
	1	Introduction to SFX: Definition, purpose, and types (practical, digital, etc.)	2	
	2	A historical perspective on SFX: From early cinema to contemporary applications	2	
	3	The role of SFX in visual storytelling: Enhancing narrative, creating spectacle, and evoking emotions	1	
	4	The creative process behind SFX: Concept development, pre-production planning, and execution	1	
	5	The illusion of reality: Perception, psychology, and believability	1	
	6	Types of special effects: Practical, optical, digital	1	
	7	Case studies of iconic special effects moments	2	

<b>II</b>	<b>Traditional Special Effects</b>		<b>11</b>	<b>15</b>
	8	Exploring practical SFX techniques: Makeup, prosthetics, miniatures, pyrotechnics, and set design	3	
	9	The art of illusion: Creating realistic effects through physical manipulation	3	
	10	Understanding the limitations and advantages of traditional SFX	2	
	11	Case studies of films utilizing traditional SFX techniques	3	
<b>III</b>	<b>Digital Special Effects Techniques</b>		<b>15</b>	<b>25</b>
	12	Introduction to computer-generated imagery (CGI) and 3D animation	1	
	13	Compositing: Merging live-action footage with CGI elements	1	
	14	Motion graphics and animation for SFX: Creating dynamic elements and visual effects	1	
	15	Exploring traditional special effects techniques: miniatures, prosthetics, pyrotechnics, and makeup.	1	
	16	Green screen and blue screen technology.	2	
	17	Motion capture and rotoscoping.	2	
	18	Animatronics and puppetry.	1	
	19	Particle systems and simulation for realistic effects (e.g., smoke, fire, water).	1	
	20	Advanced compositing techniques: color correction, match moving, and keying.	2	
	21	Stop Motion Special Effects	1	
	22	Advanced Compositing Applications	1	
	23	Advanced software applications for special effects creation	1	
<b>IV</b>	<b>The Art &amp; Science of SFX</b>		<b>12</b>	<b>10</b>
	24	The physics and science behind creating believable SFX	2	
	25	The importance of lighting, color theory, and perspective in SFX design	2	

	26	Storytelling through SFX: Using visual effects to enhance narrative and character development	2	
	27	Ethical considerations in SFX: The line between fantasy and reality	2	
	28	Utilizing various special effects techniques to create a short animation or motion graphic piece	2	
	29	The future of SFX: Emerging technologies and trends	2	
<b>V</b>	<b>Practical</b>		<b>12</b>	<b>20</b>
	1	Utilizing various special effects techniques to create a short animation or motion graphic piece		
	2	Develop a story board incorporating practical effects		
	3	Experiment with basic compositing techniques using software		
	4	Group project: Students will collaborate to develop, design, and implement SFX for a short film or visual media project. This will involve storyboarding, pre-production planning, creation of SFX elements, and final compositing.		

**Mapping of COs with PSOs and POs :**

	PSO1	PSO2	PSO3	PSO4	PSO5	PSO6	PO1	PO2	PO3	PO4	PO5	PO6
CO 1	-	2	-	2	-	-	-	-	-	2	-	-
CO 2	-	-	-	2	-	-	-	3	2	-	-	-
CO 3	-	2	-	2	-	-	3	-	2	-	-	-
CO 4	2	-	-	2	-	-	-	-	2	-	-	-
CO 5	2	-	-	-	-	-	3	-	-	-	-	-
CO 6	2	-	-	-	-	-	3	-	-	-	-	-

**Correlation Levels:**

Level	Correlation
-	Nil
1	Slightly / Low
2	Moderate / Medium
3	Substantial / High

**Assessment Rubrics:**

External evaluation: 70 marks

Internal Evaluation: 30 marks

Internal Marks Split-up (Total :30 marks)		
Components of Internal Marks Evaluation	Four Modules (10 marks)	Open-ended Module (20 Marks)
Test Paper	5	20*
Seminar/ Viva/ Quiz	3	
Assignment/ Essay	2	

**\*Refer the below table for the evaluation rubrics of practical component**

Sl. No.	Evaluation of Practical Component of Credit-1 in a Major / Minor Course	Marks for Practical
1	Continuous evaluation of practical/ exercise performed in practical classes by the students	10
2	End-semester examination to be conducted by teacher-in-charge along with an additional examiner arranged internally by the Department Council <ul style="list-style-type: none"> <li>➤ Technical Proficiency</li> <li>➤ Creativity and originality</li> </ul>	7
3	<ul style="list-style-type: none"> <li>➤ Evaluation of the Practical records/presentations</li> <li>➤ Time Management and Workflow</li> </ul>	3
Total Marks		20

**Mapping of COs to Assessment Rubrics :**

	Internal Exam	Assignment	Project Evaluation	End Semester Examinations
CO 1	✓	✓	-	✓
CO 2	-	-	✓	✓
CO 3	-	-	✓	✓
CO 4	✓	✓	✓	✓
CO 5	-	✓	-	✓
CO 6	✓	-	✓	-

**REFERENCES**

SI No	Title	Author/ Editor	Publisher
R1.	Special Effects: The History and Technique	Richard Rickitt , Ray Harryhausen	Billboard Books
R2.	Special Effects: An Oral History-Interviews with 37 Masters Spanning 100 Years	Pascal Pinteau, Laurel Hirsch	Harry N. Abrams
R3.	The Winston Effect: The Art & History of Stan Winston Studio	Jody Duncan	Titan Books
R4.	Masters of Make-Up Effects: A Century of Practical Magic	Howard Berger, Marshall Julius	Welbeck Publishing
Case studies for analysis would be provided from time to time in advance by the faculty.			

Programme	BA Animation and Graphic Design				
Course Title	TECHNIQUES OF E-CONTENT DEVELOPMENT				
Type of Course	<b>Elective</b>				
Semester	VIII				
Academic Level	400 - 499				
Course Details	Credit	Lecture per week	Tutorial per week	Practical per week	Total Hours
	4	2	*1	1	60
Pre-requisites	NA				
Course Summary	Students will master the core techniques and tools for developing interactive, informative, and accessible e-learning materials.				

\*The theory part of the course is delivered through 2 hours lecture and one hour tutorial per week.

#### Course Outcomes (CO):

CO	CO Statement	Cognitive Level*	Knowledge Category#	Evaluation Tools used
CO1	Analyze and apply instructional design principles for effective e-learning	U	F	Instructor-created exams / Quiz
CO2	Identify different types of e-content and select appropriate methods for development	Ap	F	Instructor-created exams / Quiz
CO3	Integrate multimedia elements strategically to enhance e-content	Ap	F	Instructor-created exams / Quiz
CO4	Utilize industry-standard authoring tools to create interactive e-learning modules	Ap	F	Instructor-created exams / Quiz



CO5	Evaluate the usability and effectiveness of e-content based on user testing and quality assurance principles	Ap	F	Instructor-created exams / Quiz
CO6	Design e-content that is accessible to learners with diverse needs	C	P	Practical Assignment / Observation of Practical Skills
* - Remember (R), Understand (U), Apply (Ap), Analyse (An), Evaluate (E), Create (C) # - Factual Knowledge(F) Conceptual Knowledge (C) Procedural Knowledge (P) Metacognitive Knowledge (M)				

### Detailed Syllabus:

Module	Unit	Content	Hrs	Marks (70)
<b>I</b>	<b>Fundamentals of E-Learning</b>		<b>11</b>	<b>10</b>
	1	Key Concepts Of E-learning	1	
	2	Advantages and limitations	2	
	3	Instructional design principles for e-learning	3	
	4	Learning Management Systems (LMS) and their functionalities	2	
	5	Types of e-content (e.g., microlearning modules, simulations, interactive presentations)	3	
<b>II</b>	<b>Instructional Design for E-Content</b>		<b>12</b>	<b>15</b>
	6	Needs assessment and learner analysis	2	
	7	Learning objectives and content sequencing	2	
	8	Development of formative and summative assessments	3	
	9	Accessibility considerations for diverse learners	2	
	10	Advanced features of authoring tools for creating more complex and interactive e-content.	3	

<b>III</b>	<b>Multimedia Development for E-Content</b>		<b>13</b>	<b>30</b>
	11	Audio and video editing techniques for e-learning	3	
	12	Image selection and manipulation for online environments	3	
	13	Interactive content creation	1	
	14	Interactive elements and their application (e.g., quizzes, simulations)	2	
	15	Accessibility considerations for multimedia components	2	
	16	Strategies for integrating social learning elements and fostering collaboration within e-content	2	
<b>IV</b>	<b>Authoring Tools for E-Content</b>		<b>12</b>	<b>15</b>
	17	Functionality and features of popular authoring tools (e.g., Articulate Storyline, Adobe Captivate)	3	
	18	Storyboarding and creating interactive elements within the tools	2	
	19	Publishing e-content for various LMS platforms	2	
	20	Commercializing e content	1	
	21	Design and development of e-content specifically for mobile learning environments.	2	
	22	E content advantages over traditional learning methods	2	
<b>V</b>	<b>E-Content Evaluation and Quality Assurance</b>		<b>12</b>	<b>20</b>
	1	User testing methods for e-learning change movements in Animation	10	
	2	Data analysis and feedback interpretation	2	

**Mapping of COs with PSOs and POs :**

	PS O1	PSO 2	PSO 3	PSO4	PS O5	PSO 6	PO1	PO2	PO3	PO4	PO5	PO6
CO 1	3	1	-	1	-	-	2	1	2	-	-	-

CO 2	3	-	2	-	-	-	2	-	2	-	-	-
CO 3	3	2	-	-	-	-	2	-	-	2	-	-
CO 4	-	3	-	-	2	-	-	-	3	3	-	-
CO 5	2	-	-	-	1	-	2	-	-	-	2	-
CO 6	3	-	-	-	-	2	-	2	-	-	-	3

**Correlation Levels:**

Level	Correlation
-	Nil
1	Slightly / Low
2	Moderate / Medium
3	Substantial / High

**Assessment Rubrics:**

External evaluation: 70 marks

Internal Evaluation: 30 marks

Internal Marks Split-up (Total :30 marks)		
Components of Internal Marks Evaluation	Four Modules (10 marks)	Open-ended Module (20 Marks)
Test Paper	5	20*
Seminar/ Viva/ Quiz	3	
Assignment/ Essay	2	

**\*Refer the below table for the evaluation rubrics of practical component**

Sl. No.	Evaluation of Practical Component of Credit-1 in a Major / Minor Course	Marks for Practical
1	Continuous evaluation of practical/ exercise performed in practical classes by the students	10
2	End-semester examination to be conducted by teacher-in-charge along with an additional examiner arranged internally by the Department Council <ul style="list-style-type: none"> <li>➤ Technical Proficiency</li> <li>➤ Creativity and originality</li> </ul>	7
3	<ul style="list-style-type: none"> <li>➤ Evaluation of the Practical records/presentations</li> <li>➤ Time Management and Workflow</li> </ul>	3
Total Marks		20

**Mapping of COs to Assessment Rubrics :**

	Internal Exam	Assignment	Project Evaluation	End Semester Examinations
CO 1	-	✓	-	✓
CO 2	-	✓	-	✓
CO 3	✓	-	-	✓
CO 4	-	-	✓	✓
CO 5	-	-	-	✓
CO 6	-	-	-	✓

## REFERENCES

<b>Sl No</b>	<b>Title</b>	<b>Author/ Editor</b>	<b>Publisher</b>
R1	E learning fundamentals	Diane Elkins, Desiree Pinder, 2015	ATD Press
R2	Research on e learning and ICT in Education	Athanassios Jimoyiannis, 2011	Springer-Verlag New York Inc.
R3	E content: Technological and Perspectives for the European Market	Peter A Bruck, 2006	Springer
Case studies for analysis would be provided from time to time in advance by the faculty.			

# **GENERAL FOUNDATION COURSES**

## Detailed Syllabus

**DISTRIBUTION OF GENERAL FOUNDATION COURSES IN GRAPHIC DESIGN AND ANIMATION**

Semester	Course Code	Course Title	Total Hours	Hours/Week	Credits	Marks		
						Internal	External	Total
1	BAG1F M 105	Multi-Disciplinary Course 1 – Introduction to Graphic Design and Animation	45	3	3	25	50	75
2	BAG2F M 106	Multi-Disciplinary Course 2 – Basics of Advertisement Design	45	3	3	25	50	75
3	BAG3F V 108	Value-Added Course 1 – Designing for accessibility: Inclusive graphics for social welfare	45	3	3	25	50	75
4	BAG4F V 110	Value-Added Course 2- Animation storytelling for social justice	45	3	3	25	50	75
5	BAG5F S 112	Skill Enhancement Course 2 – Package Designing	45	3	3	25	50	75
6	BAG6F S 113	Skill Enhancement Course 3 – Matte Painting and Compositing	45	3	3	25	50	75

Programme	BA Animation and Graphic Design				
Course Title	INTRODUCTION TO GRAPHIC DESIGN AND ANIMATION				
Type of Course	<b>MDC -1</b>				
Semester	I				
Academic Level	100 - 199				
Course Details	Credit	Lecture per week	Tutorial per week	Practical per week	Total Hours
	3	3	-	-	45
Pre-requisites	NA				
Course Summary	This course provides a foundation in both graphic design and animation, equipping the students with the skills to create visually compelling content.				

**Course Outcomes (CO):**

CO	CO Statement	Cognitive Level*	Knowledge Category#	Evaluation Tools used
CO1	Comprehend the historical progression of graphics and gain a solid understanding of image creation, editing, and storage.	U	F	Instructor-created exams / Quiz
CO2	Recognize the pivotal role of graphics in multimedia	An	F	Instructor-created exams / Quiz
CO3	Recall the history and fundamental principles of animation, distinguishing traditional from digital methods	R	F	Instructor-created exams / Quiz
CO4	Recall theoretical knowledge in animation techniques	R	F	Instructor-created exams / Quiz



CO5	Demonstrate advanced animation skills in theoretical projects, showcasing creativity.	C	P	Practical Assignment / Observation of Practical Skills
CO6	Gain an understanding of the basic design workflow, from concept development to final execution.	C	P	Practical Assignment / Observation of Practical Skills
* - Remember (R), Understand (U), Apply (Ap), Analyse (An), Evaluate (E), Create (C) # - Factual Knowledge(F) Conceptual Knowledge (C) Procedural Knowledge (P) Metacognitive Knowledge (M)				

### Detailed Syllabus:

Module	Unit	Content	Hrs	Mark (50)
<b>I</b>	<b>Foundations of Graphics</b>		<b>8</b>	<b>15</b>
	1	Origin and Evolution of Computer Graphics	1	
	2	Image Creation	1	
	3	Types, and Formats of Images	1	
	4	Image Editing and Storage	1	
	5	Color Modes	2	
	6	Elements and Principles of Designing	2	
<b>II</b>	<b>Graphics in Multimedia</b>		<b>8</b>	<b>15</b>
	7	Importance of Graphics in Multimedia	1	
	8	Real-world Applications and Uses of Graphics in Multimedia Projects	4	
	9	Multimedia Software Tools for Graphic Design	1	
	10	Generative AI and Future of Artists and Photographers	2	
<b>III</b>	<b>Animation: The Moving Images</b>		<b>10</b>	<b>10</b>
	11	Origin and Evolution of Animation	2	
	12	Basic Principles of Animation	2	
	13	Traditional and Digital Animation Methods	2	
	14	Applications of 2D and 3D animation in Various Industries	1	
	15	Role of Sound in Animation	1	
	16	Interactive Animation	2	

<b>IV</b>	<b>Animation Techniques</b>		<b>10</b>	<b>10</b>
	17	Understanding Frame, Frame Rate and its Significance	1	
	18	12 Principles of Animation	2	
	19	Pre-production Processes: Storyboarding, Production and Post-production in Animation	3	
	20	Flip Book, Stop Motion, and Claymation	2	
	21	Creating GIFs and Stop-motion Videos	1	
	22	Role of Animation in Social Media Advertising and Marketing	1	
<b>V</b>	<b>Mastering Animation Craft</b>		<b>09</b>	<b>5</b>
	1	Advanced Tasks To Enhance Animation Film-Making Skills	2	
	2	Independent Or Group Projects Focusing On Creativity And Innovation	5	
	3	Faculty-Guided Exploration Of Unique Animation Challenges	2	

Note: The course is divided into five modules, with four having minimum 19 fixed units and one open-ended module with a variable number of units. There are total 36 instructional hours for the fixed modules and 9 hours for the open-ended one. Internal assessments (25 marks) are split between the open-ended module (5marks) and the fixed modules (20 marks). The final exam, however, covers only the units from the fixed modules.

