VIVEKANAND COLLEGE, KOLHAPUR.
(AUTONOMOUS)

Board of Studies in
Animation & Film Making

Syllabus

For

B. Voc Part - I

Diploma in Animation & Film Making

To be implemented from Academic Year 2018-2019 onwards

Board of Studies in Animation & Film Making

Sr. No.	Name of the Faculty	Area of Specialization	Name of the College	Experts	Nomination
1.	Mr. Satish B. Gaikwad	Inorganic Chemistry	Vivekanand College, Kolhapur	Nodal Officer, B.Voc & Community College.	Chairperson
2	Mr. Anand M. Sawant	Animation & Film Making	Vivekanand College, Kolhapur	---	Member
3	Mr. Rahul P. Ingavale	Printing and Designing	Vivekanand College, Kolhapur	---	Member
4	Mr. Raviraj S Sutar	Photography	Vivekanand College, Kolhapur	---	Member
5	Mr. Suresh B. Pandit	Drawing and Painting	Kalavishwa College, Sangli	Experts from outside the college	Nominated by Academic Council
6	Mr. Kishor S. Karale	2D Animation	Picoso Animation College, Benglore	Experts from outside the college	Nominated by Academic Council
7	Miss. Surabhi K Gulwelkar	Drawing and Painting	Ass. Pro. D. Y. Patil College Applied Art Pune	Experts	VC Nominee
8	Mr. Vikas N. Patil	Drawing and Painting Animation	Phoebus Private Ltd, Mumbai Branch Kolhapur	Representative from Industry	Member
9				Post Graduate Meritorious Aluminus	Nominated by Principal
10	Mr. Sheetal T. Patil	Drawing and Painting VFX Animation		Experts from outside of the college.	Member

List from which one member is to be appointed as 'VC Nominee' from Shivaji University, Kolhapur.

1. Mr. Satyjeet Varekar, Sangli
2. Mr. Pramod Kurlekar, Mumbai
3. Miss. Surabhi Gulwelkar, Pune
4. Mr. Prakash Mohite, Kolhapur
5. Mr. Milind Kadane, Sangli
6. Mr. Ganesh Hire, Mumbai

STRUCTURE OF SYLLABUS:

To be implemented from the academic year 2018-2019

1. Title of the course: BACHELOR OF VOCATION (Animation & Film Making)

A. INTRODUCTION

B. RATIONALE

C. COURSE OBJECTIVES

By studying animation & film making students will have a wider horizon in the field of art and will

- Students will complete an extensive body of amateur work as writer/directors.
- In addition to training as writer/directors, students will become proficient in other production and postproduction skills (camera, lighting sound, editing) and have the ability to enter careers in the entertainment industry, broadcasting, journalism, art, advertising, and arts management.
- Students will be able to apply theoretical, critical, and historical concepts when making style choices in their own projects and in referencing or analyzing the medium of cinema.
- Students will learn the rudiments of narrative filmmaking in the short form and be able to apply these skills to long-form work.
- Students will learn the fundamentals of documentary filmmaking and forms-direct cinema, cinema verite, re-enactment, the documentary essay, the place film, diary forms-and the documentary of systems and abstract processes-finance, globalization, and the environment. Young people have a healthy sense of outrage; they are inspired by the greater good.
- Students will engage in the use and analysis of emerging technologies.
- Students will be able to research, gather, and synthesize information.
- Students will demonstrate the ability to depart from traditional or comfortable ways of thinking, to explore, to wander, to get lost, to journey down unfamiliar channels and emerge with renewed perceptions in order to innovate and add to cinematic practice.

THE STUDENTS WILL LEARN:

- Students will demonstrate that the critical study of cinema inform their filmmaking and that the study and practice of film production enhance their work as film scholars and analysts.
- Students will demonstrate that they understand the pre-production, production, and postproduction filmmaking process
- Students will demonstrate the relationship between film form and aesthetic effect through both film analysis and the creation of motion pictures.
- Students will be able to conduct film research and compose cogent, persuasive, and valid essays about film.
- Students will demonstrate a broad knowledge of film history, national cinemas and models of production.

- Recognize and evaluate critical and aesthetic issues within computer graphics and the mixed media. (Issues)
- Apply aesthetic judgments and critical thinking skills to art and graphics related issue. (Aesthetics)
- Demonstrate mastery of specific technical, conceptual and critical abilities within computer graphics and the mixed media. (Abilities)
- Demonstrate proficiency with industrial applications to visual communication related technologies. (Proficiency)
- Communicate effectively in written format on research and creative issues. (Written)
- Communicate effectively in oral format on research and creative issues. (Oral)
- Apply critical thinking and aesthetic judgments in critiquing mixed media and computer graphics productions. (Critiquing)
- Function on multi-disciplinary teams. (Teams)
- Work collaboratively and individually with an understanding of the production process utilized in industry-standard studios. (Process)
- Demonstrate professionalism through creative and intellectual independence. (Professionalism)

2. Duration:

The duration of the B.Voc. Course will be of **three years.**

- **B.Voc. Part I - Diploma in Animation & Film Making**

- **B.Voc. Part II - Advanced Diploma in Animation & Film Making**

- **B.Voc. Part III - Bachelor of Vocation in Animation & Film Making**

The final B.Voc degree will be awarded only after completion of three year course. The suggested credits for each of the years are as follows:

Year	Awards	Normal calendar duration	Skill Component Credits	General Education Credits
1	**Diploma in Animation & Film Making**	Two Semesters	36	24
2	**Advanced Diploma in Animation & Film Making**	Four Semesters	36	24
3	**B.Voc in Animation & Film Making**	Six Semesters	36	24
			TOTAL	**108**

General Education Component should not exceed 40% of the total curriculum.

