

**VIVEKANAND COLLEGE, KOLHAPUR.
(AUTONOMOUS)**



Syllabus

For

2019-20

B. Voc. Part - I

**Diploma in
Animation & Film Making**



STRUCTURE OF SYLLABUS:

To be implemented from the academic year 2019-2020

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

A. INTRODUCTION

B Voc Animation & Film-Making, also known as Bachelor of Vocation in Animation & Film-Making, is an undergraduate degree program designed to provide students with specialized skills and knowledge in the field of animation. The program combines theoretical learning with practical training to equip students with the necessary tools and techniques to create engaging and visually appealing animated content.

The B Voc Animation & Film-Making program aims to bridge the gap between academia and industry by providing students with industry-relevant skills. It focuses on developing a comprehensive understanding of animation principles, digital media production, 2D and 3D animation, character design, storytelling, motion graphics, and visual effects. Students also learn about industry-standard software and tools used in animation production.

The program incorporates practical training through hands-on projects, workshops, and internships, enabling students to apply their theoretical knowledge in real-world scenarios. This practical exposure helps them develop technical expertise, problem-solving skills, teamwork abilities, and a creative mindset required in the animation industry.

By pursuing a B Voc Animation & Film-Making degree, students gain a solid foundation in animation principles, along with specialized skills in specific areas such as character animation, visual effects, or game development. This prepares them for diverse career opportunities as 2D or 3D animators, character designers, storyboard artists, motion graphics artists, visual effects artists, game artists, or animation directors.

Overall, the B Voc Animation & Film-Making program serves as a comprehensive platform for students to acquire the necessary skills, knowledge, and practical experience needed to excel in the dynamic and ever-evolving field of animation. It empowers individuals to unleash their creativity, express their ideas through animation, and contribute to the growing demand for visually captivating content across various industries.

B. RATIONALE

This rationale highlights the importance and relevance of the B Voc Animation & Film-Making program, focusing on its industry demand, creative potential, and career opportunities.

1. Industry Demand:

The animation industry has witnessed tremendous growth due to the increasing demand for animated content in various sectors. Animation is no longer limited to entertainment alone but has expanded into fields like advertising, gaming, education, simulation, and virtual reality. The B Voc Animation & Film-Making program caters to this demand by preparing students for diverse roles such as 2D/3D animators, character designers, storyboard artists, visual effects specialists, and motion graphics artists. The program ensures that graduates are equipped with the necessary technical skills and industry knowledge to meet the evolving demands of the animation industry.

2. Creative Potential:

Animation is a powerful medium that offers limitless creative possibilities. The B Voc Animation & Film-Making program encourages students to explore their artistic abilities and develop their



unique creative vision. Through courses in drawing, design principles, storytelling, and digital art, students learn to bring their imagination to life. The program also focuses on developing skills in visual aesthetics, color theory, and composition, enabling students to create visually stunning and impactful animations. By nurturing their creativity, the B Voc Animation & Film-Making program prepares students to become skilled animators who can push boundaries and contribute innovative ideas to the industry.

3. Technical Skills:

Animation is a blend of artistic expression and technical expertise. The B Voc Animation & Film-Making program provides students with a solid foundation in various technical aspects of animation. Students gain proficiency in industry-standard software and tools used for animation, such as Adobe Creative Suite, Autodesk Maya, and Unity. They learn the principles of 2D and 3D animation, rigging, modeling, texturing, lighting, and rendering. The program also incorporates training in motion capture, virtual reality, and augmented reality, keeping students updated with the latest advancements in the field. The acquisition of these technical skills equips students to handle complex projects and deliver high-quality animation work.

4. Industry Collaborations:

To ensure the program's relevance and to bridge the gap between academia and industry, collaborations with animation studios and professionals are crucial. The B Voc Animation & Film-Making program establishes partnerships with industry leaders to provide students with real-world exposure and opportunities. These collaborations offer internships, workshops, guest lectures, and live projects, enabling students to work alongside professionals and gain valuable industry experience. Such interactions not only enhance students' skills but also provide insights into industry practices, workflows, and emerging trends, preparing them for the challenges and expectations of the professional world.