#### Mapping of COs with PSOs and POs :

	PSO1	PSO2	PSO3	PSO4	PSO5	PSO6	PO1	PO2	PO3	PO4	PO5	PO6
CO 1	3	-	-	-	-	-	3	-	-	-	-	-
CO 2	3	-	-	-	-	-	2	-	-	-	2	-
CO 3	2	-	-	-	-	-	-	-	-	-	-	-
CO 4	2	-	-	-	-	-	-	-	-	-	-	-
CO 5	-	3	-	-	-	-	-	2	-	-	-	-
CO 6	2	3	-	-	-	-	-	2	-	-	-	-

### Correlation Levels:

Level	Correlation
-	Nil
1	Slightly / Low
2	Moderate / Medium
3	Substantial / High

### Assessment Rubrics:

External evaluation: 50 marks  
Internal Evaluation: 25 marks

<b>INTERNAL MARK SPLIT-UP (TOTAL 25 MARKS)</b>			
	<b>Components of Internal Evaluation</b>	<b>4 Theory Modules (20)</b>	<b>Open ended Module (5)</b>
1	Test paper/ Mid semester Exam	10	2
2	Seminar/ Viva/ Quiz	6	2
3	Assignment/ Essay	4	1

### Mapping of COs to Assessment Rubrics :

	Internal Exam	Assignment	Project Evaluation	End Semester Examinations
CO 1	✓	✓	-	-
CO 2	✓	-	✓	-
CO 3	✓	-	-	-
CO 4	✓	-	-	-

CO 5	✓	-	✓	✓
CO 6	✓	✓	-	-

## REFERENCES

SI No	Title	Author/ Editor	Publisher
R1	Graphic Design for everyone: Understand the building blocks	Cath Caldwell.2019	DK
R2	Graphics Design for Beginners: Secrets to Graphics Design Revealed!	Jason Scotts	Speedy Publishing LLC
R3	Animation for Beginners: Getting Started with Animation Filmmaking	Morr Meroz.2021	Bloop Animation Studios LLC
R4	The World History of Animation	Stephen Cavalier	Univ of California Pr
R5	History of Graphic Design	Jens Müller, Julius Wiedemann, Taschen 2021	Taschen America Llc
Case studies for analysis would be provided from time to time in advance by the faculty.			

Programme	BA Animation and Graphic Design				
Course Title	BASICS OF ADVERTISEMENT DESIGN				
Type of Course	<b>MDC</b>				
Semester	II				
Academic Level	100-199				
Course Details	Credit	Lecture per week	Tutorial per week	Practical per week	Total Hours
	3	3	-	-	45
Pre-requisites	NA				
Course Summary	This course introduces students to the fundamental concepts and practices of advertising design. Through a combination of theoretical knowledge and practical application, students will explore the role of design in creating effective advertising campaigns across various media formats.				

### Course Outcomes (CO):

CO	CO Statement	Cognitive Level*	Knowledge Category#	Evaluation Tools used
CO1	Apply fundamental design principles to create effective advertising visuals	U	F	Quizzes
CO2	Analyze target audiences and develop advertising strategies based on consumer behavior.	Ap	C	Project exercises, rig functionality tests
CO3	Evaluate the strengths and weaknesses of various advertising media	Ap	P	Design projects
CO4	Develop a multi-platform advertising campaign for a specific product or service	E	M	Project exercises, rig functionality tests
CO5	Communicate advertising concepts persuasively through written and visual means	Ap	C	Case Studies, Project Proposals, Final Presentations
CO6	Demonstrate a critical understanding of the ethical considerations in advertising	C	P	Project Proposal, Progress Reports, Final Prototype
* - Remember (R), Understand (U), Apply (Ap), Analyse (An), Evaluate (E), Create (C) # - Factual Knowledge(F) Conceptual Knowledge (C) Procedural Knowledge (P) Metacognitive Knowledge (M)				

**Detailed Syllabus:**

<b>Module</b>	<b>Unit</b>	<b>Content</b>	<b>Hrs</b>	<b>Mark (50)</b>
<b>I</b>	<b>Introduction to Advertising Design</b>		<b>07</b>	<b>10</b>
	1	Introduction to Advertising	2	
	2	History and Evolution of Advertising	2	
	3	The Creative Process in Advertising	1	
	4	The Language of Advertising	1	
	5	Understanding Consumers	1	
<b>II</b>	<b>Creative Strategies in Advertising</b>		<b>09</b>	<b>10</b>
	6	Developing Creative Concepts	2	
	7	Copywriting for Advertising	2	
	8	Visual Communication Techniques	2	
	9	Building Brand Identity	2	
	10	Ethical Considerations in Advertising	1	
<b>III</b>	<b>Advertising Media and Techniques</b>		<b>09</b>	<b>15</b>
	11	Print Advertising Design	2	
	12	Digital and Social Media Advertising	2	
	13	Outdoor and Ambient Advertising	1	
	14	Video Advertising Production	2	
	15	Interactive Advertising Design	1	
	16	Audio Advertising Production	1	
<b>IV</b>	<b>Campaign Development and Execution</b>		<b>11</b>	<b>15</b>
	17	Planning and Research	2	
	18	Campaign Budgeting and Scheduling	2	
	19	Cross-Media Integration Strategies	2	
	20	Measuring Advertising Effectiveness	2	
	21	Portfolio Presentation Techniques	2	
	22	Rebranding	1	
<b>V</b>	<b>Practical Manual: Advertising Design</b>		<b>09</b>	<b>5</b>
	1	Choose a historical advertisement and analyze its visual style, messaging, and target audience. Discuss how it reflects the advertising practices of its era.		
	2	Develop a mood board for a specific product or service. This mood board should capture the desired visual tone and feeling of a potential advertising campaign.		

	3	Create catchy and memorable slogans for a variety of products or services. Consider the target audience, brand message, and overall brand identity when crafting your slogans		
	4	Choose two advertising campaigns for similar products and analyze their effectiveness across different media platforms. Consider factors like reach, engagement, and brand perception.		

Note: The course is divided into five modules, with four having minimum 19 fixed units and one open-ended module with a variable number of units. There are total 36 instructional hours for the fixed modules and 9 hours for the open-ended one. Internal assessments (25 marks) are split between the open-ended module (5marks) and the fixed modules (20 marks). The final exam, however, covers only the units from the fixed modules.

#### Mapping of COs with PSOs and POs :

	PSO1	PSO2	PSO3	PSO4	PSO5	PSO6	PSO7	PO1	PO2	PO3	PO4	PO5	PO6	PO7
CO 1	3	1	2	1	3	3	2	1	1	2	2	2	2	1
CO 2	1	1	2	2	2	3	1	-	3	2	-	1	2	2
CO 3	2	1	2	2	1	1	1	2	2	2	1	2	2	3
CO 4	1	2	2	2	1	2	1	-	2	2	-	1	2	2
CO 5	2	3	3	3	3	3	3	2	3	2	2	2	2	3
CO 6	2	-	-	1	-	3	1	1	2	-	-	1	3	1

#### Correlation Levels:

Level	Correlation
-	Nil
1	Slightly / Low
2	Moderate / Medium
3	Substantial / High

**Assessment Rubrics:**

External evaluation: 50 marks  
Internal Evaluation: 25 marks

<b>INTERNAL MARK SPLIT-UP (TOTAL 25 MARKS)</b>			
	<b>Components of Internal Evaluation</b>	<b>4 Theory Modules (20)</b>	<b>Open ended Module (5)</b>
1	Test paper/ Mid semester Exam	10	2
2	Seminar/ Viva/ Quiz	6	2
3	Assignment/ Essay	4	1

**Mapping of COs to Assessment Rubrics :**

	Internal Exam	Assignment	Project Evaluation	End Semester Examinations
CO 1	✓	-	-	✓
CO 2	✓	✓	✓	✓
CO 3	-	-	✓	✓
CO 4	-	-	-	✓
CO 5	-	-	✓	✓
CO 6	-	-	✓	✓



## REFERENCES

<b>Sl No</b>	<b>Title</b>	<b>Author/ Editor</b>	<b>Publisher</b>
R1.	Ogilvy on Advertising	David Ogilvy	RHUS
R2.	Indian Advertising: Laughter & Tears	Arun Chaudhuri, 2014	Niyogi Books
R3.	The Copy Book: How Some of the Best Advertising Writers in the World Write Their Advertising	Taschen	Taschen America Llc
R4.	Hegarty on Advertising: Turning Intelligence into Magic	John John Hegarty	Thames and Hudson
R5.	A History of Advertising: The First 300,000 Years	Jef I Richards	Rowman & Littlefield Publishers
Case studies for analysis would be provided from time to time in advance by the faculty.			

Programme	BA Animation and Graphic Design				
Course Title	DESIGNING FOR ACCESSIBILITY: INCLUSIVE GRAPHICS FOR SOCIAL WELFARE				
Type of Course	VAC				
Semester	III				
Academic Level	100 - 199				
Course Details	Credit	Lecture per week	Tutorial per week	Practical per week	Total Hours
	3	3	-	-	45
Pre-requisites	NA				
Course Summary	This course explores the importance of creating accessible graphics for social welfare initiatives. By understanding the needs of diverse audiences, students will learn how to craft visuals that are inclusive and effective in communicating critical information.				

### Course Outcomes (CO):

CO	CO Statement	Cognitive Level*	Knowledge Category#	Evaluation Tools used
CO1	To understand the History and the evolution of the idea of Universal Design	U	R	Instructor-created exams / Quiz
CO2	Existing designs solutions in the real world scenarios	An	F	Practical Assignment / Observation of Practical Skills
CO3	To understand and debate over the cultural, social, racial impact on Universal Design Concept.	An	F	Practical Assignment / Observation of Practical Skills
CO4	Application of Graphic Design in the context of Universal Design.	An	P	Practical Assignment / Observation of Practical Skills
CO5	Practical assignments to understand the design concepts better.	C	P	Practical Assignment / Observation of Practical Skills
CO6	Project	C	P	Practical assignments
* - Remember (R), Understand (U), Apply (Ap), Analyse (An), Evaluate (E), Create (C) # - Factual Knowledge(F) Conceptual Knowledge (C) Procedural Knowledge (P) Metacognitive Knowledge (M)				

**Detailed Syllabus:**

<b>Module</b>	<b>Unit</b>	<b>Content</b>	<b>Hrs</b>	<b>Mark (50)</b>
<b>I</b>	<b>Introduction to Universal Design</b>		<b>07</b>	<b>10</b>
	1	Introduction to Human Rights.	1	
	2	History of Universal Design	1	
	3	Standardization of Products- Industrial Revolution	1	
	4	Laws on Disability- Americans with Disabilities Act (ADA)	1	
	5	Gender, Age considerations.	2	
	6	Different types of Disabilities	1	
<b>II</b>	<b>Existing Universal Design Models</b>		<b>09</b>	<b>10</b>
	7	Universal design elements in urban settings	3	
	8	Way finding signs, Walls, fences, and bollards.	2	
	9	Curb ramps, Automated doors, Detectable warning plates, tactile paving, and navigating by touch etc.	2	
	10	Auditory pedestrian signals, Pathway lighting etc.	2	
<b>III</b>	<b>Aspects of Universal Design</b>		<b>09</b>	<b>15</b>
	11	Cultural and Social Aspects of mental and physical disabilities in India and Abroad	1	
	12	The representation of ideas and human forms in Art(Painting, sculpture etc) throughout history.	1	
	13	Discussion on Stereotype characters, Racial issues, Gender issues in visual media	1	
	14	8 goals of Universal Design- Body fit, Comfort, Awareness, Understanding, Wellness, Social integration, Personalization, Cultural appropriateness	2	
	15	The "barrier-free" concept	2	
	16	UI/UX design aspects of user interface designs ( Keyboard navigation, actions etc) used in Mobile phones, Laptops etc.	2	
<b>IV</b>	<b>Designing Accessible Graphics</b>		<b>11</b>	<b>15</b>
	17	Basics of Colour Theory ( Concept of Colour Blindness, Psychology of colours etc.)	1	
	18	The Basics of Composition ,Contrast, Typography etc.	2	
	19	Practising sessions to get exposure to the Basics of Graphic Design.	3	

	20	Practical exercises exploring the representation of diversity in race, ethnicity, gender, age, ability, and body type.	3	
	21	General reading and screening of Social relevant topic documentaries. Challenges we( Indians) face as a diverse society?	3	
	22	The Rise of AI and the impact in Visual Design sensibility.	3	
<b>V</b>	<b>Practical Assignment( Group Project)</b>		<b>09</b>	<b>5</b>
	1	Identify a Universal Design possibility/ Problem from our surroundings.	2	
	2	Create accessible graphic for a social welfare program (e.g., disability benefits, mental health awareness campaign etc)	2	
	3	Submission and review.	5	

Note: The course is divided into five modules, with four having minimum 19 fixed units and one open-ended module with a variable number of units. There are total 36 instructional hours for the fixed modules and 9 hours for the open-ended one. Internal assessments (25 marks) are split between the open-ended module (5marks) and the fixed modules (20 marks). The final exam, however, covers only the units from the fixed modules.

#### Mapping of COs with PSOs and POs :

	PSO1	PSO2	PSO3	PSO4	PSO5	PSO6	PO1	PO2	PO3	PO4	PO5	PO6
CO 1	1	-	-	-	-	-	3	-	-	-	-	-
CO 2	-	-	-	1	-	-	-	-	-	-	-	-
CO 3	-	1	-	-	-	-	-	-	-	-	-	-
CO 4	-	-	-	1	-	-	-	-	-	2	-	-
CO 5	1	-	-	-	-	-	-	-	-	-	-	-
CO 6	-	1	1	-	-	-	-	-	-	1	-	-

### Correlation Levels:

Level	Correlation
-	Nil
1	Slightly / Low
2	Moderate / Medium
3	Substantial / High

### Assessment Rubrics:

External evaluation: 50  
marks  
Internal Evaluation: 25 marks

<b>INTERNAL MARK SPLIT-UP (TOTAL 25 MARKS)</b>			
	<b>Components of Internal Evaluation</b>	<b>4 Theory Modules (20)</b>	<b>Open ended Module (5)</b>
1	Testpaper/Midsemester Exam	10	2
2	Seminar/Viva/Quiz	6	2
3	Assignment/ Essay	4	1

### Mapping of COs to Assessment Rubrics :

	Internal Exam	Assignment	Project Evaluation	End Semester Examinations
CO 1	✓	✓	✓	✓
CO 2	-	-	✓	✓
CO 3	-	-	✓	✓

CO 4	✓	✓	-	✓
CO 5	-	✓	✓	✓

## REFERENCES

SI No	Title	Author/ Editor	Publisher
R1.	Universal Design For Learning: Theory and Practice	Anne Meyer	CAST Professional Publishing
R2.	Design and Deliver: Planning and Teaching Using Universal Design for Learning	Loui Lord Nelson	Brookes Publishing
R3.	Universal Design - Creating Inclusive Environments	E Steinfeld	John Wiley & Sons Inc
R4.	Human Factors in the Built Environment	Ph.D. Nussbaumer and Linda L.	Fairchild Books
R5.	Universal Design: Principles and Models	Roberta Null	CRC Press
Casestudiesforanalysiswouldbeprovidedfromtimetotimeinadvancebythefaculty.			