Credits can be defined as the workload of a student in

1. Lectures
2. Practicals
3. Seminars
4. Private work in the Library/home
5. Examination
6. Other assessment activities.

The following formula should be used for conversion of time into credit hours.

a) One Credit would mean equivalent of 15 periods of 60 minutes each, for theory, workshops /labs and tutorials;

b) For internship/field work, the credit weightage for equivalent hours shall be 50% of that for lectures/workshops;

c) For self-learning, based on e-content or otherwise, the credit weightage for equivalent hours of study should be 50% or less of that for lectures/workshops.

3. Eligibility:

The eligibility condition for admission to B.Voc. programme shall be 10+2 or equivalent, in any stream from any recognized board or university.

4. Medium of Instruction:

The medium of instruction of the course will be **Marathi / English**

5. Pattern: Choice based Credit System (CBCS) Semester Pattern.

6. Examination:

A. Scheme of examination:

- The semester examination will be conducted at the end of each term (both theory and practical examination)
- Theory paper will be of 50 marks each. The practical examination will be of 200 marks and industrial practical training/project work is of 50 marks.
- Question papers will be set in the view of the entire syllabus and preferably covering each unit of the syllabus.

For each semester there will be four theory papers. Practical Examination will be conducted at the end of every semester.

Paper Number	Title of Paper (For Semester I)	Total Marks
I	English for Business Communication	40+10 = 50
II	Fundamentals of Art Design	40+10 = 50
III	Perspective	40+10 = 50
IV	History of Animation	40+10 = 50
	TOTAL	**200**

The practical examination will be of 200 marks.

Sr. No.	Practical examination	Marks	Internal Assessment	Marks
1	Practical	180	Projects/ Industry Visit	50
2	Portfolio	20		
	Total	**200**		50

The total weightage of first term is of 450 marks, the details of which are-

Sr. No.	Title	Marks
1	Theory Examination 50 X 4	200
2	Practical Examination.	200
3	Internal Assessment	50
	TOTAL	**450**

B. Nature of question paper:

For the **papers II, III and IV** there will be in all **SEVEN** questions in each paper of which any **FIVE** should be solved. All questions will carry equal marks i.e. each question will be of 10 marks.

General nature of the question paper will be:

Question Number	**Type**	
Q.1	Short answer	Any two out of three
Q.2,3,4,5,6	Long answer	No internal options.
Q.7	Short notes	Any two out of three

C. Standard of Passing:

To pass the examination a candidate must obtain at least 35% i.e 14 marks out of 40 for theory examination and 4 marks out of 10 in internal assessment of each paper. Total minimum 14 marks out of 50 for each paper should be obtained.

For practical examination minimum 50% marks should be obtained.

The result will be declared on the basis of theory and practical examination for each semester during the course.

D. External Students: Not applicable as this is a practical oriented course**.**

7. University Term: As per academic calendar of the university.

For the first year i.e. Diploma in Animation & Film Making practical examination and theory paper assessment will be done at college level.

8. List of equipment and instruments:

1. Computer Machines
2. Colour Printer
3. Scanner
4. Digital Camera
5. Projector
6. Internet Connectivity
7. CCTV Camera for Animation Laboratory is must.

9. Laboratory Safety Equipments:

Part I: Personal Precautions:

1. Must wear **Lab Aprons / Lab Jacket** and proper shoes.
2. Except in emergency, **over-hurried activities** are forbidden.
3. **Eating, Drinking and Smoking** in the laboratories is strictly forbidden.
4. **Mobile phones, external hard drives, pen drives are not allowed.**

Part II: Use of Safety and Emergency Equipments:

1. First aid Kits
2. Fire extinguishers (dry chemical and carbon dioxide extinguishers)
3. Management of Local exhaust systems.
4. Sign in register if using instruments.

10. Workload:

Each skill based paper (i.e. Paper no. II, III and IV) will have **four theory** periods per week. There are **four practical** per week. Each practical will be of four periods. The practical batch will have maximum 20 students.

The total workload for one batch will be:

1. **One Paper** on General Education:	=	06 Theory Periods.
2. **Three Papers** on skill based Education: 3 X 4	=	12 Theory Periods.
3. **Four Practical** work per week: 4 X 4	=	16 Practical periods.
4. **Project Work** per batch per week:	=	02 Periods

	TOTAL	**36 Periods.**

Working hours will be 5 hours (300 minutes) per day i.e. six periods each of 50 minutes.