5. Career Opportunities:

The animation industry offers a wide range of career opportunities, both nationally and internationally. Graduates of the B Voc Animation & Film-Making program have the potential to pursue careers in animation studios, production houses, advertising agencies, game development companies, film and television industry, e-learning companies, and architectural visualization firms. Additionally, the skills acquired during the program also enable entrepreneurship opportunities, such as starting an animation studio or freelancing as a professional animator. The B Voc Animation & Film-Making program equips students with a versatile skill set, opening doors to various job roles and ensuring long-term career prospects.

Conclusion:

The Bachelor of Vocation (B Voc) Animation program is a well-rounded and relevant program that addresses the growing demand for skilled animators. By combining artistic creativity with technical proficiency, the program empowers students to become industry-ready professionals. The B Voc Animation & Film-Making program fosters innovation, nurtures talent, and prepares graduates to thrive in the dynamic and exciting field of animation. With its focus on industry



C. PROGRAM OUTCOMES (POs)

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

PO1. Creative Proficiency: Graduates will demonstrate a strong foundation in art and animation principles, and possess the skills necessary to create visually appealing and engaging digital compositions across various mediums and platforms.

PO2. Communication Skills: Graduates will be proficient in written and verbal communication, particularly in the context of business and professional environments, enabling them to effectively communicate ideas, concepts, and narratives to a diverse audience.

PO3. Animation Knowledge: Graduates will have a comprehensive understanding of the history and evolution of animation as an art form, and will be able to apply this knowledge to create compelling and technically proficient animated sequences.

PO4. Technical Expertise: Graduates will be proficient in the use of digital tools and software commonly used in the animation industry, including 3D modeling, texturing, lighting, rigging, dynamics, and compositing. They will possess the skills necessary to create high-quality, professional-grade animations.

PO5. Storytelling and Scriptwriting: Graduates will have the ability to craft engaging stories and develop compelling scripts for animation projects. They will demonstrate proficiency in storyboarding techniques to effectively visualize and plan their narratives.

PO6. E-Learning and Social Media Competence: Graduates will possess the skills to create interactive and engaging e-learning materials, utilizing multimedia and animation techniques to enhance the learning experience. They will also be well-versed in leveraging social media platforms to promote and distribute their work effectively.

PO7. Financial and Project Management Skills: Graduates will have a fundamental understanding of financial accounting principles and project management methodologies applicable to the animation industry. They will be able to effectively manage budgets, timelines, and resources to ensure successful project completion.

PO8. Professionalism and Ethical Awareness: Graduates will demonstrate a strong work ethic, professionalism, and ethical awareness in their practice as animators and artists. They will understand the importance of respecting intellectual property rights and adhering to industry standards and best practices.

D. PROGRAM SPECIFIC OUTCOMES (PSOs)

PSO1. Graduates will demonstrate proficiency in using industry-standard animation software and tools to create high-quality 2D and 3D animations.

PSO2. Graduates will be able to apply principles of character design, storytelling, and animation techniques to effectively communicate narratives and emotions through their animated creations.

2. Duration:

The duration of the B.Voc. Degree 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. Practical's
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-I | 40+10 = 50 |
| II | Foundation of Art -I | 40+10 = 50 |
| III | Digital Composition - I | 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:

There will be in all **Three** questions in each paper of which all should be solved.

General nature of the question paper will be:

| Question Number | Type | Marks | |
|-----------------|---------------------------|----------|----------------------|
| Q.1 | Multiple Choice Questions | 8 marks | No internal options. |
| Q.2 | Short notes | 16 marks | Any four out of six |
| Q.3 | Long answer | 16 marks | 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. Projector
3. Internet Connectivity
4. CCTV Camera for Animation Laboratory is must.