Programme	BA Animation and Graphic Design				
Course Title	ANIMATION STORY TELLING FOR SOCIAL JUSTICE				
Type of Course	VAC				
Semester	IV				
Academic Level	100 - 199				
Course Details	Credit	Lecture per week	Tutorial per week	Practical per week	Total Hours
	3	3	-	-	45
Pre-requisites	NA				
Course Summary	This course explores the power of animation to address social justice issues and create positive change. Through lectures, screenings, discussions, and animation exercises, students will gain the skills to develop their own animated stories that raise awareness, promote empathy, and inspire action.				

### Course Outcomes (CO):

CO	CO Statement	Cognitive Level*	Knowledge Category#	Evaluation Tools used
CO1	To understand the Animation History through different times.	U	R	Instructor-created exams / Quiz
CO2	Cartoons and Animation during the time of revolutions and World Wars	An	F	Practical Assignment / Observation of Practical Skills
CO3	Animated films dealing with Socially relevant contents.	An	F	Practical Assignment / Observation of Practical Skills
CO4	Analysis of Animated movies and Modern time challenges.	An	P	Practical Assignment / Observation of Practical Skills
CO5	Critically evaluate the portrayal of characters in popular media.	E	P	Practical Assignment / Observation of Practical Skills
CO6	Create a project on the basis of a theme on social justice	C	P	Practical assignments
* - Remember (R), Understand (U), Apply (Ap), Analyse (An), Evaluate (E), Create (C) # - Factual Knowledge(F) Conceptual Knowledge (C) Procedural Knowledge (P) Metacognitive Knowledge (M)				

### Detailed Syllabus:

Module	Unit	Content	Hrs	Mark (50)
<b>I</b>	<b>Introduction to Animation History</b>		<b>07</b>	<b>10</b>
	1	Early devices for Animation	1	
	2	Evolution of Animation around the world	1	
	3	Brief History of Political Cartoons	1	
	4	Early Caricature and satire	1	
	5	The rise of political cartoons in 18th-century Europe (e.g., James Gillray, George Cruikshank, William Hogarth)	2	
	6	The influence of technological advancements on cartoon production and distribution ( printing press)	1	
<b>II</b>	<b>Modern Age</b>		<b>09</b>	<b>10</b>
	7	The power of cartoons in revolutions (American Revolution, French Revolution, Russian Revolution)	2	
	8	Political cartooning in the 19th and early 20th centuries (Honore Daumier)	3	
	9	World War I Propaganda animations-Winsor Maccay- The Sinking of the Lusitania, Britain's Effort , The 'what Next?' War Cartoon.	2	
	10	World War II Propaganda animations- Disney Studio, Warner Brothers etc.	2	
<b>III</b>	<b>After the World War-2</b>		<b>09</b>	<b>15</b>
	11	Use of Animated short films for India Government's 5 year plans- Film Division of India.	2	
	12	Feature films addressing social scenarios- Animal Farm (1954), Spirited Away, "Wall-E", South Park( Series), etc.	1	
	13	Short Films- HAIR LOVE (2017), Geri's game( 1997), Hunger( 1974), Every Child( 1979) etc.	1	
	14	Movies by Nina Paley- Concept of Copyleft.	1	
	15	Discussion on Stereotype characters, Racial issues, Gender issues- etc. in Animation movies	3	
	16	Changes in Indian Animation – 'What Is Your Brown Number?',' Life Line' etc.	1	
<b>IV</b>	<b>Contemporary Animations</b>		<b>11</b>	<b>15</b>
	17	Ted Ed Animations	1	
	18	The impact of social media	2	
	19	Depiction of characters in Animation movies-The Princess and the Frog( 2009), Moana( 2016), Spider-Verse movies etc.	3	



	20	Collecting Social media Animations related with environment issues, Global Warming, Corruption etc.	3	
	21	General reading and screening of Social relevant topic documentaries.	3	
	22	The Rise of AI and the impact in Animation Industry.	3	
<b>V</b>	<b>Practical Assignment( Group Project)</b>		<b>09</b>	<b>5</b>
	1	Identify a Social Justice Issue and develop a concept for Animation	2	
	2	Pre- Production(From script to Storyboard)	2	
	3	Making a pixilation Short film and submission.	5	

Note: The course is divided into five modules, with four having minimum 19 fixed units and one open-ended module with a variable number of units. There are total 36 instructional hours for the fixed modules and 9 hours for the open-ended one. Internal assessments (25 marks) are split between the open-ended module (5marks) and the fixed modules (20 marks). The final exam, however, covers only the units from the fixed modules.

#### Mapping of COs with PSOs and POs :

	PSO1	PSO2	PSO3	PSO4	PSO5	PSO6	PO1	PO2	PO3	PO4	PO5	PO6
CO 1	3	-	1	-	-	-	3	-	-	1	-	-
CO 2	2	-	1	-	-	-	-	3	-	-	-	1
CO 3	2	-	-	-	-	2	-	-	-	-	2	1
CO 4	-	-	2	-	-	1	-	-	1	-	2	-
CO 5	-	-	1	-	-	3	-	1	-	-	-	3
CO 6	-	1	-	1	2	-	-	1	1	-	-	-

#### Correlation Levels:

Level	Correlation
-	Nil
1	Slightly / Low
2	Moderate / Medium
3	Substantial / High

**Assessment Rubrics:**

External evaluation: 50 marks  
Internal Evaluation: 25 marks

<b>INTERNAL MARK SPLIT-UP (TOTAL 25 MARKS)</b>			
	<b>Components of Internal Evaluation</b>	<b>4 Theory Modules (20)</b>	<b>Open ended Module (5)</b>
1	Test paper/ Mid semester Exam	10	2
2	Seminar/ Viva/ Quiz	6	2
3	Assignment/ Essay	4	1

**Mapping of COs to Assessment Rubrics :**

	Internal Exam	Assignment	Project Evaluation	End Semester Examinations
CO 1	✓	✓	-	✓
CO 2	✓	✓	-	✓
CO 3	✓	-	-	✓
CO 4	-	✓	-	✓
CO 5	✓	✓	-	✓
CO 6	✓	-	-	-

## REFERENCES

SI No	Title	Author/ Editor	Publisher
R1.	Animating an Indian Story, Ramanlal Mistry'	Prakash Moorthy	National Institute of Design
R2.	Kaavad Tradition of Rajasthan : A Portable Pilgrimage	Nina Sabnani	Niyogi Books
R3.	An autobiography of Indian Animation	Chaiti Ghosh	
R4.	Indian Storytelling Traditions	Swetha Prakash	Authorspress

Case studies for analysis would be provided from time to time in advance by the faculty.

Programme	BA Animation and Graphic Design				
Course Title	PACKAGE DESIGNING				
Type of Course	SEC				
Semester	V				
Academic Level	100 - 199				
Course Details	Credit	Lecture per week	Tutorial per week	Practical per week	Total Hours
	3	2	-	1	45
Pre-requisites	NA				
Course Summary	At the completion of this course, students shall achieve recognisable command of graphic design, practical applications of it in package designing.				

**Course Outcomes (CO):**

CO	CO Statement	Cognitive Level*	Knowledge Category#	Evaluation Tools used
CO1	Students will learn to create brands that stand out, resonate with their target audience, and leave a lasting positive impression.	U	F	Instructor-created exams / Quiz
CO2	Develop expertise to create visually captivating and strategically effective posters that capture attention, communicate effectively, and achieve your target goals.	Ap	F	Instructor-created exams / Quiz
CO3	Acquire skills to create beautiful, functional, and sustainable packaging solutions that contribute to a healthier planet and a more responsible consumer future.	Ap	F	Instructor-created exams / Quiz

CO4	Understand the current trends and best practices in package design.	Ap	F	Instructor-created exams / Quiz
CO5	Understand packaging that not only sells products but also builds brands, resonates with consumers, and contributes to a more sustainable future.	Ap	F	Instructor-created exams / Quiz
CO6	Gain knowledge to tackle real-world packaging challenges, create engaging and functional solutions, and lay the groundwork for further growth in this ever-evolving industry.	C	P	Practical Assignment / Observation of Practical Skills
<p>* - Remember (R), Understand (U), Apply (Ap), Analyse (An), Evaluate (E), Create (C)  # - Factual Knowledge(F) Conceptual Knowledge (C) Procedural Knowledge (P)  Metacognitive Knowledge (M)</p>				

### Detailed Syllabus:

Module	Unit	Content	Hrs	Marks (50)
<b>I</b>	<b>Brand design and Corporate identity</b>		<b>10</b>	<b>10</b>
	1	Brand design introduction	1	
	2	Corporate Identity: Creation of corporate Logo, visual identity, Logo type	2	
	3	Style guide-importance of style guide, Selection of colours, typefaces, element placement etc.	1	
	4	stationary designs: Letter head, business card, envelopes etc.	2	
	5	Semiotic designs: Symbols and Signage for various environments.	3	
	6	Visual identity with packaging	1	
<b>II</b>	<b>Promotional design</b>		<b>06</b>	<b>8</b>
	7	Posters and promotional designs	2	

	8	Concept creation	2	
	9	Application of various design principles such as emphasis, hierarchy etc.	1	
	10	Impact of package designing in promotional design.	1	
<b>III</b>	<b>Fundamentals of package design</b>		<b>09</b>	<b>14</b>
	11	Fundamentals of package design.	2	
	12	Industry trends.	1	
	13	Packaging design and production terminology.	2	
	14	Sustainable practices	1	
	15	Recycling.	1	
	16	Types of packaging- Primary, Secondary, tertiary.	2	
<b>IV</b>	<b>Product package marketplace</b>		<b>11</b>	<b>18</b>
	17	Packaging product .	2	
	18	The marketplace.	1	
	19	Marketing and branding the package.	2	
	20	Regulations and requirements. Case studies.	2	
	21	Psychology of the consumer as it relates to packaging.	2	
	22	Brand identity and brand storytelling through packaging	2	
<b>V</b>	<b>Package design practical</b>		<b>09</b>	<b>5</b>
	1	1. Types of Packaging. Package design, layout and production. 2. Basic packaging structure. Basic package design formats. 3. Production and printing.	4	
	2	Package Design: 3D Forms and Surface Graphics, Create Cartons, Containers and Wrappers for different products.	5	

Note: The course is divided into five modules, with four having minimum 19 fixed units and one open-ended module with a variable number of units. There are total 36 instructional hours for the fixed modules and 9 hours for the open-ended one. Internal assessments (25 marks) are split between the open-ended module (5marks) and the fixed modules (20 marks). The final exam, however, covers only the units from the fixed modules.

**Mapping of COs with PSOs and POs :**

	PSO1	PSO2	PSO3	PSO4	PSO5	PSO6	PO1	PO2	PO3	PO4	PO5	PO6
CO 1	3	1	1	-	-	-	3		-	-	-	-
CO 2	1	1	1	-	-	-	-	3	-	-	-	-
CO 3	1	1	1	1	-	-	-	-	3	-	-	-
CO 4	1	1	1	1	-	-	-	-	-	3	-	-
CO 5	1	1	1	1	1	-	-	-	-	-	3	-
CO 6	1	1	1	1	1	-	-	-	-	-		3

**Correlation Levels:**

Level	Correlation
-	Nil
1	Slightly / Low
2	Moderate / Medium
3	Substantial / High

**Assessment Rubrics:**

External evaluation: 50 marks

Internal Evaluation: 25 marks

<b>INTERNAL MARK SPLIT-UP (TOTAL 25 MARKS)</b>			
	<b>Components of Internal Evaluation</b>	<b>4 Theory Modules (20)</b>	<b>Open ended Module (5)</b>
1	Test paper/ Mid semester Exam	10	*5
2	Seminar/ Viva/ Quiz	6	
3	Assignment/ Essay	4	

**\*Refer the below table for the evaluation rubrics of practical component**

Sl. No.	Evaluation of Practical Component of Credit-1	Marks for Practical
1	Continuous evaluation of practical/ exercise performed in practical classes by the students	3
2	Product Presentation evaluated by teacher-in-charge along with an additional examiner arranged internally by the Department Council	2
Total Marks		5



**Mapping of COs to Assessment Rubrics :**

	Internal Exam	Assignment	Project Evaluation	End Semester Examinations
CO 1	✓	-	-	-
CO 2	-	✓	✓	-
CO 3	-	-	-	-
CO 4	-	✓	✓	✓
CO 5	-	-	✓	-
CO 6	-	✓	✓	✓

**REFERENCES**

Sl No	Title	Author/ Editor	Publisher
R1	The package design book	Julius Wiedemann 2017	Taschen America Llc
R2	Packaging Design	Conway Lloyd Morgan, 1997	RotoVision SA
R3	Structural Packaging	Paul Jackson, 2012	Laurence King
R4	The Art of Package Design	Shaoqiang Wang, 2012	Page One Publishing
R5	Package design workbook	Steven DuPius 2011	Rockport Publishers
Case studies for analysis would be provided from time to time in advance by the faculty.			

Programme	BA Animation and Graphic Design				
Course Title	MATTE PAINTING AND COMPOSITING				
Type of Course	<b>SEC</b>				
Semester	VI				
Academic Level	100 - 199				
Course Details	Credit	Lecture per week	Tutorial per week	Practical per week	Total Hours
	3	2	-	1	45
Pre-requisites	<ul style="list-style-type: none"> <li>• Basic understanding of digital image editing and visual effects concepts</li> <li>• Proficiency in a 2D graphics software</li> </ul>				
Course Summary	This course equips students with the skills and knowledge necessary for creating seamless composites by integrating live-action footage, 3D elements, and digital matte paintings. They will gain a comprehensive understanding of compositing principles, 3D rendering workflows, lighting techniques, and industry-standard software like Nuke and After Effects. Through hands-on projects, students will learn to manipulate light and shadow, create realistic environments, and achieve professional-looking composites for film, video, and animation projects.				