13. MEMORANDUM OF UNDERSTANDING (MOU):

The purpose of this MOU is to clearly identify the roles and responsibilities of each party (i.e. college and industry partner) as they relate to the implementation of the **B.Voc. Programme in Animation & Film Making** at the college.

It is recommended to sign at least **FIVE MOUs** with the industry partners in the related field.

B.Voc. Part - I (Diploma in Animation & Film Making) Course structure

General Structure:

The diploma course has two semesters, each of 450 marks. There will be **four theory** papers for each semester of 50 marks each.

1) Paper-I: English for Business Communication - Theory 40 Marks + Internal 10 Marks.

2) Paper-II: - Theory 40 Marks + Internal 10 Marks.

3) Paper-III: - Theory 40 Marks + Internal 10 Marks.

3) Paper-IV: - Theory 40 Marks + Internal 10 Marks.

There will be practical examination for each semester. The duration of practical examination will be of six hours and it will be of 100 marks of which 20 marks are reserved for Portfolio. The internal assessment includes industry training via internships, handling live projects, visits to Advertising Agency and Graphic Design Studios etc.

SYLLABUS

N. B.

(i) Figures shown in bracket indicate the total lectures required for the respective units.

(ii) The question paper should cover the entire syllabus. Marks allotted to questions should be in proportion to the lectures allotted to respective to units.

(iii) All units should be dealt with S.I. units.

(iv) Project / Industrial visit per semester is compulsory.

(v) Use of recent editions of reference books is essential.

(vi) Use of Output Devise allowed.

SEMESTER – I

GENERAL EDUCATION:

Paper – I: English for Business Communication:

Total Workload: 06 lectures per week of 60 mins.

Distribution of Workload:

Theory: 04 lectures per week
Practical: 02 lectures per week per batch of 20 students

Units Prescribed for Theory: 40 Marks.

Unit 1: Use of English in Business Environment

Topics:

Business Vocabulary: Vocabulary for banking, marketing and for maintaining public relations
What is a sentence?
Elements of a sentence
Types of sentence: Simple, compound, complex

Unit 2:Writing a Letter of Application and CV/ Resume

Topics:

Structure of a letter of application for various posts
CV/ Resume and its essentials

Unit 3:Presenting Information/Data

Topics:

Presenting information/data using graphics like tables, pie charts, tree diagrams, bar diagrams, graphs, flow charts

Unit 4:Interview Technique

Topics:

Dos and don'ts of an interview
Preparing for an interview
Presenting documents
Language used in an interview

Practical: **Based on the theory units** 10 Marks.

Reference Books:

Sethi,Anjanee&BhavanaAdhikari.*Business Communication*. New Delhi: Tata McGraw Hill
Tickoo, Champa& Jaya Sasikumar.*Writing with a Purpose*. New York: OUP, 1979.
Sonie, Subhash C. *Mastering the Art of Effective Business Communication*. New Delhi: Student Aid Publication, 2008.
Herekar, Praksh. *Business Communication.* Pune: Mehta Publications, 2007.
Herekar, Praksh. *Principals of Business Communication.* Pune: Mehta Publications, 2003.
Rai, Urmila& S. M. Rai.*Business Communication.* Himalaya Publishing House, 2007.
Pradhan, N. S. *Business Communication.* Mumbai: Himalaya Publishing House, 2005.
Pardeshi, P. C. *Managerial Communication.* Pune: Nirali Prakashan, 2008.

Pattern of a Question Paper
B. Voc. Part-I
English for Business Correspondence
Semester –I Paper: I

Time: 2 hours **40 Marks**

Q. 1	Do as directed. Question items on **Unit 1** to be asked. (10 out 12)	10
Q. 2	Write a letter of application. OR Draft a CV/ Resume for a particular post.	10
Q. 3	Present a given information or data using a table/ chart/ pie diagram, etc (Any one diagram to be drawn.)	10
Q. 4	Fill in the blanks in the given interview.	10

Internal Evaluation: **10 Marks**

Oral and Presentation based on the units prescribed.

Paper –II:

FUNDAMENTALS OF ART 50Hrs

The visual components of color, form, line, shape, space, texture, and value.

Line	An element of art defined by a point moving in space. Line may be two-or three-dimensional, descriptive, implied, or abstract.
Shape	An element of art that is two-dimensional, flat, or limited to height and width.
Form	An element of art that is three-dimensional and encloses volume; includes height, width AND depth (as in a cube, a sphere, a pyramid, or a cylinder). Form may also be free flowing.
Value	The lightness or darkness of tones or colors. White is the lightest value; black is the darkest. The value halfway between these extremes is called middle gray.