9. Laboratory Safety Equipment:

Part I: Personal Precautions:

1. Except in emergency, **over-hurried activities** are forbidden.
2. **Eating, Drinking and Smoking** in the laboratories is strictly forbidden.
3. **Mobile phones, external hard drives, pen drives are not allowed.**

Part II: Use of Safety and Emergency Equipment:

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. Program 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: Foundation of Art -I - Theory 40 Marks + Internal 10 Marks.

3) Paper-III: Digital Composition – I - Theory 40 Marks + Internal 10 Marks.

3) Paper-IV: History of Animation - 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

Paper –I: AECC– I: English for Business Communication-I

| | |
|---|------------------------------------|
| Course Type: Theory / Practical | Theory |
| Required/Elective | Required |
| Prerequisite | Information about English grammar. |
| Teaching Scheme (Lecture/Practical/Tutorial/Drawing) | 04/02/00/00 Hours |
| Total contact Hours (Lecture/Practical/Tutorial/Drawing) | / /00/00 Hours |
| Evaluation Scheme: Theory Theory Paper /Term Work/Oral/Practical | 40/10/--/-- |

Course Objectives:

1. To inculcate basic communication techniques amongst the students.
2. To train students for representing their credentials professionally.
3. To train students on various effective representation methods.
4. To guide students on various interview processes.

Course Outcomes (COs):

| Course Outcomes(COs): Upon completion of this course, students will be able to | | Mapping with PO's |
|---|--|----------------------|
| CO1 | Use appropriate words and sentences for effective communication. | 2 |
| CO2 | Use appropriate skills for resume writing. | 2 |
| CO3 | Use various data representation techniques. | 2 |
| CO4 | Understand skills required for effective interview. | 2 |

Correlation matrix of Course outcomes with Programmed outcomes (CO-PO)

1=Low correlation, 2=Medium correlation, 3=High correlation

| CO | PO1 | PO2 | PO3 | PO4 | PO5 | PO6 | PO7 | PO8 | PSO1 | PSO2 |
|-----|-----|-----|-----|-----|-----|-----|-----|-----|------|------|
| CO1 | - | 2 | - | - | - | - | - | - | - | 2 |
| CO2 | - | 2 | - | - | - | - | - | - | - | 2 |
| CO3 | - | 2 | - | - | - | - | - | - | - | 2 |
| CO4 | - | 2 | - | - | - | - | - | - | - | 2 |

Course Content:

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.

Text Books/Reference Books/ Other Books/E-material/Paper

| Sr. No | Title | Author | Publisher | Edition | Year of Edition |
|--------|---|----------------------------------|---------------------------|---------|-----------------|
| 1 | Business Communication | Sethi, Anjane & Bhavana Adhikari | Tata McGraw Hill | - | - |
| 2 | Writing with a purpose | Tickoo, Champa & Jaya Sasikumar | OUP | - | 1979 |
| 3 | The Art of Effective Business Communication | Sonie, Subhash C. Mastering | Student Aid Publication | - | 2008 |
| 4 | Business Communication | Herekar, Praksh | Mehta Publications | - | 2007 |
| 5 | Principals of Business Communication | Herekar, Praksh | Mehta Publications | - | 2003 |
| 6 | Business Communication | Rai, Urmila & S. M. Rai | Himalaya Publishing House | - | 2007 |
| 7 | Business Communication | Pradhan, N. S | Himalaya Publishing House | - | 2005 |
| 8 | Managerial Communication | Pardeshi, P. C | NiraliPrakashan | - | 2008 |



Pattern of a Question Paper
English For Business Communication-I (AECC-I)

Time: 2 hours

Total Marks: 40

| | | |
|------|---|----|
| 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 |

Practical Evaluation:

10 Marks

Oral and Presentation based on the units prescribed.