### Course Outcomes (CO):

CO	CO Statement	Cognitive Level*	Knowledge Category#	Evaluation Tools used
CO1	Understand history & principles	U	R	Exams, quizzes
CO2	Apply compositing software	Ap	P	Project assignments, software demonstrations
CO3	Utilize camera & photographic principles	Ap	P	Project exercises, demonstrations
CO4	Develop works with multi-pass rendering	Ap	P	Project assignments, software demonstrations
CO5	Create digital matte paintings	C	P	Project assignments, portfolio review

CO6	Demonstrate compositing workflow	Ap	P	Project management plan, peer evaluations
* - Remember (R), Understand (U), Apply (Ap), Analyse (An), Evaluate (E), Create (C) # - Factual Knowledge(F) Conceptual Knowledge (C) Procedural Knowledge (P) Metacognitive Knowledge (M)				

### Detailed Syllabus:

Module	Unit	Content	Hrs	Marks (50)
<b>I</b>	<b>Introduction and Toolsets and Photographic applications for 3D</b>		<b>10</b>	<b>10</b>
	1	Brief history of compositing and visual effects - Deconstructing digital images and the rendering process - Fundamental 3D and digital compositing principles	2	
	2	Comparing the Nuke and After Effects compositing engines - pre-multiplied vs. non-pre-multiplied images. Deconstructing cameras and the photographic process	2	
	3	Camerawork fundamentals - Aspect ratios, standards, focus, and exposure principles.	1	
	4	Shooting and image processing for a background plate	1	
	5	Discuss perspective and depth cues - Setting up a background plate into a 3D scene. Texture gathering	1	
	6	Limitations of standard low-dynamic range images	1	
	7	Shooting and Processing High Dynamic Range Images	2	
<b>II</b>	<b>Compositing 3D with Live Action and Multi-pass Rendering</b>		<b>06</b>	<b>10</b>
	8	Setup and matching of 3D lighting to a background plate - Exporting multiple render passes and compositing for shadows - Image based lighting and reflections - Realistic materials - Ideal specifications for diffuse texturing - Contrasting game asset texturing to cinematic asset texturing	2	
	9	Using render layers to optimize multi-pass rendering - Multi layer compositing principles and techniques. Comparing basic effects and layered composite workflows	2	

	10	Diffuse, color, shadows, reflections, and occlusion. Specialty layers and channels	1	
	11	Z-Depth vs. Luminance depth - Image bit depth, 8-bit vs. 16bit vs. floating point.	1	
<b>III</b>	<b>Film, Video, Matting, and Chroma Keying</b>		<b>12</b>	<b>20</b>
	12	Deconstructing film, video, and digital video standards - Aspect ratios, file formats, and frame rates.	1	
	13	Types of mattes and matting techniques - Chroma Keying Making and mattes for 2D elements vs. 3D elements	2	
	14	Rotoscoping and wire removal. Fundamentals for dynamic motion and animation systems.	2	
	15	Setting up mattes as image sequences Applying mattes to particle objects.	1	
	16	Digital matte painting: Preparing the background plate, Articulated mattes, Plate restoration, Plate extension,	2	
	17	Adding 3D elements, Creating sky mattes, Static matte and motion matte painting, Color grading, Final output.	2	
	18	Rotoscopy: basics and examples, Tracing for animation, matting with green screen, Garbage matting, mid ground Roto, Compositing mid ground, colorizing and animated wipe.	2	
<b>IV</b>	<b>Compositing CGI</b>		<b>08</b>	<b>10</b>
	19	Foreground image, Background image, Matte, Alpha channel (Premultiplied and non-premultiplied alpha compositing), Gray pixels in matte, Compositing the layers, Blending and colour correcting the layers.	1	
	20	Node-based or layer-based compositing tools as necessary to assemble the shots and rendered assets: 3D in live action	1	
	21	Principles of camera tracking, Set Extensions, Film live action set	2	
	22	Create photorealistic 3D set in 3D software, High Dynamic Range Imagery (HDRI) for photorealistic lighting and reflection mapping,	1	
	23	Composite live action set and 3D set adjusting lighting, Shadows	1	
	24	Alignment and other interactive elements.	2	
<b>V</b>	<b>Practical Assignments</b>		<b>09</b>	<b>5</b>
	1	Compositing Effects (1 of 6): Take a photo of an environment to serve as a background plate for a composite scene. Acquire 3D assets to be composited together with the environment. Setup project folder and Maya scene file. Import 2D and 3D assets appropriately. Setup the background plate and then reverse calculate camera settings and position for accurate perspective.		

		Render the vehicle separate from the background plate and composite them together as a QuickTime file.		
	2	Compositing Effects (2 of 6): Reshoot environments or HDRI assets to support the photorealistic lighting of the scene. Fix any remaining perspective problems. Animate the 3D assets moving realistically in the scene. Re-render based on these changes and use the compositing program to export them as a QuickTime file.		
	3	Compositing Effects (3 of 6): Apply lighting and materials to scene. Incorporate necessary tools and lighting techniques to achieve desired photorealistic effect. Render the lit and animated scene into separate passes: a 3D objects only pass, a shadow pass for where the 3D objects cast shadows against the environment, and the raw background plate. Composite together into a QuickTime file.		
	4	Compositing Effects (4 of 6): Break down the 3D scene into the following distinct render layers: diffuse, color, background shadows, object shadows, specular highlights, reflections, occlusion, and background plate. Render the layers, and composite together into a QuickTime file.		
	5	Compositing Effects (5 of 6): Add depth, specific object ID, and specialty render layers to the scene. Render these layers and update the composite to make use of them. Use the depth channel to add depth of field and environment fog effects to the scene. Use additional layers to isolate, color correct, and apply post effects to distinct elements within the scene. Composite together into a QuickTime file.		
	6	Compositing Effects (6 of 6): Shoot or acquire, and then prepare at least two (2) 2D film or video elements for incorporation into the composite scene. Composite them into the scene along with at least one custom matte element (2D, 3D, rotoscoped, etc.) and when the composite is complete, export into a QuickTime movie.		

Note: The course is divided into five modules, with four having minimum 19 fixed units and one open-ended module with a variable number of units. There are total 36 instructional hours for the fixed modules and 9 hours for the open-ended one. Internal assessments (25 marks) are split between the open-ended module (5marks) and the fixed modules (20 marks). The final exam, however, covers only the units from the fixed modules.

**Mapping of COs with PSOs and POs :**

	PSO1	PSO2	PSO3	PSO4	PSO5	PSO6	PO1	PO2	PO3	PO4	PO5	PO6
CO 1	1		1	-	-	-	3	-	-	-	-	-
CO 2	1	3	-	-	-	-	1	1	-	-	-	-
CO 3	1	1	-	-	-	-	-	-	3	-	-	-
CO 4		3	-	-	-	-	-	-		3	-	-
CO 5	1	2	-	-	-	-	-	-	-	-	3	-
CO 6	-	-	-	3	-	-	-	-	-	-		3

**Correlation Levels:**

Level	Correlation
-	Nil
1	Slightly / Low
2	Moderate / Medium
3	Substantial / High

**Assessment Rubrics:**

External evaluation: 50 marks  
Internal Evaluation: 25 marks

<b>INTERNAL MARK SPLIT-UP (TOTAL 25 MARKS)</b>			
	<b>Components of Internal Evaluation</b>	<b>4 Theory Modules (20)</b>	<b>Open ended Module (5)</b>
1	Test paper/ Mid semester Exam	10	*5
2	Seminar/ Viva/ Quiz	6	
3	Assignment/ Essay	4	

**\*Refer the below table for the evaluation rubrics of practical component**

Sl. No.	Evaluation of Practical Component of Credit-1	Marks for Practical
1	Continuous evaluation of practical/ exercise performed in practical classes by the students	3
2	Product Presentation evaluated by teacher-in-charge along with an additional examiner arranged internally by the Department Council	2
Total Marks		5

**Mapping of COs to Assessment Rubrics :**

	Internal Exam	Assignment	Project Evaluation	End Semester Examinations
CO 1	✓	✓	-	-
CO 2	-	✓	✓	-
CO 3	-	-	-	-
CO 4	-	✓	✓	✓
CO 5	-	-	-	-
CO 6	-	-	✓	✓

## REFERENCES

<b>Sl No</b>	<b>Title</b>	<b>Author/ Editor</b>	<b>Publisher</b>
R1	The Digital Matte Painting Handbook	David B. Mattingly	Sybex
R2	The Art and Science of Digital Compositing: Techniques for Visual Effects, Animation and Motion Graphics	Ron Brinkmann	Morgan Kaufmann Publishers In
R3	The Filmmaker's Guide to Visual Effects: The Art and Techniques of VFX for Directors, Producers, Editors and Cinematographers	Eran Dinur	Focal Press
R4	Compositing Visual Effects in After Effects: Essential Techniques	Lee Lanier	Routledge
R5	Adobe After Effects CC Visual Effects and Compositing: Studio Techniques	Mark Christiansen	Adobe Pr
Casestudiesforanalysiswouldbeprovidedfromtimetotimeinadvancebythefaculty.			



# **MODEL QUESTION PAPERS**

## MAJOR COURSE -Exam Pattern

\*Evaluation of Record book/Practical work and the conduct of viva-voce shall be done by the teacher in charge and an external examiner appointed by the Department Council

Semester	Course Code	Course Title	Semester Exam [External]	Hours
1	BAG1CJ 101/ BAG1MN100	Drawing for Preproduction	Record book and viva-voce	-
2	BAG2CJ 101 / BAG2MN100	Fundamentals of Traditional animation	Practical work and viva-voce	-
3	BAG3CJ 201	2D Digital Animation	Practical work and viva-voce	-
	BAG3CJ 202 / BAG3MN200	Introduction to 3D Modeling	Practical exam	2
4	BAG4CJ 203	Introduction to 3D Lighting and Texturing	Practical exam	2
	BAG4CJ 204	Advanced 3D modeling	Practical exam	2
	BAG4CJ 205	Brand Design	Theory	2
5	BAG5CJ 301	Motion Graphics	Practical exam	2
	BAG5CJ 302	Rigging for Animation	Practical exam	2
	BAG5CJ 303	Audio and Video editing for animation	Theory	2
	BAG6CJ 304 / BAG8MN304	Visual Effects	Practical exam	2
6	BAG6CJ 305/ BAG8MN305	Advanced 3D Animation	Practical exam	2

	BAG6CJ 306 / BAG8MN306	Portfolio	Practical work and viva-voce	-
7	BAG7CJ 401	Graphic and Animation Content Development for PSA	Practical work and viva-voce	-
	BAG7CJ 402	CGI for Film and Television	Theory	2
	BAG7CJ 403	Animation Production	Practical work and viva-voce	-
	BAG7CJ 404	Typography Design	Theory	2
	BAG7CJ 405	AI tools for Graphics and Animation	Theory	2
8	BAG8CJ 406 / BAG8MN406	Ethical Practice for Media Professionals	Theory	2
	BAG8CJ 407 / BAG8MN407	Critical Analysis of Animation Films	Theory	2
	BAG8CJ 408 / BAG8MN408	Design concepts for Rebranding	Theory	2
	BAG8CJ 489	Research Methodology in Graphic Design and Animation	Theory	2

## Model question paper

### Fourth Semester B.A. Graphic Design and Animation Honours Examination

#### BAG4CJ205 – Brand Design

Time: 2 Hours

Max. Marks: 70

#### SECTION A

*Answer any number of questions each not exceeding 60 words. Each question carries 3 marks. Ceiling of marks for Part A is 24.*

1. Define "Brand Perception" and explain how it influences consumer behavior.
2. What are the key components of a strong brand identity?
3. Explain the role of color theory in brand design.
4. How does typography contribute to effective brand messaging?
5. List three essential considerations when creating logos for brands.
6. Describe the AIDA formula and its significance in visual content creation.
7. What is the importance of strategic brand naming in crafting brand identity?
8. Illustrate how psychological principles can be applied in graphic design.
9. Explain the concept of 'brand consistency' and its importance.
10. What are the key legal considerations in creating visual content for brands?

#### SECTION B

*Answer any number of questions each not exceeding 120 words. Each question carries 6 marks. Ceiling of marks for Part B is 36.*

11. Discuss the process of developing a comprehensive brand strategy for a product or service.
12. How can intermediate graphic design skills enhance brand uniqueness? Provide examples.
13. Detail the steps involved in developing a brand identity mockup for a product.
14. Explain the challenges in color reproduction and how they affect brand design.
15. Describe the process and importance of rebranding for an existing brand. Include successful case examples.
16. How can branding principles be applied to digital platforms effectively?
17. Discuss the importance of visual attention in designing impactful imagery for brands.
18. Outline the process of portfolio development for showcasing brand design work. What elements are essential?

## SECTION C

*Answer any one question not exceeding 400 words.*

*10 marks*

19. Analyze the relationship between brand design and consumer impact, incorporating examples of successful brands that have effectively utilized design principles to enhance brand perception and value. Discuss how these principles align with the cognitive levels and knowledge categories outlined in the course outcomes.
  
20. A comprehensive brand design strategy for a fictional startup should cover the creation of brand identity, application of design fundamentals, development of effective visual content, and final application in brand design. Discuss how each step of your strategy addresses specific course outcomes and knowledge categories.

## Model question paper

### Fifth Semester B.A. Graphic Design and Animation Honours Examination

#### BAG5CJ303 – Audio and Video Editing for Animation

Time: 2 Hours

Max. Marks: 70

#### SECTION A

*Answer any number of questions each not exceeding 60 words. Each question carries 3 marks. Ceiling of marks for Part A is 24.*

1. What is the main function of editing in animation?
2. Briefly describe the Kuleshov effect.
3. Explain the difference between diegetic and non-diegetic sound.
4. What are the basic tools of editing software used in animation?
5. Define 'Soviet Montage Theory'.
6. What is the purpose of using different cuts in animation editing?
7. Describe the principle of 'Rule of Six' in editing.
8. What is the significance of syncing audio to video in animation?
9. Explain the term 'BGM' and its importance in animation.
10. What constitutes the grammar of editing in the context of animation?

#### SECTION B

*Answer any number of questions each not exceeding 120 words. Each question carries 6 marks. Ceiling of marks for Part B is 36.*

11. Discuss the impact of editing choices on the timing and pacing of animation sequences.
12. Analyze how audio editing influences storytelling and emotional impact in animation.
13. Explain the process of integrating text and titles within an animation for clarity and storytelling.
14. Describe the steps involved in performing basic audio and video editing tasks using industry-standard software.
15. Evaluate the role of sound transitions in enhancing the quality of animation.
16. Discuss the application of Eisenstein's montage theory in animation editing.
17. Explain the considerations necessary while editing audio and video for animation.
18. Describe the process and importance of trailer editing exercise in understanding animation editing.

### SECTION C

*Answer any one question not exceeding 400 words.*

*10 marks*

19. Critically analyze the role of audio and video editing in creating a cohesive and polished animation project. Discuss the integration and synchronization of audio and video elements.
20. Examine the evolution of editing theories and their application in animation. Discuss how these theories (Soviet montage theory, Eisenstein montage theory, Pudovkin's principles) influence modern animation editing practices, with examples from various animated movies.

## Model question paper

Seventh Semester B.A. Graphic Design and Animation Honours Examination

### BAG7CJ402 - CGI For Film And Television

Time: 2 Hours.

Max. Marks: 70

#### SECTION A

*Answer any number of questions each not exceeding 60 words. Each question carries 3 marks. Ceiling of marks for Part A is 24.*

1. Define the term "Computer-Generated Imagery (CGI)" and give one example of its application in modern cinema.
2. What is the significance of texture mapping in 3D modeling for film and television?
3. Briefly explain the concept of ray tracing in the context of rendering scenes in CGI.
4. Describe the role of motion capture technology in creating animated characters for film and TV.
5. Explain the difference between procedural and keyframe animation techniques.
6. What is the importance of lighting in the CGI environment, and how does it affect the final output?
7. List three software tools commonly used in the CGI industry and their primary functions.
8. Describe the process of rigging in character animation.
9. How does the concept of the "Uncanny Valley" impact CGI character design?
10. Explain the term "compositing" in the context of CGI for film and television.

#### SECTION B

*Answer any number of questions each not exceeding 120 words. Each question carries 6 marks. Ceiling of marks for Part B is 36.*

11. Discuss the process of creating CGI environments for film and TV, including the steps from conceptualization to final rendering.
12. Explain the challenges and solutions in integrating CGI elements with live-action footage.