Space	An elements of art by which positive and negative areas are defined or a sense of depth achieved in a work of art.
	An element of art made up of three properties: hue, value, and intensity. Lightest value; black is the darkest. The value halfway between these extremes is called middle gray.
Color	• Hue: name of color • Value: hue's lightness and darkness (a color value changes when white or black is added) • Intensity: quality of brightness and purity (high intensity = color is strong and bright: low intensity color is faint and dull)
Texture	An element of art that refers to the way things feel as if they might feel if touched

Reference : Visuals art –Jayprakash Jagatap
Visuals art- Bhagwat

Paper –III: PERSPECTIVE

1. Meaning of perspective – The art of representing three-dimensional objects on a two dimensional surface so as to give the right impression of their height, width, depth, and position in relation to each other:

Linear perspective always works by representing the light that passes from a scene through an imaginary rectangle to the viewer's eye. It is similar to a viewer looking through a window and painting what is seen directly onto the windowpane. If viewed from the same spot as the windowpane was painted. The painted image would be identical to what was seen through the unpainted window. Each painted object in the scene is a flat, scaled down version of the object on the other side of the window. Because each portion of the painted object lies on the straight line from the viewer's eye to the equivalent portion of the real object it represents, the viewer cannot perceive (sans depth perception) any difference between the painted scene on the windowpane and the view of the real scene. All perspective drawings assume the viewer is a certain distance away from the drawing. Objects are scaled relative to that viewer. Additionally, an object is often not scaled evenly: a circle often appears as an ellipse and a square can appear as trapezoid. This distortion is referred to as foreshortening.

Perspective drawings have a horizon line. Which is often implied. The line, directly opposite the viewer's eye, represents objects infinitely far away. They have shrunk, in

the distance, to the infinitesimal thickness of a line. It is analogous to (and named after) the Earth's horizon.

Any perspective represention of a scene that includes parallel lines has one or more vanshining points in a perspective drawing. A one-point perspective drawing means that the drawing has a single vanshining point .usually(though not necessarily) on the horizon line. All lines parallel with the viewer"s line of sight recede to the horizon towards this vanishing point .this is the standard " receding railroad tracks' phenomenon. A two-point drawing would have lines parallel to two dfferent angles. Any number of vanshining points are possible in a drawing, one for each set of paeallel lines that are at an angle relative to the plane of the drawing.

Prespectives consisting of many parallel lines are observed most often when drawing architecture (architecture frequentliy uses lines parallel to the x,y,and z axes). Because it is rare to have a see perspectives in practice with only one ,two,or three vanishing points; even a simple house frequently has a peaked roof which results in a minimum of six sets of parallel lines,in turn corresponding to up to six vanshining points.

1. One Point Perspective

ORTHOGONAL LINES

Orthogonal lines are paeallel to the ground plane and movr back from the picture plane Orthogonal lines set the varying heights or widths of a rectangular plane as it recedes from view Orthogonal lines always appear to meet at a vanishing point on the eye level.

TRANSVERSAL LINES

Tarnsversal lines are always at right angles to the orthogonal lines. Transversal lines are parallel to the picure plane and to one another. Transversal lines establish a fixed height or with between two orthogonal line. Transversal lines form the nearest and futthest edges of a recatangle as it recedes from view.

VANISHING POINTS

VANISHING POINTS , which we have drawn in BLUE, are dots on the eye-level where parallwl lines seem to convergr and disappear. Both illustrations on this page use a single vanishing point and demonstrate the simplest form of perspective drawing; One Point Perspective.

ONE POINT PERSPECTIVE is so named because it ises a single vanishing point to draw an Object. It is the simplest form of perspective drwing and is used here to draw a box. In one point perspective. The front and back transversal planes of the box always remain parallel to the picture plane Only their scale changes as they recede into the distance.

2.Two Point Perspective

Two point perspective drawing is a type of linear perspective. Linear perspective is a method using lines to create the illusion of space on a 2D surface. There are three types of linear perspective. One point perspective uses one vanishing point placed on the horizon line. Two point perspective uses two points placed on the horizon line. Three point perspective uses three vanishing points.

Linear perspective is one of the six ways to create the illusion of space on a two-dimensional surface. All forms of linear perspective involve the horizon line, vanishing point(s), and lines of perspective that recede or advance to the vanishing point(s). Each form of linear

perspective is named for the number of vanishing points used in the drawing. Therefore, two point perspective uses two vanishing points.

Perspective Drawing - Three Point Perspective

Three Point Perspective is the most complex form of perspective drawing. Three point perspective uses three sets of orthogonal lines and three vanishing points to draw each object.

Three Point Perspective from a Low Eye Level

Three Point Perspective is most commonly used when drawing buildings viewed from a low or high eye-level. The low eye level in our illustration above creates the illusion that the box shape is towering above us and that we are looking up. It naturally suggests the scale of a tall building.

Note how the vertical transversal lines, which were parallel in one and two point perspective, now appear to recede. They form a third set of orthogonal lines, which rise from the ground plane and eventually meet at vanishing point 3, high above the picture plane.

In one and two point perspective, the picture plane is fixed at right angles to the ground plane. In three point perspective, the picture plane seems to be set at an angle as the viewer tends to tilt their head back or forward to look up or down from the eye level.

Three point perspective is also used when drawing an object from a high eye level as in our illustration above. It creates the illusion of looking down from a high viewpoint.