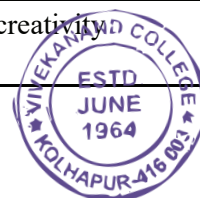
Paper –II: Foundation Of Art – I

50 Hours

| | |
|---|-------------------|
| Course Type: Theory / Practical | Theory |
| Required/Elective | Required |
| Prerequisite | - |
| Teaching Scheme (Lecture/Practical/Tutorial/Drawing) | 02/02/00/00 Hours |
| Total contact Hours (Lecture/Practical/Tutorial/Drawing) | 50/00/00/00 Hours |
| Evaluation Scheme: Theory Theory Paper /Term Work/Oral/Practical | --/--/--/-- |

Course Outcomes (COs):

| Course Outcomes(COs): Upon completion of this course, students will be able to | | Mapping with PO's |
|---|--|----------------------|
| CO1 | Develop fundamental drawing and design skills to create visually appealing artwork using various mediums and techniques. | 4,8 |
| CO2 | Apply principles of color theory, composition, and perspective to effectively communicate artistic ideas and concepts. | 4 |
| CO3 | Analyse and interpret art forms from different periods and cultures, developing a critical eye and aesthetic sensibility. | 4,7 |
| CO4 | Experiment with artistic expression, exploring personal style and creativity through hands-on projects and collaborative exercises | 4.,6 |



Correlation matrix of Course outcomes with Programmed outcomes (CO-PO)

1=Low correlation, 2=Medium correlation, 3=High correlation

| CO | PO1 | PO2 | PO3 | PO4 | PO5 | PO6 | PO7 | PO8 | PSO1 | PSO2 |
|-----|-----|-----|-----|-----|-----|-----|-----|-----|------|------|
| CO1 | - | - | - | 3 | - | - | - | 1 | - | 3 |
| CO2 | - | - | - | 3 | - | - | - | - | - | 3 |
| CO3 | - | - | - | 2 | - | - | 3 | - | - | 3 |
| CO4 | - | - | - | 3 | - | 2 | - | - | - | 2 |

Course Content:

Unit-1

Sketching and Drawing: drawing techniques, Proportions, Line, Pencils: shading, Sketching gestures, People, Animals, Proportion-portrait drawing, Highlighting, shadows, basic shapes, at rest, translate, maintaining correct volumes. Perspective: Introduction, Perspective in 1point, Eye levels, Vanishing point, Significance animation, composition, Humans, animal, blocks, boxes, shapes, Scale diagrams, Different viewpoints, Importance of eye level.

Unit-2

Colour Theory and Composition: Fundamentals colour drawing, Illusion drawings, colour identification, Colour and mood, Colour and painting styles, Colour and compositions, Colour in action, Realism, immersion and believability in colour scheme, Colour chromatics and value.

Unit -3

Anatomy: Importance of Anatomy in animation, Basic Forms, Proportion of Human Body, Perspective Drawing, Drawing Planes, Surface of a Male Body, Study of a Man- Hand, Chest, Face, Parts of Head, Symmetry of Head, Angle selection of Head, Feet: Drawing-in proportions, drawing foot, angle selection, sketch full figure of a man.

Unit -4

Female Anatomy: Proportion of Female Body, Construction, Face study-symmetry, parts, Hands, Drawing Hand-Drawing arms angles, Feet study: construction: feet, legs, balance of the body, Child's figure: Construction of child, line of action, study-chest, face, study of child: Face study, Part's face, Symmetry-proportions, Chubbiness, Feet study, Proportions Feet, Drawing childvarious angles.

Unit-5

Animal Anatomy: Drawing Animal figure basic forms, angle selection of drawing, drawing animal character, Face study, Leg study, Leg movement, understanding material quality of Tail, creating animal in perspective.