13. Describe the pipeline of CGI production for a television series, highlighting the role of each department involved.
14. Discuss the evolution of CGI technology and its impact on storytelling in film and television.
15. Compare and contrast the use of CGI in animated vs. live-action films.
16. Provide an analysis of a well-known film or TV show that effectively uses CGI, focusing on how it enhances the narrative.
17. Explain the role of shaders in CGI and how they contribute to the realism of rendered scenes.
18. Discuss the ethical considerations in the use of CGI for creating realistic

### **SECTION C**

*Answer any one question not exceeding 400 words.*

**10 marks**

19. Analyze the role of CGI in the evolution of visual storytelling in film and television. Discuss how CGI has expanded the possibilities for filmmakers and the implications for audience engagement. Include examples to support your analysis.
20. Evaluate the impact of advancements in CGI technology on the film and television industry. Discuss both the positive and negative aspects, including considerations of cost, creativity, and the future of practical effects.

## **Model question paper**

**Seventh Semester B.A. Graphic Design and Animation Honours Examination**

### **BAG7CJ404 -Typography Design**

**Time: 2 Hours**

**Max. Marks: 70**

#### **SECTION A**

*Answer any number of questions each not exceeding 60 words. Each question carries 3 marks.  
Ceiling of marks for Part A is 24.*

1. Define the term 'typography' and explain its significance in graphic design.
2. What is the difference between 'tracking' and 'kerning' in typography?
3. Briefly describe what a 'serif' font is and provide one example.
4. Explain the concept of 'contrast' in typography.
5. What role does typography play in the usability of web design?
6. Describe what is meant by 'type hierarchy' and its importance in design.
7. Define 'leading' and its effect on text readability.
8. Explain the term 'grid' in the context of typographic layout.
9. What is a 'typeface', and how does it differ from a 'font'?
10. Briefly describe the importance of color in typography.

#### **SECTION B**

*Answer any number of questions each not exceeding 120 words. Each question carries 6 marks. Ceiling of marks for Part B is 36.*

11. Discuss the historical evolution of typography and its impact on modern graphic design.
12. Explain the process of selecting a typeface for a specific project, considering the project's tone and audience.

13. Describe the principles of effective typographic hierarchy and its role in guiding the reader's attention.
14. Analyze the importance of legibility and readability in typography, providing examples of good and bad practices.
15. Discuss the role of typography in branding and identity design, citing examples.
16. Explain the challenges and considerations in choosing typography for cross-platform (print and digital) projects.
17. Describe the impact of technological advancements on typography design and practice.
18. Discuss the ethical considerations in typography, including accessibility and inclusivity.

### **SECTION C**

*Answer any one question not exceeding 400 words. 10 marks*

19. Analyze the role and impact of typography in animation and film, focusing on title sequences, credits, and on-screen text. Discuss how typography contributes to storytelling, mood setting, and brand identity, providing examples from notable films or animations.
20. Evaluate the challenges and strategies in designing typographic solutions for a global audience. Discuss the importance of cultural sensitivity, language support, and script variation in creating inclusive and effective typographic communications.

## Model question paper

Seventh Semester B.A. Graphic Design and Animation Honours Examination

### BAG7CJ405- AI Tools for Graphics and Animation

Time: 2 Hours.

Max. Marks: 70

#### SECTION A

*Answer any number of questions each not exceeding 60 words. Each question carries 3 marks. Ceiling of marks for Part A is 24.*

1. Define artificial intelligence (AI) in the context of graphic design and animation.
2. What is procedural generation and how is it used in animation?
3. Explain the concept of neural style transfer in graphics.
4. Describe one AI tool used for character animation and its key feature.
5. How do AI algorithms assist in color correction for animated content?
6. List three benefits of using AI in animation production.
7. What role does machine learning play in facial recognition technologies for animation?
8. How can AI be used to automate the rigging process in character animation?
9. Define "deep fake" technology and its implications for animation and graphics.
10. Explain how AI is used in generating realistic textures in 3D models.

#### SECTION B

*Answer any number of questions each not exceeding 120 words. Each question carries 6 marks. Ceiling of marks for Part B is 36.*

11. Discuss the impact of AI on traditional animation techniques, providing examples.
12. How has AI influenced the field of visual effects (VFX) in recent years?
13. Analyze the role of AI in creating dynamic environments in video games.
14. Evaluate the benefits and challenges of using AI for scriptwriting in animated films.
15. Describe the process of using AI for voice synthesis in animated characters.

16. Explain the concept of generative adversarial networks (GANs) and their application in creating animated sequences.
17. Discuss the ethical considerations in using AI to create realistic human characters in animation.
18. Provide an overview of how AI is used in predictive analytics for audience engagement in animated movies.

### **SECTION C**

*Answer any one question not exceeding 400 words.*

*10 marks*

19. Select an AI tool that is widely used in the animation industry. Provide a comprehensive analysis of its features, how it integrates with traditional animation workflows, and its impact on the efficiency and creativity of animation projects.
20. Discuss the potential future developments in AI technologies for graphics and animation. Consider current trends, research, and advancements in AI. Analyze how these future developments could transform the animation industry, focusing on both opportunities and challenges.

## Model question paper

**Eighth Semester B.A. Graphic Design and Animation Honours Examination**

**BAG8CJ406 - Ethical Practice for Media Professionals**

**Time: 2 Hours.**

**Max. Marks: 70**

### SECTION A

*Answer any number of questions each not exceeding 60 words. Each question carries 3 marks.*

*Ceiling of marks for Part A is 24*

1. Define media ethics in the context of graphic design and animation.
2. What is the importance of copyright laws for media professionals?
3. Explain the concept of 'fair use' and give an example.
4. Describe one ethical dilemma faced by animators.
5. How can plagiarism impact the reputation of a media professional?
6. What role does confidentiality play in media production?
7. List three ethical considerations in social media marketing.
8. Why is it important to respect cultural diversity in media content?
9. Explain the significance of transparency in client communications.
10. How does the portrayal of violence in media require ethical consideration?

### SECTION B

*Answer any number of questions each not exceeding 120 words. Each question carries 6 marks. Ceiling of marks for Part B is 36.*

11. Analyze the ethical considerations in the use of stock images and footage.
12. Discuss the responsibilities of media professionals in protecting intellectual property rights.
13. Evaluate the ethical implications of advertising targeting vulnerable populations.
14. Describe the process of ethical decision-making in a media project.
15. How can media professionals ensure accuracy and truthfulness in their work?
16. Discuss the balance between creative freedom and ethical constraints.
17. Explain the ethical considerations in user interface design and user experience.

18. Outline the principles of ethical marketing in the digital age.

### **SECTION C**

*Answer any one question not exceeding 400 words.*

*10 marks*

19. Discuss the ethical challenges faced by animators and graphic designers in the production process. Include considerations of copyright, representation, and the use of AI technologies. Propose solutions to these challenges.
20. Examine the role of ethics in the consumption of digital media, focusing on the responsibilities of both creators and consumers. Discuss how ethical practices can influence societal norms and individual behavior.

## **Model question paper**

**Eighth Semester B.A. Graphic Design and Animation Honours Examination**

### **BAG8CJ407- Critical Analysis of Animation Films**

**Time: 2 Hours.**

**Max. Marks: 70**

#### **SECTION A**

*Answer any number of questions each not exceeding 60 words. Each question carries 3 marks.*

*Ceiling of marks for Part A is 24*

1. Define the term "animation film" in the context of cinematic history.
2. What is the significance of the storyboard in animation film production?
3. List three pioneering animators and one key contribution of each.
4. Explain the concept of "suspension of disbelief" in animation.
5. How does lighting influence the mood of an animation scene?
6. What role does sound design play in animation storytelling?
7. Describe the difference between 2D and 3D animation techniques.
8. What is the importance of color theory in animation?
9. How do character designs contribute to the narrative of an animation film?
10. Define "stop-motion" animation and give an example of a film.

#### **SECTION B**

*Answer any number of questions each not exceeding 120 words. Each question carries 6 marks. Ceiling of marks for Part B is 36.*

11. Analyze the role of music in enhancing the storytelling of an animated film.
12. Discuss the evolution of animation techniques from traditional to digital.
13. Evaluate the impact of cultural representation in animation films.
14. Describe the process of creating believable environments in animated worlds.
15. How do animation films address themes of social relevance?



16. Discuss the significance of pacing and timing in animation storytelling.
17. Explain the influence of animation films on popular culture.
18. Outline the ethical considerations in animation production.

### **SECTION C**

*Answer any one question not exceeding 400 words.*

*10 marks*

19. Choose an animation film and conduct a critical analysis focusing on its narrative structure, animation techniques, thematic depth, and cultural impact. Discuss how these elements contribute to the film's overall effectiveness.
20. Reflect on the current trends in animation technology and storytelling. Predict future developments in the animation industry and discuss how these might influence the creative process and audience engagement.

## Model question paper

**Eighth Semester B.A. Graphic Design and Animation Honours Examination**

### **BAG8CJ408 - Design Concepts for Rebranding**

**Time: 2 Hours.**

**Max. Marks: 70**

#### **SECTION A**

*Answer any number of questions each not exceeding 60 words. Each question carries 3 marks.  
Ceiling of marks for Part A is 24*

1. Define rebranding and its primary objective.
2. How does a logo contribute to a brand's identity?
3. List three common reasons a company might undergo rebranding.
4. Explain the impact of typography in rebranding.
5. Describe the significance of color psychology in rebranding efforts.
6. What is brand consistency, and why is it important during rebranding?
7. How does a brand audit facilitate the rebranding process?
8. Mention one successful rebranding case and identify the key factor for its success.
9. How can social media platforms be utilized in rebranding strategies?
10. What are the potential risks or challenges associated with rebranding?

#### **SECTION B**

*Answer any number of questions each not exceeding 120 words. Each question carries 6 marks. Ceiling of marks for Part B is 36.*

11. Analyze the impact of rebranding on customer loyalty and brand equity.
12. Discuss the steps involved in the rebranding process from conception to implementation.
13. Evaluate the role of customer feedback in shaping rebranding initiatives.
14. Describe how to maintain brand consistency across all platforms during and after rebranding.
15. Explain the importance of storytelling in rebranding campaigns.
16. How can a company measure the success of its rebranding effort?

17. Discuss the ethical considerations in rebranding, especially when it involves changing brand values.
18. Outline the challenges faced during the rebranding of established brands and propose solutions.

### **SECTION C**

*Answer any one question not exceeding 400 words.*

*10 marks*

19. Select a well-known brand that has undergone rebranding in the past decade. Analyze the reasons for the rebrand, the strategies employed, the challenges faced, and the outcomes of the rebranding effort. Discuss what you believe were the key factors in the success or failure of the rebranding.
20. Imagine a fictional company that has suffered a significant public relations setback leading to a tarnished brand image. Develop a comprehensive rebranding strategy for this company, detailing the steps you would take to revitalize the brand. Include aspects such as research, design, communication strategy, and how success will be measured.

## **Model question paper**

**Eighth Semester B.A. Graphic Design and Animation Honours Examination**

**BAG8CJ489- Research Methodology in Graphic Design and Animation**

**Time: 2 Hours.**

**Max. Marks: 70**

### **SECTION A**

*Answer any number of questions each not exceeding 60 words. Each question carries 3 marks.*

*Ceiling of marks for Part A is 24*

1. Define 'research methodology' within the context of graphic design and animation.
2. What is the purpose of a literature review in research?
3. Name three qualitative research methods applicable to design studies.
4. How does quantitative research differ from qualitative research in design and animation?
5. Describe what is meant by 'mixed-methods research'.
6. What is the significance of ethical considerations in conducting research?
7. Explain the term 'data analysis' in the context of design research.
8. What role does peer review play in the research process?
9. How can case studies be used in animation research?
10. Define 'theoretical framework' in research methodology.

### **SECTION B**

*Answer any number of questions each not exceeding 120 words. Each question carries 6 marks. Ceiling of marks for Part B is 36.*

11. Discuss the importance of research questions in guiding a study in graphic design.
12. Analyze the role of surveys in collecting data for animation research.

13. Compare and contrast experimental and non-experimental research designs in the context of design studies.
14. Explain how focus groups can be utilized in the development of new animation techniques.
15. Describe the process of selecting a suitable sample for a research study in graphic design.
16. Evaluate the advantages and limitations of using observational methods in animation research.
17. Discuss the steps involved in formulating a research proposal in the field of graphic design and animation.
18. Outline how technology impacts the research methodologies used in design and animation studies.

### **SECTION C**

*Answer any one question not exceeding 400 words.*

*10 marks*

19. Design a research proposal for a study that aims to explore the impact of virtual reality technology on animation production. Include objectives, research questions, methodology, and potential implications of the research.
20. Choose one research method commonly used in graphic design and animation (e.g., case studies, surveys, experimental research). Provide a critical evaluation of its application, strengths, and weaknesses within the field. Discuss how this method can contribute to the advancement of knowledge in graphic design and animation.

## ELECTIVE COURSE WITH SPECIALISATION

### Exam Pattern

Semester	Course Code	Course Title	Semester Exam	Hours
5	BAG5EJ 301(1)	Publication Design	Theory	2
	BAG5EJ 302(1)	Environmental and Signage Design	Theory	2
	BAG5EJ 303(2)	Stop motion Animation	Theory	2
	BAG5EJ 304(2)	Introduction to game design	Theory	2
6	BAG6EJ 301(1)	Emerging Trends in Creative Design	Theory	2
	BAG6EJ 302(1)	Evolution of Animation and Graphic Design	Theory	2
	BAG6EJ 303(2)	Architectural Visualization in 3D	Theory	2
	BAG6EJ 304(2)	Acting for Animation	Theory	2

## Model question paper

### Fifth Semester B.A. Graphic Design and Animation Honours Examination

#### BAG5EJ301(1) – Publication Design

Time: 2 Hours

Max. Marks: 70

#### SECTION A

*Answer any number of questions each not exceeding 60 words. Each question carries 3 marks. Ceiling of marks for Part A is 24.*

1. Define 'Visual Hierarchy' and its importance in publication design.
2. List three types of grids used in layout design.
3. What are the key considerations when choosing a type family for a publication?
4. Explain the concept of 'Directing the Eye' in the context of layout design.
5. Describe the role of white space in a page layout.
6. What is meant by 'Backwards Movement' in publication design?
7. Identify three standard sizes used in publication design.
8. What factors should be considered for paper quality in publication design?
9. Explain the significance of color use in layouts.
10. What is a 'Masthead' in publication terminology?

#### SECTION B

*Answer any number of questions each not exceeding 120 words. Each question carries 6 marks. Ceiling of marks for Part B is 36.*

11. Discuss the evolution of publication design and its impact on modern practices.
12. How does understanding formats, margins, columns, and gutters contribute to effective publication design?
13. Analyze the importance of semiotic designs in corporate identity, providing examples.
14. Describe the process of creating a suitable grid for a magazine layout.
15. Explain how digital publishing workflows differ from traditional publishing.
16. Detail the considerations in designing for electronic publishing, including interactive PDFs and e-books.

17. Discuss the importance and application of typographic principles in publication design.
18. How do paper types and print quality affect the final output of a publication design?

### **SECTION C**

*Answer any one question not exceeding 400 words.*

**10 marks**

19. Critically evaluate the role of visual design principles in creating engaging and effective layouts for various publication formats. Discuss how these principles facilitate communication and resonate with the audience, using specific examples from magazines, brochures, and e-books.
  
20. Design a comprehensive plan for a publication project that includes a magazine and an e-book version. Your plan should detail the creative process, from conceptualization to the choice of layout, typography, color theory, and visual hierarchy, addressing specific challenges in each format. Discuss how you would apply the knowledge and skills acquired from the course to ensure effective visual communication and user experience.