This drawing process is simply a reversal of the method used for Three Point Perspective from a low eye level.

PAPER IV - HISTORY OF ANIMATION

References

1.

- https://1895.revues.org/4624
- • *Buchan, Suzanne (2013). Pervasive Animation.*
- • https://books.google.nl/books?id=lA8kTFv-TVIC
- • Thomas 1958, p. 8.

- https://books.google.nl/books?id=XuYzjgEACAAJ&dq
- *Zorich, Zach (March 27, 2014). "Early Humans Made Animated Art". Nautilus.*
- http://lisahistory.net/hist106/pw/articles/AnimationinPalaeolithicArt.pdf
- Ball 2008.
- Cohn 2006.
- Egypt Thomb. *Lessing Photo*. 02-15-2011.
- https://books.google.nl/books?id=aLiyFCm5yIMC&lpg=PA207&ots=5xQw9j3_Qt&dq=lucretius%20phenakistiscope&pg=PA207#v=onepage&q=plateau%201878&f=false
- https://books.google.nl/books?id=L11NAAAAcAAJ&dq=%E2%80%9CSur%20un%20nouveau%20genre%20d'illusions%20d'optique%E2%80%9D&pg=PT171#v=onepage&q&f=false
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- Needham 1962, pp. 123–124.
- Rojas 2013, p. 5.
- *Yongxiang Lu. A History of Chinese Science and Technology, Volume 3. pp. 308–310.*
- *Huygens, Christiaan. "Pour des representations par le moyen de verres convexes à la lampe" (in French).*
- *Rossell, Deac (2005). The Magic Lantern and Moving Images before 1800.*

B) Practical

A) Fundamental of Art **1) Basic- line, shape, Colour-** **50 Hrs.**
2) Basic- Texture, Tone **50 Hrs.**

B) Perspective **100 Hrs.**

1) Basic Perspective
2) One Point
3) Two Point
4) Three Point
5) Four Point
6) Aerial Perspective

Paper Number	Title of Paper (For Semester II)	Total Marks
V	English for BusinesCommunication - II	40 + 10 = 50
VI	Colour Theory	40 + 10 = 50
VII	Principles of Animation	40 + 10 = 50
VIII	Digital Animation	40 + 10 = 50
	TOTAL	**200**

The practical examination will be of 200 marks.

Sr. No.	Practical examination	Marks	Internal Assessment	Marks
1	Practical	180	Projects/ Industry Visit	50
2	Portfolio	20		
	Total	**200**		**50**

The total weightage of second term is of 450 marks, the details of which are-

Sr. No.	Title	Marks
1	Theory Examination 50 X 4	200
2	Practical Examination.	200
3	Internal Assessment	50
	TOTAL	**450**

B. Nature of question paper:

For the **papers VI to VIII** there will be in all **SEVEN** questions in each paper of which any **FIVE** should be solved. All questions will carry equal marks i.e. each question will be of 10 marks.

General nature of the question paper will be:

Question Number	**Type**	
Q.1	Short answer	Any two out of three
Q.2,3,4,5,6	Long answer	No internal options.
Q.7	Short notes	Any two out of three

SYLLABUS:

N. B.

(i) Figures shown in bracket indicate the total lectures required for the respective units.

(ii) The question paper should cover the entire syllabus. Marks allotted to questions should be in proportion to the lectures allotted to respective to units.

(iii) All units should be dealt with S.I. units.

(iv) Project / Industrial visit per semester is compulsory.

(v) Use of recent editions of reference books is essential.

(vi) Use of Output Devise allowed.

SEMESTER II

GENERAL EDUCATION PAPER:

B. Voc. Part-I (Diploma)
Business Communication-II

Semester –II Paper: VI

Total Workload: 06 lectures per week of 60 mins.
Distribution of Workload:

Theory: 04 lectures per week
Practical: 02 lectures per week per batch of 20 students

Units Prescribed for Theory:

Unit 5: Group Discussion

Topics:
Preparing for a Group Discussion
Initiating a Discussion
Eliciting Opinions, Views, etc.
Expressing Agreement/ Disagreement
Making Suggestions; Accepting and Declining Suggestions
Summing up.

Unit 6:Business Correspondence

Topics:
Writing Memos, e-mails, complaints, inquiries, etc.
Inviting Quotations
Placing Orders, Tenders, etc.

Unit 7:English for Negotiation

Topics:
Business Negotiations
Agenda for Negotiation
Stages of Negotiation

Unit 8:English for Marketing
Topics:

Describing/ Explaining a Product/ Service
Promotion of a Product
Dealing/ bargaining with Customers
Marketing a Product/ Service: Using Pamphlets, Hoardings, Advertisement, Public Function/ Festival

Practical: Based on the theory units

Reference Books:

Herekar, Praksh. *Business Communication.* Pune: Mehta Publications, 2007.

Herekar, Praksh. *Principals of Business Communication.* Pune: Mehta Publications, 2003.

John, David. *Group Discussions*.New Delhi: Arihant Publications.

Kumar, Varinder. *Business Communication*. New Delhi: Kalyani Publishers, 2000.