References:

- 1.Walt Stanch field, Drawn to Life: 20 Golden Years of Disney Master Classes: Volume 1, Routledge Publication, 2009
- 2.Walt Stanch field, Drawn to Life: 20 Golden Years of Disney Master Classes: Volume 2, Routledge Publication, 2009
- 3.Desmond Morris, Man watching, Jonathan Cape Publication,1977
- 4.Gordon Wainwright, Teach Yourself Body Language, Mc-Graw-Hill Publication, 2003
5. Betty Edwards, Drawing on the Right Side of the Brain, Tarcher Publication, 1999
6. Kimon Nicolaides, The Natural Way to Draw, Mariner Books, 1990



Paper –III: Digital Composition - I**50 Hours**

| | |
|---|-------------------|
| Course Type: Theory / Practical | Theory |
| Required/Elective | Required |
| Prerequisite | - |
| Teaching Scheme (Lecture/Practical/Tutorial/Drawing) | 02/02/00/00 Hours |
| Total contact Hours (Lecture/Practical/Tutorial/Drawing) | 50/00/00/00 Hours |
| Evaluation Scheme: Theory Theory Paper /Term Work/Oral/Practical | --/--/--/-- |

Course Outcomes (COs):

| Course Outcomes(COs): Upon completion of this course, students will be able to | | Mapping with PO's |
|---|--|----------------------|
| CO1 | Gain proficiency in using digital tools and software for image creation, editing, and manipulation. | 1,8 |
| CO2 | Create visually compelling digital compositions by employing techniques such as layering, masking, and blending. | 2 |
| CO3 | Apply principles of digital color theory to enhance mood, atmosphere, and visual impact in compositions. | 3,7 |
| CO4 | Integrate typography effectively to convey messages and enhance visual storytelling in digital compositions. | 4,5,6 |

Correlation matrix of Course outcomes with Programmed outcomes (CO-PO)

1=Low correlation, 2=Medium correlation, 3=High correlation

| CO | PO1 | PO2 | PO3 | PO4 | PO5 | PO6 | PO7 | PO8 | PSO1 | PSO2 |
|-----|-----|-----|-----|-----|-----|-----|-----|-----|------|------|
| CO1 | 1 | - | - | - | - | - | - | 3 | 1 | 2 |
| CO2 | - | 3 | - | - | - | - | - | - | - | 3 |
| CO3 | - | - | 2 | - | - | - | 3 | - | 2 | 1 |
| CO4 | - | - | - | 2 | 1 | 2 | - | - | 1 | 2 |

Course Content:**Unit-1**

Understanding paths, views, selection tools, fills and strokes, setting up preferences and colour settings, creating basic geometric shapes with the Shape tools, using a grid and smart guides to aid symmetrical drawing, Using the Bezier Pen, Direct Selection tool, and Convert tool efficiently, Applying and editing colour gradients to filled regions, Creating and using swatches, tints, gradients, and patterns on filled regions.

Unit-2

Transform tools including scaling, rotating, distorting, shearing, and reflecting, Using the pathfinder panel to make complex shapes, working with the Blend tool / command and its options, Creating a compound path.



Unit-3

Changing blending modes and opacity, Using and editing an opacity mask, using layers to keep your art project organized, creating clipping masks, tracing a scanned image with Live Trace, applying warp effects and the envelope feature, Understanding the Appearance panel.

Unit-4

Creating effects and styles, using multiple strokes and fills, Creating and manipulating type, creating symbols and using the symbol tools, Understanding and creating the four kinds of custom brushes, Using the mesh tool for complex gradients, Applying 3D effects.

Unit-5

Illustrators' tools: special effects, realistic shadows, patterns for fills and borders, drawing 3D artwork: isometric, dimetric, and trimetric views, Drawing using custom guides for perspective, creating line effects for maps, Live Trace to Live Paint to Live Colour explorations, creating type effects: masks, applying a paintbrush effect, and circle text, applying 3D effects to shapes.