## **Model question paper**

### **Fifth Semester B.A. Graphic Design and Animation Honours Examination**

#### **BAG5EJ302(1)– Environmental and Signage Design**

**Time: 2 Hours**

**Max. Marks: 70**

#### **SECTION A**

*Answer any number of questions each not exceeding 60 words. Each question carries 3 marks.  
Ceiling of marks for Part A is 24.*

1. What is the primary goal of environmental graphic design?
2. List three core principles of environmental and signage design.
3. Explain the importance of visual hierarchy in environmental design.
4. What role does typography play in the design of wayfinding signage?
5. How does color theory apply to signage design?
6. Define 'wayfinding' in the context of environmental design.
7. What are the key considerations for signage accessibility?
8. How can brand identity be integrated into signage design?
9. Describe one legal consideration in signage design.
10. What is the significance of the relationship between signage and architecture?

#### **SECTION B**

*Answer any number of questions each not exceeding 120 words. Each question carries 6 marks. Ceiling of marks for Part B is 36.*

11. Discuss the history and evolution of environmental and signage design.
12. How do symbols, pictograms, and typography contribute to effective navigation systems?
13. Explain the process of creating clear and intuitive navigation systems for different environments.
14. Analyze the role of user experience in the design of environmental graphics and signage.
15. Discuss how brand values can be communicated through visual elements in signage.
16. Describe the relationship between signage, interior design, and user interaction within a space.
17. Explain the considerations for designing environmental graphics for digital signage and interactive elements.
18. Outline the steps involved in developing a design proposal for a signage project.

## SECTION C

*Answer any one question not exceeding 400 words.*

*10 marks*

19. Critically evaluate the impact of user behavior and needs on the design of wayfinding and informational signage. Discuss how understanding these elements can lead to more effective environmental design solutions, using specific examples from the syllabus content.
  
20. Design a comprehensive environmental and signage design project for a public space of your choice. Your proposal should detail the creative process, from conceptualization to material selection, and consider legal requirements. Discuss how your design addresses the core principles of environmental graphic design, enhances user experience, and integrates brand identity, referencing specific course outcomes and knowledge categories.

## **Model question paper**

### **Fifth Semester B.A. Graphic Design and Animation Honours Examination**

#### **BAG5EJ303(2)– Stop Motion Animation**

**Time: 2 Hours**

**Max. Marks: 70**

#### **SECTION A**

*Answer any number of questions each not exceeding 60 words. Each question carries 3 marks. Ceiling of marks for Part A is 24.*

1. Briefly explain the history of stop motion animation techniques.
2. Describe the general workflow of a stop motion animation project.
3. What is the difference between time-lapse and stop motion animation?
4. List three essential tools needed for stop motion animation.
5. How does pixilation differ from traditional stop motion techniques?
6. What are the key components of a storyboard for stop motion animation?
7. Explain the importance of lighting in stop motion animation.
8. Describe the process of creating a simple clay model puppet.
9. What role does sound play in stop motion animation?
10. How can a software be used in stop motion animation?

#### **SECTION B**

*Answer any number of questions each not exceeding 120 words. Each question carries 6 marks. Ceiling of marks for Part B is 36.*

11. Discuss the significance of character design and set building in the creation of stop motion animations. Provide examples.
12. Outline the steps involved in preparing for a pixilation project, including script and storyboard preparation.
13. Describe the process of animating to sound and the considerations that must be taken into account.
14. Explain the different mediums that can be used for adding details to models in cutout animation projects.
15. Discuss the advantages and challenges of using replacement animation techniques in stop

motion.

16. How does the post-production process in stop motion animation differ from traditional animation?
17. Explain the concept of "The Mechanics of Motion: Anticipation and Acceleration" and its importance in animation.
18. Describe the process of set design for stop motion animation and the factors that influence its effectiveness.

### **SECTION C**

*Answer any one question not exceeding 400 words.*

*10 marks*

19. Comprehensive essay on the evolution of stop motion animation, highlighting key milestones and influential works. Discuss how these have shaped current practices in stop motion animation.
20. Critically analyze the role of technology in enhancing the stop motion animation process, focusing on software, camera equipment, and lighting. Discuss how these technological advancements have influenced the creative possibilities within stop motion animation.

## Model question paper

### Fifth Semester B.A. Graphic Design and Animation Honours Examination

#### BAG5EJ304(2)- Introduction to Game Design

Time: 2 Hours

Max. Marks: 70

#### SECTION A

*Answer any number of questions each not exceeding 60 words. Each question carries 3 marks. Ceiling of marks for Part A is 24.*

1. Define the term "game mechanics" and give an example.
2. What is the role of narrative in video games?
3. Briefly explain the importance of color theory in game design.
4. What is a Game Design Document (GDD) and why is it important?
5. Identify one strength and one weakness in a game design of your choice.
6. List three tools that can be used for game prototyping.
7. How does player psychology affect game balancing?
8. Describe one method for creating interactive experiences within game mechanics.
9. What is the significance of art direction in establishing a game's visual style?
10. Explain the difference between 2D and 3D game assets.

#### SECTION B

*Answer any number of questions each not exceeding 120 words. Each question carries 6 marks. Ceiling of marks for Part B is 36.*

11. Discuss the impact of various game genres on design mechanics and player engagement. Provide examples.
12. Evaluate the impact of narrative design on player engagement using a game of your choice as an example.
13. How can principles of composition be applied to enhance the visual appeal of game environments? Provide examples.
14. Outline the steps involved in the game development pipeline from concept to completion.
15. Analyze the design choices in a popular game, focusing on its strengths and weaknesses

16. Describe the process of creating a simple 2D game prototype, including the tools and techniques used.
17. Explain how narrative design techniques can create compelling stories for games. Provide examples.
18. Discuss the role of sound design in video games and its effect on player experience.

### **SECTION C**

*Answer any one question not exceeding 400 words.*

*10 marks*

19. Critically analyze the evolution of game design, focusing on how technological advancements have shaped game mechanics and storytelling techniques over the years. Incorporate examples of significant milestones in game design.
20. Describe in detail the game development process for a multiplayer game, from the initial concept to the final product. Discuss the challenges faced at each stage and how they were overcome. Include considerations for game balancing, level design, and player psychology.

## Model question paper

### Sixth Semester B.A. Graphic Design and Animation Honours Examination

#### BAG6EJ301(1) Emerging Trends In Creative Design

Time: 2 Hours

Max. Marks: 70

#### SECTION A

*Answer any number of questions each not exceeding 60 words. Each question carries 3 marks. Ceiling of marks for Part A is 24.*

1. Define "emerging trends" in the context of creative design.
2. What role does trend forecasting play in design strategy?
3. Describe the impact of minimalism on current design trends
4. How can AI-driven design tools enhance creative design processes?
5. What are ethical considerations in AI-driven design?
6. Explain the concept of "Design for Metaverse".
7. Outline the importance of IoT in contemporary design.
8. What are the key features of 3D printing that impact design?
9. How does storytelling through design create impactful narratives?
10. Discuss the role of design in promoting environmental responsibility.

#### SECTION B

*Answer any number of questions each not exceeding 120 words. Each question carries 6 marks. Ceiling of marks for Part B is 36.*

11. Analyze the impact of global and cultural shifts on design trends.
12. Discuss the influence of social media on visual design trends.
13. Evaluate the role of VR and AR in creating immersive design experiences.
14. How can designers leverage machine learning to innovate in design?
15. Describe the process of creating wearable prototypes with IoT technologies.
16. Discuss the application of design thinking in identifying opportunities for applying IoT and wearable technologies.
17. Explain how 3D printing can foster creativity and innovation in solving real-world

challenges.

18. Assess the role of data visualization in story telling through design

### SECTION C

*Answer any one question not exceeding 400 words.*

*10 marks*

19. Critically analyze the emerging trends in creative design, focusing on the intersection of technology (AI, IoT, 3D Printing) and ethical considerations. Discuss how these trends can be leveraged for strategic communication and impactful design solutions.
20. Reflect on the future possibilities of design in the context of the digital era, focusing on AI, VR/AR, and the Metaverse. Evaluate how these technologies are reshaping the creative design landscape and what ethical considerations designers must keep in mind.



## Model question paper

### Sixth Semester B.A. Graphic Design and Animation Honours Examination

#### BAG6EJ302(1) - Evolution of Animation and Graphic Design

Time: 2 Hours

Max. Marks: 70

#### SECTION A

*Answer any number of questions each not exceeding 60 words. Each question carries 3 marks. Ceiling of marks for Part A is 24.*

1. What is the significance of Lascaux and Altamira in the history of prehistoric visual representations?
2. Explain the role of the Industrial Revolution in the evolution of graphic design.
3. Describe the concept of Cel animation and its impact on animation techniques.
4. How did the Mesopotamian civilization contribute to the evolution of art?
5. Identify one major animation studio and its contribution to the animation industry.
6. What is the difference between Impressionism and Expressionism in art history?
7. Explain the significance of the Renaissance period in the evolution of art and design.
8. How does the Byzantine art style differ from the Gothic art style?
9. Describe the technological advancements that CGI brought to animation.
10. What is the importance of aspect ratios in camerawork fundamentals?

#### SECTION B

*Answer any number of questions each not exceeding 120 words. Each question carries 6 marks. Ceiling of marks for Part B is 36.*

11. Analyze the cultural, social, and technological influences on art and animation during the Renaissance period.
12. Discuss the development of animation techniques from traditional methods to digital methods.
13. Examine the impact of Modernism on graphic design, citing specific examples.
14. Detail the evolution of animation devices from early attempts to reproduce motion to contemporary animation technologies.
15. Explain the transition from Art Nouveau to Art Deco and its significance in the history of art

and design.

16. Compare and contrast the contributions of pioneer animators in the early 20th century to the animation industry.
17. Discuss the role of experimental animations in advancing animation as an art form.
18. Evaluate the influence of Postmodernism and Conceptual art on contemporary graphic design practices.

### **SECTION C**

*Answer any one question not exceeding 400 words.*

*10 marks*

19. Critically evaluate the evolution of graphic design from the ancient civilizations to the contemporary world, focusing on key movements, styles, and technological advancements. Discuss how these changes reflect broader cultural and societal shifts.
20. Analyze the progression of animation from its early attempts to the present day, highlighting the significant technological innovations and their impact on the industry. Include discussions on the cultural and social factors that have influenced animation styles and storytelling techniques.

## **Model question paper**

### **Sixth Semester B.A. Graphic Design and Animation Honours Examination**

#### **BAG6EJ303(2)- Architectural Visualization in 3D**

**Time: 2 Hours**

**Max. Marks: 70**

#### **SECTION A**

*Answer any number of questions each not exceeding 60 words. Each question carries 3 marks. Ceiling of marks for Part A is 24.*

1. Explain the role of architectural visualization in the design process.
2. What is the importance of precision modeling in architectural visualization?
3. Describe the difference between procedural textures and image textures.
4. What are the key properties of materials in 3D visualization?
5. How does global illumination contribute to the realism of architectural interiors?
6. List two advanced modeling techniques used in architectural visualization.
7. What is UV unwrapping in the context of texture mapping?
8. Explain the concept of HDRI lighting.
9. How does the integration of lighting, materials, and textures enhance architectural interiors?
10. What is the significance of model optimization for efficient rendering?

#### **SECTION B**

*Answer any number of questions each not exceeding 120 words. Each question carries 6 marks. Ceiling of marks for Part B is 36.*

11. Discuss the process and challenges of creating basic geometric shapes in 3D modeling software, focusing on navigation and interface familiarization.
12. Analyze the impact of light sources (sunlight vs. artificial lights) on the aesthetic and technical quality of architectural visualizations.
13. Describe the steps involved in applying materials and texture mapping to an architectural model.
14. Explain the principles of lighting in architectural visualization and its effect on the viewer's perception.
15. Discuss the role of parametric modeling and modifiers in creating complex architectural

- forms.
16. Evaluate the use of rendering settings optimization and post-processing effects to achieve desired visual outcomes.
  17. Illustrate the process of importing and exporting models between different software for architectural visualization projects.
  18. Analyze the benefits and limitations of using material libraries and presets in speeding up the visualization process.

### **SECTION C**

*Answer any one question not exceeding 400 words.*

*10 marks*

19. Critically evaluate the evolution of architectural visualization techniques from traditional methods to the use of industry-standard 3D software. Discuss how these advancements have influenced the architectural design process and the presentation of projects.
  
20. Examine the integration process of lighting, materials, and textures in creating realistic architectural interiors. Discuss the theoretical concepts behind these techniques and their practical applications, including the challenges faced and how they were overcome in a project setting.

## **Model question paper**

### **Sixth Semester B.A. Graphic Design and Animation Honours Examination**

#### **BAG6EJ304(2)-Acting for Animation**

**Time: 2 Hours**

**Max. Marks: 70**

#### **PART A**

*Answer any number of questions each not exceeding 60 words. Each question carries 3 marks. Ceiling of marks for Part A is 24.*

1. Define acting in the context of animation..
2. Explain the principle of 'Rasa Siddhant' by Bharat Muni and its relevance to animation.
3. Describe the difference between method acting and acting for animation.
4. What is the significance of body mechanics in animation acting?
5. How does pantomime contribute to animated character performance?
6. Identify two key muscles important for facial animation and their functions.
7. Explain the role of voice acting in enhancing animated character performance.
8. What is the importance of improvisation in animation?
9. How do anatomical knowledge and character design interrelate in animation?
10. Describe one method to create believable character movements

#### **SECTION B**

*Answer any number of questions each not exceeding 120 words. Each question carries 6 marks. Ceiling of marks for Part B is 36.*

11. Discuss the differences and similarities between live-action and animated acting. Include examples.
12. Outline the process of character analysis for animation, incorporating the principles of acting.
13. Explain how voice acting and dialogue delivery impact the animation of a character.
14. Describe the process of integrating anatomical knowledge into character design for animation.
15. How does collaboration between directors, storyboard artists, and animators influence the acting choices in an animation project?
16. Analyze the role of mime and pantomime in conveying emotions and actions in animation

17. Discuss the importance of timing, staging, and posing in animation acting.
18. Explain how improvisation can be used to enhance character performance in animation.

### **SECTION C**

*Answer any one question not exceeding 400 words.*

*10 marks*

19. Elaborate on the integration of acting principles into animation, focusing on the creation of expressive and believable characters. Discuss with examples from animated films or TV shows
20. Analyze the impact of voice acting and characterization on the overall performance of animated characters. Include discussions on the importance of vocal modulation, lip-syncing techniques, and conveying subtext through vocal delivery.

## **ELECTIVE COURSES IN GRAPHIC DESIGN AND ANIMATION WITH NO SPECIALISATION**

### **Exam Pattern**

<b>Semester</b>	<b>Course Code</b>	<b>Course Title</b>	<b>Semester Exam</b>	<b>Hours</b>
8	BAG8EJ 401	Design for Sustainability	Theory	2
	BAG8EJ 402	Sound Design for Animation	Theory	2
	BAG8EJ 403	Socio-cultural dimension in Graphics and Animation	Theory	2
	BAG8EJ 404	Indian Animation	Theory	2
	BAG8EJ 405	Art of Special effects	Theory	2
	BAG8EJ 406	Techniques of E-Content development	Theory	2

## Model question paper

**Eighth Semester B.A. Graphic Design and Animation Honours Examination**

### **BAG8EJ401 - Design for Sustainability**

**Time: 2 Hours**

**Max. Marks: 70**

#### **SECTION A**

*Answer any number of questions each not exceeding 60 words. Each question carries 3 marks.  
Ceiling of marks for Part A is 24*

1. Define 'sustainable design' and its importance in today's world.
2. What is the role of a designer in promoting sustainability?
3. Explain the concept of 'life cycle assessment' in product design.
4. Describe one sustainable material used in graphic design.
5. What is 'eco-efficiency' in the context of design?
6. Mention one principle of sustainable design.
7. How can digital platforms contribute to sustainable design practices?
8. Define 'greenwashing' and its impact on consumer perception.
9. What is the significance of 'biomimicry' in sustainable design?
10. Explain how animation can be used to raise awareness about sustainability.