Pardeshi, P. C. *Managerial Communication.* Pune: NiraliPrakashan, 2008.

Pradhan, N. S. *Business Communication.* Mumbai: Himalaya Publishing House, 2005

Rai, Urmila& S. M. Rai.*Business Communication.* Mumbai: Himalaya Publishing House, 2007.

Sethi, Anjanee&BhavanaAdhikari.*Business Communication*. New Delhi: Tata McGraw Hill.

Sonie, Subhash C. *Mastering the Art of Effective Business Communication.* New Delhi: Student Aid Publication, 2008.

Tickoo, Champa& Jaya Sasikumar.*Writing with a Purpose.* New York: OUP, 1979.

Whitehead, Jeoffrey & David H. Whitehead. *Business Correspondence*. Allahabad: Wheeler Publishing, 1996.

Pattern of a Question Paper
B. Voc. Part-I
Business Communication-II

Semester –II Paper: VI

Time: 2 hours **Total Marks: 40**

Q. 1	Fill in the blanks in the following Group Discussion. (On **Unit 5**) (10 out 12)	10
Q. 2	Attempt **ANY ONE** of the following (**A** or **B**): (On **Unit 6**)	10
Q. 3	Fill in the blanks with appropriate responses: (On **Unit 7**)	10
Q. 4	Attempt **ANY ONE** of the following (**A** or **B**): (On **Unit 8**) (10 out 12)	10

Practical Evaluation: **10 Marks**

Oral and Presentation based on the units prescribed.

Paper –VI : Colour Theory (Part II)

COLOUR AND COLOUR IDENTIFICATION **50Hrs.**
Colour knowledge, Colour pigment (Definition) Newton's Theory of Hight

COLOUR THEORY
Artist colour theory, Light colour theory Psychologist's colour theory

COLOUR CHARACTERISTICS AND VALUE
Colour Definition, Dimensions, Symbolic meaning of colour, Perception of colours, gray scale Prepartion of Dr. Ross's Gray Scale, Key and contrast, Tint, Tone, shade, colour Gradation

VISUAL EFFECTS OF COLOURS
Illusion, After Image, Colour Simultaneous, Contrast, Visibility, Attention Powar, Focussing Fast and Fugitive colours, Normal colour, Advancing colour, Retiving colours, Natural colours, The visual effect of the dimensions of colours, High key and lowkey, colour wash.

COLOUR MIXTURES
colour classification 12 part Colour-wheel and colour Scheme, 18 part colour wheel

Importance and uses of Colours in our life

PAPER VII - Principles of Animation **50Hrs.**

Principles of Art Animation

The “principles of design” are mechanisms of arrangement and organization for the various elements of design in artwork. Please note that different sources might list slightly different versions of the “Principles of Design,” but the core fundamentals are essentially the same.

- Harmony
- Balance
- Proportion
- Dominance/Emphasis
- Variety
- Movement
- Rhythm

Harmony

Harmony in art and design is the visually satisfying effect of combining similar, related elements. For instance: adjacent colors on the color wheel, similar shapes etc.

Balance

A feeling of equality in weight, attention, or attraction of the various visual elements within the pictorial field as a means of accomplishing organic unity.

There are a few types of balance:

- **Symmetry:** A form of balance achieved by the use of identical balance compositional units on either side of a vertical axis within the picture plane.
- **Approximate Symmetry:** A form of balance achieved by the use of similarly balanced compositional units on either side of a vertical axis within the picture plane.
- **Radial Symmetry:** A form of balance than is even, radiating out from a central points to all four quadrants of the shape's constraining plane.
- **Asymmetry:** A form of balance attained when the visual units on balance either side of a vertical axis are not identical but are placed in positions within the picture plane so as to create a "felt" equilibrium of the total form concept.

Horizontal Symmetry Approximate Symmetry Radial Symmetry Asymmetry

Proportion

Proportion is the comparison of dimensions or distribution of forms. It is the relationship in scale between one element and another, or between a whole object and one of its parts. Differing proportions within a composition can relate to different kinds of balance or symmetry, and can help establish visual weight and depth.

Dominance/Emphasis

The principle of visual organization that suggests that certain elements should assume more importance than others in the same composition. It contributes to organic unity by emphasizing the fact that there is one main feature and that other elements are subordinate to it. In the below examples, notice how the smaller elements seem to recede into the background while the larger elements come to the front. Pay attention to both scale and value of the objects that recede and advance.

Variety

Variety is the complement to unity and harmony, and is needed to create visual interest. Without unity and harmony, an image is chaotic and "unreadable;" without variety it is dull and uninteresting. Good design is achieved through the balance of unity and variety; the elements need to be alike enough so we perceive them as belonging together and different enough to be interesting.

Movement

Movement is the path our eyes follow when we look at a work of art, and it is generally very important to keep a viewer's eyes engaged in the work. Without movement, artwork becomes stagnant. A few good strategies to evoke a sense of movement (among many others) are using diagonal lines, placing shapes so that the extend beyond the boundaries of the picture plane, and using changing values.