#### **SECTION B**

*Answer any number of questions each not exceeding 120 words. Each question carries 6 marks. Ceiling of marks for Part B is 36.*

11. Analyze the role of renewable energy sources in sustainable design practices.
12. Describe the steps involved in conducting a sustainability audit for a design project.
13. Explain the impact of digital media on sustainable design and consumer behavior.
14. Discuss the importance of user-centered design in creating sustainable products.



15. Evaluate the challenges and opportunities in designing for sustainability in the animation industry.
16. How can designers use the concept of 'upcycling' in their projects?
17. Describe the role of certifications and standards in promoting sustainable design.
18. Discuss the ethical considerations in sustainable design practices.

### **SECTION C**

*Answer any one question not exceeding 400 words.*

*10 marks*

19. Critically assess the impact of sustainable design on the environment and society, focusing on specific examples where design has led to positive change.
20. Explore the future of sustainable design in the context of emerging technologies and changing consumer behaviors. Discuss how designers can adapt to these changes to promote sustainability.

## **Model question paper**

**Eighth Semester B.A. Graphic Design and Animation Honours Examination**

### **BAG8EJ402- Sound Design for Animation**

**Time: 2 Hours**

**Max. Marks: 70**

#### **SECTION A**

*Answer any number of questions each not exceeding 60 words. Each question carries 3 marks.  
Ceiling of marks for Part A is 24*

1. Define 'sound design' and its importance in animation.
2. What is 'foley' and how is it used in animated films?
3. Explain the difference between diegetic and non-diegetic sound.
4. Describe one technique for creating the sound of footsteps in animation.
5. What role does background music play in setting the tone of an animation?
6. Mention one software tool used in sound design for animation.
7. Explain the concept of 'audio branding' in the context of animated content.
8. How does sound design contribute to character development in animation?
9. What is 'ambient sound', and why is it important?
10. Describe the process of syncing audio with animated visuals.

#### **SECTION B**

*Answer any number of questions each not exceeding 120 words. Each question carries 6 marks. Ceiling of marks for Part B is 36.*

11. Analyze the impact of sound effects on viewer perception in animated action scenes.

12. Describe the role of voice acting in bringing animated characters to life.
13. Explain how sound design can enhance the storytelling in silent animations.
14. Discuss the ethical considerations in using real animal sounds in animation.
15. Evaluate the use of stereo and surround sound formats in animation.
16. How can sound design be used to enhance the immersive experience of VR animations?
17. Describe the challenges of creating soundscapes for futuristic or fantasy settings in animation.
18. Discuss the process of mixing and mastering audio for animated films.

### **SECTION C**

*Answer any one question not exceeding 400 words.*

*10 marks*

19. Critically assess the evolution of sound design in animation, focusing on how technological advancements have influenced sound design techniques and viewer experiences.
20. Explore the relationship between sound design and narrative in animation. Discuss how sound design can be used to tell stories, convey emotions, and create immersive worlds, with examples from notable animated works.

## **Model question paper**

**Eighth Semester B.A. Graphic Design and Animation Honours Examination**

**BAG8EJ403 - Socio-cultural dimension in Graphics and Animation**

**Time: 2 Hours**

**Max. Marks: 70**

### **SECTION A**

*Answer any number of questions each not exceeding 60 words. Each question carries 3 marks.  
Ceiling of marks for Part A is 24*

1. Define the term "cultural identity" and explain its significance in animation.
2. How does globalization affect the animation industry?
3. What is "cultural appropriation," and why is it a concern in graphics and animation?
4. Mention one way animators can promote cultural diversity through their work.
5. Explain the role of stereotypes in animation and their potential impact.
6. Describe how folklore and mythology have been used in animation.
7. What is the importance of representation in animation?
8. How can animation be used as a tool for social change?
9. Mention one example of an animation that has significantly impacted societal views.
10. Explain the concept of "ethnocentrism" and its relevance to animation.

### **SECTION B**

*Answer any number of questions each not exceeding 120 words. Each question carries 6 marks. Ceiling of marks for Part B is 36.*

11. Evaluate the impact of digital technology on the cultural content of animation.

12. How do animators incorporate local cultural elements into animations intended for a global audience?
13. Discuss the ethical considerations in depicting cultural and historical events in animation.
14. Examine the role of animation in preserving indigenous cultures and languages.
15. How has animation been used to address and challenge social issues?
16. Discuss the balance between creative freedom and cultural sensitivity in animation.
17. Analyze the portrayal of racial diversity in mainstream animated films.
18. Evaluate the role of censorship in shaping the content of animations across different cultures.

### **SECTION C**

*Answer any one question not exceeding 400 words.*

*10 marks*

19. Critically assess the role of animation in reflecting and shaping socio-cultural norms and values, using specific examples to support your arguments.
20. Explore the challenges and opportunities in creating animations that are culturally sensitive and inclusive, while also appealing to a global audience. Discuss strategies that animators and studios can employ to achieve this balance.

## **Model question paper**

### **Eighth Semester B.A. Graphic Design and Animation Honours Examination**

#### **BAG8EJ404 - Indian Animation**

**Time: 2 Hours**

**Max. Marks: 70**

#### **SECTION A**

*Answer any number of questions each not exceeding 60 words. Each question carries 3 marks.  
Ceiling of marks for Part A is 24*

1. Define the term 'Indian animation' and its unique characteristics.
2. Name one pioneer of Indian animation and describe their contribution.
3. What is the significance of the 'Ramayana: The Legend of Prince Rama' in Indian animation history?
4. Mention one traditional animation technique prevalent in early Indian animation.
5. How has digital technology impacted the Indian animation industry?
6. Describe one popular Indian animated television series and its impact on viewers.
7. What role does folklore play in Indian animated content?
8. Mention one challenge faced by the Indian animation industry.
9. How does Indian animation represent cultural diversity?
10. Name one international collaboration in Indian animation and its significance.

#### **SECTION B**

*Answer any number of questions each not exceeding 120 words. Each question carries 6 marks. Ceiling of marks for Part B is 36.*

11. Describe the process of creating an animated feature film in India, from concept to completion.
12. Evaluate the role of government and private institutions in promoting Indian animation.

13. Discuss the significance of festivals and awards in recognizing Indian animation talent.
14. How do Indian animators incorporate socio-cultural themes into their work?
15. Examine the influence of Indian mythology on contemporary animation projects.
16. Discuss the challenges and opportunities of co-productions between Indian and international studios.
17. Analyze the representation of gender and diversity in Indian animated content.
18. Describe the impact of streaming platforms on the distribution and consumption of Indian animation.

### **SECTION C**

*Answer any one question not exceeding 400 words.*

*10 marks*

19. Critically assess the contribution of Indian animation to the global animation landscape, highlighting key works and their international reception.
20. Explore the challenges faced by the Indian animation industry in maintaining cultural authenticity while appealing to a global audience. Discuss strategies that could be employed to overcome these challenges.

## **Model question paper**

**Eighth Semester B.A. Graphic Design and Animation Honours Examination**

### **BAG8EJ405 -Art of Special Effects**

**Time: 2 Hours**

**Max. Marks: 70**

#### **SECTION A**

*Answer any number of questions each not exceeding 60 words. Each question carries 3 marks.  
Ceiling of marks for Part A is 24*

1. Define 'special effects' and differentiate between practical effects and digital effects.
2. What is the role of chroma keying in creating special effects?
3. Mention one software commonly used for creating digital special effects.
4. Explain the concept of 'motion capture' and its significance in SFX.
5. Describe one technique for achieving forced perspective in practical effects.
6. How has the advancement in CGI (Computer Generated Imagery) impacted the SFX industry?
7. What is the importance of lighting in creating believable special effects?
8. Mention one historical milestone in the evolution of special effects in cinema.
9. Describe the process of creating a matte painting and its use in SFX.
10. What is 'particle simulation' in the context of digital effects?

#### **SECTION B**

*Answer any number of questions each not exceeding 120 words. Each question carries 6 marks. Ceiling of marks for Part B is 36.*

11. Describe the workflow involved in integrating CGI with live-action footage.
12. Evaluate the impact of virtual reality (VR) on the future of special effects in media.



13. Discuss the ethical considerations in the use of deepfake technology in creating special effects.
14. Explain the process of creating and animating a digital double in modern cinema.
15. How do sound effects complement visual special effects in creating an immersive experience?
16. Discuss the challenges and solutions in creating special effects for low-budget projects.
17. Analyze the role of SFX in creating fantasy worlds and characters in animation.
18. Describe the use of practical effects in an era dominated by digital effects, with examples.

### SECTION C

*Answer any one question not exceeding 400 words.*

*10 marks*

19. Critically assess the impact of special effects on audience perception and the realism of cinematic experiences. Use specific examples to support your analysis.
20. Explore the challenges faced by SFX artists in keeping up with rapidly changing technology and audience expectations. Discuss how these challenges can be addressed to push the boundaries of what is possible in graphics and animation.

## **Model question paper**

**Eighth Semester B.A. Graphic Design and Animation Honours Examination**

### **BAG8EJ406 - Techniques of E-Content development**

**Time: 2 Hours**

**Max. Marks: 70**

#### **SECTION A**

*Answer any number of questions each not exceeding 60 words. Each question carries 3 marks.  
Ceiling of marks for Part A is 24*

1. Define 'e-content' and its importance in digital learning.
2. Name one popular Content Management System (CMS) used for e-content development.
3. What is the role of SEO (Search Engine Optimization) in e-content development?
4. Mention one tool used for creating interactive e-content.
5. Describe the significance of responsive design in e-content.
6. What is multimedia integration in the context of e-content?
7. Explain the concept of 'user experience' (UX) in e-content design.
8. How can analytics be used to improve e-content effectiveness?
9. What is 'accessibility' in e-content, and why is it important?
10. Mention one method for ensuring content security and privacy in e-content platforms.

#### **SECTION B**

*Answer any number of questions each not exceeding 120 words. Each question carries 6 marks. Ceiling of marks for Part B is 36.*

11. Describe the steps involved in creating an e-learning module for a specific topic.

12. Evaluate the role of gamification in enhancing e-content interactivity.
13. Discuss the challenges and solutions in managing e-content across different platforms.
14. Explain the importance of content curation in e-content strategy.
15. How does mobile technology influence e-content development and delivery?
16. Discuss the ethical considerations in e-content development and distribution.
17. Analyze the role of feedback mechanisms in the continuous improvement of e-content.
18. Describe the integration of social media in e-content strategies.

### **SECTION C**

*Answer any one question not exceeding 400 words.*

*10 marks*

19. Critically assess the evolution of e-content development technologies and their impact on educational methodologies. Use specific examples to support your analysis.
20. Explore the challenges faced by e-content developers in creating content that is both engaging and educational. Discuss strategies that could be employed to overcome these challenges.

## MINOR COURSE--Exam Pattern

<b>VISUAL COMMUNICATION DESIGN</b>				
(Preferable for students from Journalism and Mass Communication, Visual communication and other Major disciplines)				
<b>Semester</b>	<b>Course Code</b>	<b>Course Title</b>	<b>Semester Exam</b>	<b>Hours</b>
1	BAG1MN102	Fundamentals of Graphic Design	Theory	2
2	BAG2MN102	Experimental Animation	Theory	2
3	BAG3MN202	Basics of Motion graphics	Theory	2

## Model question paper

### First Semester B.A. Graphic Design and Animation Honours Examination

#### BAG1MN102 – Fundamentals of Graphic Design

Time: 2 Hours

Max. Marks: 70

#### SECTION A

*Answer any number of questions each not exceeding 60 words. Each question carries 3 marks. Ceiling of marks for Part A is 24.*

1. Describe the role of color in graphic design. Mention the significance of primary colors.
2. What is the importance of visual perception in graphic design?
3. List three common software used by graphic designers and mention one key feature of each.
4. Explain the concept of negative and positive space in design.
5. What are Gestalt Principles? Give one example.
6. Define 'Typography' and its importance in graphic design.
7. What does the term 'kerning' refer to in typography?
8. Explain the difference between serif and sans-serif fonts with examples.
9. Briefly describe the history and evolution of graphic design.
10. What is meant by 'visual communication'?

#### SECTION B

*Answer any number of questions each not exceeding 120 words. Each question carries 6 marks. Ceiling of marks for Part B is 36.*

11. Discuss the elements of design with examples and explain how they contribute to effective graphic design.
12. Analyze the impact of color psychology in advertising design. Provide examples.
13. Explain the viewers' meaning-making process in visual perception. How does it affect graphic design?
14. Discuss the principles of Gestalt theory and its application in graphic design with examples.
15. Describe the process and importance of selecting appropriate typography in a design project.

16. Explain the concept of balance in composition and its significance in creating visually appealing designs.
17. How does understanding the anatomy of type enhance a graphic designer's work? Provide examples.
18. Discuss the future of graphic design. Mention emerging trends and technologies.

### **SECTION C**

*Answer any one question not exceeding 400 words.*

*10 marks*

19. Evaluate the importance of foundational knowledge in graphic design, including theories related to visual perception and typography basics. Discuss how this knowledge influences a designer's approach to creating compelling designs.
20. Design a layout for a specific media application (e.g., poster) for an environmental awareness campaign. Describe the process, from concept to final design, highlighting the application of design elements, principles, and software used.

## **Model question paper**

### **Second Semester B.A. Graphic Design and Animation Honours Examination**

#### **BAG2MN102 – Experimental Animation**

**Time: 2 Hours**

**Max. Marks: 70**

#### **SECTION A**

*Answer any number of questions each not exceeding 60 words. Each question carries 3 marks. Ceiling of marks for Part A is 24.*

1. Explain the difference between Time-Lapse and Stop Motion Animation.
2. What is the significance of basic photography in creating Time-Lapse Animations?
3. Briefly describe the history of Experimental Animation.
4. List three principles of animation that can be demonstrated using pixilation.
5. Define 'Pixilation' and its relevance in experimental animation.
6. What is the role of color, form, and sound in experimental animation?
7. Describe the concept of linear narratives in animation.
8. What are the key stages in the production of a Stop Motion Animation project?
9. How do traditional animation techniques contribute to experimental animation?
10. Explain the term 'Abstract Animation' and provide an example.

#### **SECTION B**

*Answer any number of questions each not exceeding 120 words. Each question carries 6 marks. Ceiling of marks for Part B is 36.*

11. Discuss the evolution of experimental animation and its impact on contemporary practices.
12. Analyze the use of Stop Motion Animation in storytelling, providing examples.
13. Explain the process of creating a Time-Lapse Animation, from concept to execution.
14. Describe the workflow of Stop Motion Animations and its challenges.
15. How does the concept of linear and non-linear narrative influence the storytelling in experimental animation? Provide examples.

16. Discuss the principles of animation using pixilation as a medium, with practical examples.
17. Outline the pre-production, production, and post-production stages of a Stop Motion group project.
18. Evaluate the role of visual metaphors in experimental animation. Provide examples from historical or contemporary works.

### **SECTION C**

*Answer any one question not exceeding 400 words.*

*10 marks*

19. Develop a comprehensive analysis on the significance of experimental animation techniques in contemporary time. Discuss how these techniques enable animators to develop a creative vision and experiment with different animation methods. Include examples of techniques and their application in real-world projects.
20. Design a proposal for a group project using Cut-out Animation. Your proposal should include the concept, narrative (linear or non-linear), character and props creation, set designing, and a brief overview of how the project will be executed from pre-production to post-production. Discuss how this project will incorporate the principles of animation and experimental techniques learned in the course.



## Model question paper

### Third Semester BA Animation and Graphic Design Honours Examination

#### BAG3MN202 – Basics of Motion Graphics

Time: 2 Hours

Max. Marks: 70

#### SECTION A

*Answer any number of questions each not exceeding 60 words. Each question carries 3 marks. Ceiling of marks for Part A is 24.*

1. Define motion graphics and explain how it differs from traditional animation.
2. What is the significance of understanding frames and timelines in motion graphics?
3. Explain the concept of layer parenting in digital animation software.
4. How do graph editors enhance animation in motion graphics?
5. What role does sound play in motion graphics, and how can it be synchronized effectively?
6. Briefly describe the history of motion graphics.
7. What are null objects, and how are they used in motion graphics?
8. Describe the process of creating a motion poster.
9. What is the purpose of particle emitters in motion graphics?
10. Explain the difference between linear and Bezier keyframes.

#### SECTION B

*Answer any number of questions each not exceeding 120 words. Each question carries 6 marks. Ceiling of marks for Part B is 36.*

11. Discuss the principles of animation as applied to motion graphics, using examples.
12. Explain how puppet tools can be used to create stop motion animation effects in digital software.
13. Describe the process of creating a simple animation using text and shapes. Include the steps from pre-production to final output.
14. How can motion graphics be utilized to enhance the storytelling in a digital graphic novel? Provide examples.

15. Discuss the technical aspects of creating dynamic movements in 3D space within motion graphics software.
16. Analyze the use of color correction in motion graphics and its impact on viewer perception.
17. Explain how camera movements in 3D space can be simulated in motion graphics software.
18. Outline the steps involved in developing a concept for a product advertisement using motion graphics.

### **SECTION C**

*Answer any one question not exceeding 400 words.*

*10 marks*

19. Develop a comprehensive analysis of the evolution of motion graphics from its historical origins to contemporary applications. Discuss how motion graphics blend graphic design principles with animation techniques to create expressive visual content. Include examples of significant advancements in technology that have influenced the field.
20. Design a detailed project plan for a 2-minute motion graphics video that tells a compelling story. Your plan should include the concept, storyboard, animation techniques to be used (including puppet animation and graph editor enhancements), sound synchronization strategies, and a brief outline of the post-production process. Discuss how each element contributes to the overall impact of the final piece.

# GENERAL FOUNDATION COURSE--Exam Pattern

## MDC

Semester	Course Code	Course Title	Semester Exam	Hours
1	BAG1FM 105	Introduction to Graphic Design and Animation	Theory	1 1/2
2	BAG2FM 106	Basics of Advertisement Design	Theory	1 1/2

## VAC

Semester	Course Code	Course Title	Semester Exam	Hours
3	BAG3F V 108	Designing for accessibility: Inclusive graphics for Social welfare	Theory	1 1/2
4	BAG4F V 110	Animation storytelling for Social justice	Theory	1 1/2

## SEC

Semester	Course Code	Course Title	Semester Exam	Hours
5	BAG5F S 112	Package Designing	Theory	1 1/2
6	BAG6F S 113	Matte Painting and Compositing	Theory	1 1/2

## **Model question paper**

### **First Semester BA Graphic Design and Animation Honours Examination**

#### **BAG1FM105 – Introduction to Graphic Design and Animation**

**Time: 1 1/2 Hours**

**Max. Marks: 50**

#### **SECTION A**

*Answer any number of questions each not exceeding 40 words. Each question carries 2 marks. Ceiling of marks for Part A is 16.*

1. What is the significance of understanding the history of computer graphics in graphic design?
2. Write about two multimedia software tools that are essential for graphic design
3. Define 'Frame Rate' and its importance in animation.
4. What is the role of color modes in image editing? Name any one color mode.
5. Explain the difference between traditional and digital animation methods.
6. Describe one real-world application of graphics in multimedia projects
7. What are the 12 principles of animation?
8. How does sound enhance the animation experience?
9. What is Generative AI, and how does it impact the future of artists and photographers?
10. Briefly explain the concept of 'Interactive Animation'.

#### **SECTION B**

*Answer any number of questions each not exceeding 120 words. Each question carries 6 marks. Ceiling of marks for Part B is 24.*

11. Discuss the evolution of computer graphics and its pivotal role in multimedia, referencing historical progressions.
12. Explain the basic principles of animation and their significance in creating engaging animations. Include examples from both traditional and digital methods.
13. Describe the workflow from concept development to final execution in graphic design projects, highlighting the importance of each stage.
14. How do the elements and principles of designing contribute to effective graphic design?

Provide examples.

15. Analyze the impact of social media advertising on animation techniques, citing specific examples of how animation has evolved to meet advertising needs.

### **SECTION C**

*Answer any one question not exceeding 400 words.*

*10 marks*

16. Evaluate the role of animation in multimedia, focusing on its history, fundamental principles, and applications across various industries. Discuss how animation techniques have adapted over time to enhance storytelling and user engagement.
17. Considering the advancements in graphic design tools and technologies, particularly the introduction of Generative AI, discuss the future prospects for graphic designers and animators. Reflect on how these advancements might shape the creative process and the production of multimedia content.

## Model question paper

### Second Semester B.A. Graphic Design and Animation Honours Examination

#### BAG2FM106 – Basics of Advertisement Design

Time: 1 1/2 Hours

Max. Marks: 50

#### SECTION A

*Answer any number of questions each not exceeding 40 words. Each question carries 2 marks. Ceiling of marks for Part A is 16.*

1. Define visual communication in the context of advertising design.
2. What is the importance of understanding consumer behavior in advertising?
3. Name two strengths of digital advertising over print advertising.
4. Briefly explain what cross-media integration strategies are.
5. What role does copywriting play in creating an effective advertisement?
6. List two fundamental design principles that are crucial in advertising visuals.
7. Describe the term "ambient advertising."
8. How does target audience analysis impact advertising strategy?
9. Why are ethical considerations important in advertising?
10. What is the purpose of a mood board in advertising design?

#### SECTION B

*Answer any number of questions each not exceeding 120 words. Each question carries 6 marks. Ceiling of marks for Part B is 24.*

11. Discuss how advertisers can utilize consumer behavior analysis to choose the most effective advertising media and techniques for a campaign.
12. Explain how the creative process in advertising design incorporates both visual communication techniques and persuasive written communication. Provide examples.
13. Develop a brief outline for a multi-platform advertising campaign for an eco-friendly product. Highlight the importance of ethical considerations.
14. Compare and contrast the effectiveness of video advertising production versus audio advertising production, considering current consumer engagement trends.
15. Analyze the ethical implications of advertising to vulnerable populations. Provide examples of how ethical considerations can influence campaign development.

## SECTION C

*Answer any one question not exceeding 400 words.*

*10 marks*

16. Evaluate the role of creative strategies, advertising media, and communication in designing an advertising campaign that effectively engages the target audience while maintaining ethical standards. Discuss with examples from both traditional and digital platforms.
  
17. Critically analyze the evolution of advertising design from traditional to digital mediums. How have fundamental design principles been adapted to fit new media formats, and what implications do these changes have for future advertising professionals? Discuss the importance of ethical considerations in this evolution.

## Model question paper

**Third Semester B.A. Graphic Design and Animation Honours Examination**

**BAG3FV108 – Designing for accessibility: Inclusive graphics for Social welfare**

**Time: 1 1/2 Hours**

**Max. Marks: 50**

### SECTION A

*Answer any number of questions each not exceeding 40 words. Each question carries 2 marks. Ceiling of marks for Part A is 16.*

1. Define 'Universal Design'.
2. What is the Americans with Disabilities Act (ADA)?
3. List two universal design elements found in urban settings.
4. Explain the concept of 'Color Blindness' in the context of graphic design.
5. What does 'UI/UX design' stand for, and why is it important for accessibility?
6. Name two goals of Universal Design.
7. Describe one way in which graphic design can impact social integration.
8. What is the significance of typography in creating accessible graphics?
9. Give an example of a stereotype issue in visual media.
10. How can auditory pedestrian signals improve accessibility?

### SECTION B

*Answer any number of questions each not exceeding 120 words. Each question carries 6 marks. Ceiling of marks for Part B is 24.*

11. Discuss the history and evolution of the idea of Universal Design and its relevance today. Include examples of how it has been applied in real-world scenarios.
12. Analyze the cultural, social, and racial impacts on Universal Design concepts, providing examples from both India and abroad.
13. Explain the principles of color theory and its application in designing accessible graphics, particularly for individuals with color vision deficiencies. Highlight the importance of ethical considerations.
14. Outline the process of creating a graphic design project from concept to execution, emphasizing the application of Universal Design principles. Include considerations for



diversity in race, ethnicity, gender, age, ability, and body type.

15. Describe the challenges and opportunities presented by the rise of AI in visual design, particularly in the context of creating inclusive graphics for social welfare.

### SECTION C

*Answer any one question not exceeding 400 words.*

*10 marks*

16. Critically evaluate the role of graphic design in the context of Universal Design. Discuss how graphic designers can contribute to social welfare by creating accessible and inclusive visuals. Include discussions on the technical aspects of puppet Animation, layer parenting, and null object structures.
17. Design a comprehensive plan for a group project that identifies a Universal Design problem in your surroundings and proposes a graphic solution for a social welfare program (e.g., disability benefits, mental health awareness campaign). Your plan should detail the problem identification process, conceptualization of the graphic solution, and strategies for ensuring the graphics are accessible and inclusive. Discuss how this project aligns with the goals of Universal Design and its potential impact on the target audience.

## Model question paper

### Fourth Semester B.A. Graphic Design and Animation Honours Examination

#### BAG4FV110 – Animation storytelling for Social justice

Time: 1 1/2 Hours

Max. Marks: 50

#### SECTION A

*Answer any number of questions each not exceeding 40 words. Each question carries 2 marks. Ceiling of marks for Part A is 16.*

1. Name two early devices used for animation.
2. What is the significance of political cartoons in the 18th-century Europe?
3. Describe one example of World War I propaganda animation.
4. How did the Film Division of India use animated short films?
5. What is the concept of Copyleft as discussed by Nina Paley?
6. Mention one animated film that addresses social scenarios.
7. What role does Ted Ed Animation play in contemporary animation?
8. Name an animation movie that depicts characters challenging racial stereotypes.
9. What is one social justice issue that could be explored through animation?
10. Explain the term 'pixilation' in animation.

#### SECTION B

*Answer any number of questions each not exceeding 120 words. Each question carries 6 marks. Ceiling of marks for Part B is 24.*

11. Discuss the evolution of animation around the world and its significance in conveying political and social messages. Provide historical examples.
12. Analyze the impact of World War II propaganda animations by studios like Disney and Warner Brothers on public perception and morale.
13. Evaluate the portrayal of characters in modern animation movies such as "The Princess and the Frog" and "Moana" in the context of social justice.
14. Discuss the importance of animated films dealing with socially relevant content, citing examples like "Spirited Away" and "Wall-E".

15. Examine the rise of AI and its impact on the animation industry, particularly in the creation of animations for social justice.

### **SECTION C**

*Answer any one question not exceeding 400 words.*

*10 marks*

16. Critically evaluate the role of animation storytelling in addressing and promoting social justice issues. Use examples from the syllabus such as "HAIR LOVE" and "Every Child" to illustrate how animation can raise awareness, promote empathy, and inspire action. Discuss the challenges and opportunities in creating animations that effectively communicate social justice themes.
17. Design a comprehensive plan for a group project that identifies a social justice issue and develops an animated story to address it. Your plan should detail the concept development, pre-production processes (script to storyboard), and outline the making of a pixilation short film. Discuss how your proposed animation project aims to contribute to social justice discourse and the expected impact on the audience.

## Model question paper

### Fifth Semester B.A. Graphic Design and Animation Honours Examination

#### BAG5FS112 – Package Designing

Time: 1 1/2 Hours

Max. Marks: 50

#### SECTION A

*Answer any number of questions each not exceeding 40 words. Each question carries 2 marks. Ceiling of marks for Part A is 16.*

1. Define 'Corporate Identity' and its significance in branding.
2. What is the importance of color selection in package design?
3. Explain the term 'Semiotic Design'.
4. How do posters contribute to promotional design?
5. What role does packaging play in promotional design?
6. List two sustainable practices in package design.
7. Define 'Primary Packaging'.
8. What is the importance of understanding the marketplace in package design?
9. How does consumer psychology influence package design?
10. What does 'brand storytelling through packaging' entail?

#### SECTION B

*Answer any number of questions each not exceeding 120 words. Each question carries 6 marks. Ceiling of marks for Part B is 24.*

11. Discuss the role of a style guide in creating a corporate identity.
12. Analyze the impact of design principles such as emphasis and hierarchy in creating effective promotional designs.
13. Evaluate the importance of industry trends in shaping package design.
14. Explain the process of creating a brand identity through packaging, incorporating current trends and best practices.

15. Discuss the concept of sustainable packaging and its contribution to a healthier planet.

### SECTION C

*Answer any one question not exceeding 400 words.*

*10 marks*

16. Critically analyze the evolution of package design with a focus on sustainable practices and recycling. Discuss how these elements contribute to the creation of beautiful, functional, and responsible packaging solutions.

17. Examine the process of integrating text, titles, and visual identity within package design to enhance brand storytelling and consumer resonance. Include examples of successful applications in the industry.

## Model question paper

### Sixth Semester B.A. Graphic Design and Animation Honours Examination

#### BAG6FS113 – Matte painting and Compositing

Time: 1 1/2 Hours

Max. Marks: 50

#### SECTION A

*Answer any number of questions each not exceeding 40 words. Each question carries 2 marks. Ceiling of marks for Part A is 16.*

1. Briefly explain the historical significance of matte painting in visual effects.
2. Compare pre-multiplied and non-pre-multiplied images.
3. What is the purpose of shooting High Dynamic Range (HDR) images for compositing?
4. Describe the basic principle of camera focus in compositing work.
5. What is Z-Depth in compositing?
6. Explain the concept of multi-pass rendering.
7. What are the types of mattes used in compositing?
8. Define 'Chroma Keying'.
9. What is the significance of alpha channel in compositing?
10. Briefly describe the term 'Image based lighting'.

#### SECTION B

*Answer any number of questions each not exceeding 120 words. Each question carries 6 marks. Ceiling of marks for Part B is 24.*

11. Discuss the process and importance of matching 3D lighting to a background plate in compositing.
12. Explain the principles and techniques involved in multi-layer compositing.
13. Outline the steps for setting up mattes as image sequences in digital compositing.
14. Describe the process of creating a digital matte painting from a background plate.
15. Discuss the role of render layers in optimizing multi-pass rendering and its impact on the final composite.

## SECTION C

*Answer any one question not exceeding 400 words.*

*10 marks*

16. Analyze the evolution of compositing and visual effects, focusing on the transition from traditional methods to digital techniques. Discuss the impact of this evolution on the film and animation industries. Include examples where relevant.
  
17. Critically evaluate the role of matte painting and compositing in creating immersive environments for film and video projects. Discuss the integration of live-action footage, 3D elements, and digital matte paintings, highlighting the challenges and solutions in achieving seamless composites.