Rhythm

A continuance, a flow, or a feeling of movement achieved by the repetition of regulated visual information.

The 12 Principles of Animation

Squash and Stretch

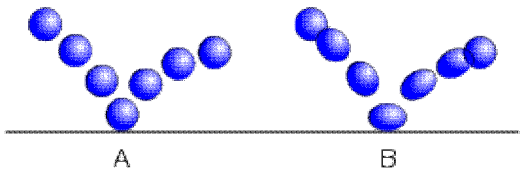
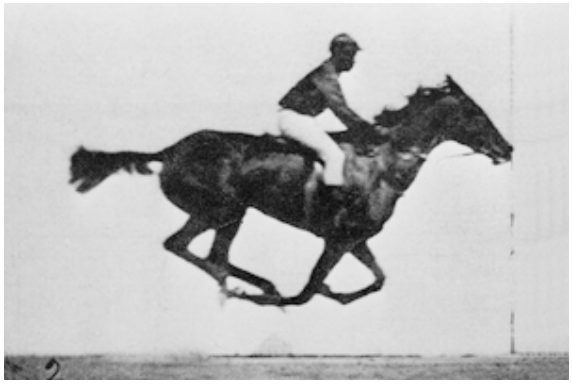


Illustration of the "squash and stretch"-principle:
Example **A** shows a ball bouncing with a rigid, non-dynamic movement. In example **B** the ball is "squashed" at impact, and "stretched" during fall and rebound. The movement also accelerates during the fall, and slows down towards the apex (see "slow in and slow out").



Animated sequence of a race horse galloping. Photos taken by Eadweard Muybridge. The horse's body demonstrates squash and stretch in natural musculature.

The most important principle is "squash and stretch",[4] the purpose of which is to give a sense of weight and flexibility to drawn objects. It can be applied to simple objects, like a bouncing ball, or more complex constructions, like the musculature of a human face.[5][6] Taken to an extreme point, a figure stretched or squashed to an exaggerated degree can have a comical effect.[7] In realistic animation, however, the most important aspect of this principle is the fact that an object's volume *does not* change when squashed or stretched. If the length of a ball is stretched vertically, its width (in three dimensions, also its depth) needs to contract correspondingly horizontally.[8]

Anticipation

Anticipation is used to prepare the audience for an action, and to make the action appear more realistic.[9] A dancer jumping off the floor has to bend the knees first; a golfer making a swing has to swing the club back first. The technique can also be used for less physical actions, such as a character looking off-screen to anticipate someone's arrival, or attention focusing on an object that a character is about to pick up.[10]

Anticipation: A baseball player making a pitch prepares for the action by moving his arm back.

Staging

This principle is akin to staging in theatre, as it is known in theatre and film.[11] Its purpose is to direct the audience's attention, and make it clear what is of greatest importance in a scene;[12] Johnston and Thomas defined it as "the presentation of any idea so that it is completely and unmistakably clear", whether that idea is an action, a personality, an expression, or a mood.[11] This can be done by various means, such as the placement of a character in the frame, the use of light and shadow, or the angle and position of the camera.[13]

The essence of this principle is keeping focus on what is relevant, and avoiding unnecessary detail.[14][15]

Straight Ahead Action and Pose to Pose

These are two different approaches to the actual drawing process. Straight ahead action scenes are animated frame by frame from beginning to end, while "pose to pose" involves starting with drawing a few key frames, and then filling in the intervals later.[12] "Straight ahead action" creates a more fluid, dynamic illusion of movement, and is better for producing realistic action sequences. On the other hand, it is hard to maintain proportions, and to create exact, convincing poses along the way. "Pose to pose" works better for dramatic or emotional scenes, where composition and relation to the surroundings are of greater importance.[16] A combination of the two techniques is often used.[17]

Computer animation removes the problems of proportion related to "straight ahead action" drawing; however, "pose to pose" is still used for computer animation, because of the advantages it brings in composition.[18] The use of computers facilitates this method, and can fill in the missing sequences in between poses automatically. It is, however, still important to oversee this process and apply the other principles discussed.[17]

Follow Through and Overlapping Action

Follow through and overlapping action is a general heading for two closely related techniques which help to render movement more realistically, and help to give the impression that characters follow the laws of physics, including the principle of inertia. "Follow through" means that loosely tied parts of a body should continue moving after the character has stopped and the parts should keep moving beyond the point where the character stopped only to be subsequently "pulled back" towards the center of mass and/or exhibiting various degrees of oscillation damping. "Overlapping action" is the tendency for parts of the body to move at different rates (an arm will move on different timing of the head and so on). A third, related technique is "drag", where a character starts to move and parts of him take a few frames to catch up.[12] These parts can be inanimate objects like clothing or the antenna on a car, or parts of the body, such as arms or hair. On the human body, the torso is the core, with arms, legs, head and hair appendices that normally follow the torso's movement. Body parts with much tissue, such as large stomachs and breasts, or the loose skin on a dog, are more prone to independent movement than bonier body parts.[19] Again, exaggerated use of the technique can produce a comical effect, while more realistic animation must time the actions exactly, to produce a convincing result.[20]

The "moving hold" animates between similar key frames, even characters sitting still can display some sort of movement, such as the torso moving in and out with breathing.[21]

Slow In and Slow Out

The movement of the human body, and most other objects, needs time to accelerate and slow down. For this reason, animation looks more realistic if it has more drawings near the beginning and end of an action, emphasizing the extreme poses, and fewer in the middle.[12] This principle goes for characters moving between two extreme poses, such as sitting down and standing up, but also for inanimate, moving objects, like the bouncing ball in the above illustration.[22]

Arc

Most natural action tends to follow an arched trajectory, and animation should adhere to this principle by following implied "arcs" for greater realism. This technique can be applied to a moving limb by rotating a joint, or a thrown object moving along a parabolic trajectory. The exception is mechanical movement, which typically moves in straight lines.[23]

As an object's speed or momentum increases, arcs tend to flatten out in moving ahead and broaden in turns. In baseball, a fastball would tend to move in a straighter line than other pitches; while a figure skater moving at top speed would be unable to turn as sharply as a slower skater, and would need to cover more ground to complete the turn.

An object in motion that moves out of its natural arc for no apparent reason will appear erratic rather than fluid. For example, when animating a pointing finger, the animator should be certain that in all drawings in between the two extreme poses, the fingertip follows a logical arc from one extreme to the next. Traditional animators tend to draw the arc in lightly on the paper for reference, to be erased later.

Secondary Action

Secondary Action: as the horse runs, its mane and tail follow the movement of the body.

Adding secondary actions to the main action gives a scene more life, and can help to support the main action. A person walking can simultaneously swing their arms or keep them in their pockets, speak or whistle, or express emotions through facial expressions.[24] The important thing about secondary actions is that they emphasize, rather than take attention away from the main action. If the latter is the case, those actions are better left out.[25] For example, during a dramatic movement, facial expressions will often go unnoticed. In these cases it is better to include them at the beginning and the end of the movement, rather than during.[26]

Timing

"Timing (animation)" redirects here. For the animation technique, see Blocking (animation).

Timing refers to the number of drawings or frames for a given action, which translates to the speed of the action on film.[12] On a purely physical level, correct timing makes objects appear to obey the laws of physics; for instance, an object's weight determines how it reacts to an impetus, like a push.[27] Timing is critical for establishing a character's mood, emotion, and reaction.[12] It can also be a device to communicate aspects of a character's personality.[28]

Exaggeration

Exaggeration is an effect especially useful for animation, as animated motions that strive for a perfect imitation of reality can look static and dull.[12] The level of exaggeration depends on whether one seeks realism or a particular style, like a caricature or the style of a specific artist. The classical definition of exaggeration, employed by Disney, was to remain true to reality, just presenting it in a wilder, more extreme form.[29] Other forms of exaggeration can involve the supernatural or surreal, alterations in the physical features of a character; or elements in the storyline itself.[30] It is important to employ a certain level of restraint when using exaggeration. If a scene contains several elements, there should be a balance in how those elements are exaggerated in relation to each other, to avoid confusing or overawing the viewer.[31]

Solid drawing

The principle of solid drawing means taking into account forms in three-dimensional space, or giving them volume and weight.[12] The animator needs to be a skilled artist and has to understand the basics of three-dimensional shapes, anatomy, weight, balance, light and shadow, etc.[32] For the classical animator, this involved taking art classes and doing sketches from life.[33] One thing in particular that Johnston and Thomas warned against was creating "twins": characters whose left and right sides mirrored each other, and looked lifeless.[34] Modern-day computer animators draw less because of the facilities computers give them,[35] yet their work benefits greatly from a basic understanding of animation principles, and their additions to basic computer animation.[33]

Appeal

Appeal in a cartoon character corresponds to what would be called charisma in an actor.[36] A character who is appealing is not necessarily sympathetic – villains or monsters can also be appealing – the important thing is that the viewer feels the character is real and interesting.[36] There are several tricks for making a character connect better with the audience; for likable characters a symmetrical or particularly baby-like face tends to be effective.[37] A complicated or hard to read face will lack appeal, it may more accurately be described as 'captivation' in the composition of the pose, or the character design.

- Computer animation

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PAPER VIII - Digital Animation 50Hrs.

- 1 Explanation
- 2 History
- 3 Animation methods
- 4 Modeling
- 5 Equipment
- 6 Facial animation
- 7 Realism
- 8 Films
- 9 Animation studios
- 10 Web animations
- 11 Detailed examples and pseudocode
- 12 Computer-assisted vs. computer-generated
- 13 See also

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B) Practical

A) Principles of Animation

1) Basic - Principles - 50 Hrs.

2) Basic - Colours- 50 Hrs.

B) Colour **100 Hrs.**

1) Colour Wheel
2) Colour Scheme
3) Colour Shade
4) Colour Contrast
5) Colour Wash

C) Project Work **50 Hrs.**

1) Drawing & Sketching (Anotomy)

2) Colour Book

3) Landscape