References:

1. Sandra E Eddy, *Complete Reference Adobe Illustrator 10*, McGraw-Hill/Osborne, 2002.
2. David Karlins, *Illustrator – CS a beginner's guide*, Adobe, 2003.
3. Kevin Tallon, *Creative Fashion Design with Illustrator*, Pavilion Books, 2006.
4. Dinesh Maidasani, *Adobe Illustrator CS2*, Fire Wall Media, 2006.
5. Robert W Gill, *Basic Rendering Effective Drawing Effective Drawing for Designers Artists*, Thames and Hudson, 1991.

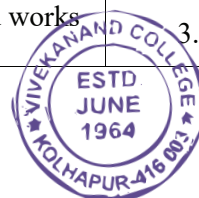
Paper –IV: History of Animation

50 Hours

| | |
|---|-------------------|
| Course Type: Theory / Practical | Theory |
| Required/Elective | Required |
| Prerequisite | - |
| Teaching Scheme (Lecture/Practical/Tutorial/Drawing) | 02/02/00/00 Hours |
| Total contact Hours (Lecture/Practical/Tutorial/Drawing) | 50/00/00/00 Hours |
| Evaluation Scheme: Theory Theory Paper /Term Work/Oral/Practical | --/--/--/-- |

Course Outcomes (COs):

| Course Outcomes(COs): Upon completion of this course, students will be able to | | Mapping with PO's |
|---|--|----------------------|
| CO1 | Identify and analyse key historical developments, pioneers, and significant milestones in the evolution of animation as an art form. | 3,8 |
| CO2 | Understand and differentiate various animation techniques, styles, and genres across different eras and cultures. | 3 |
| CO3 | Explore the cultural, social, and technological influences on the development of animation throughout history. | 3,8 |
| CO4 | Develop a critical understanding of the impact and significance of animated works in popular culture, entertainment, and media. | 3,8 |



Correlation matrix of Course outcomes with Programmed outcomes (CO-PO)

1=Low correlation, 2=Medium correlation, 3=High correlation

| CO | PO1 | PO2 | PO3 | PO4 | PO5 | PO6 | PO7 | PO8 | PSO1 | PSO2 |
|-----|-----|-----|-----|-----|-----|-----|-----|-----|------|------|
| CO1 | - | - | 3 | | - | - | - | 2 | - | 3 |
| CO2 | - | - | 2 | | - | - | - | - | - | 3 |
| CO3 | - | - | 3 | | - | - | - | 1 | - | 3 |
| CO4 | - | - | 2 | | - | - | - | 2 | - | 2 |

Course Content:

Unit-1

Early Animation Techniques: This topic explores the origins of animation and the pioneers who laid the foundation for the art form. It covers techniques such as the Zoetrope, flipbooks, and early experimental films, highlighting the contributions of key figures like Émile Cohl, Winsor McCay, and the Fleischer brothers.

Unit-2

Golden Age of Animation: This period, spanning roughly from the 1920s to the 1960s, is considered the heyday of traditional hand-drawn animation. The course delves into the major animation studios of the time, including Walt Disney Studios, Warner Bros., and MGM, and examines iconic characters, such as Mickey Mouse, Bugs Bunny, and Tom and Jerry. Students also explore the technical advancements and storytelling techniques that characterized this era.

Unit-3

Experimental and Avant-garde Animation: This section focuses on animation as a medium for artistic expression and experimentation. It covers the work of avant-garde animators like Norman McLaren, Len Lye, and Oskar Fischinger, who pushed the boundaries of animation by exploring abstract forms, unconventional techniques, and the integration of music and visual elements.

Unit-4

Rise of Computer Animation: With the advent of computer technology, animation underwent a significant transformation. This topic traces the history of computer-generated imagery (CGI) in animation, beginning with early pioneers like Ed Catmull and Fred Parke, and leading up to the groundbreaking success of films like "Toy Story" (1995) and "Shrek" (2001). It explores the development of software and techniques used in CGI animation, as well as the impact of this new medium on traditional animation practices.

Unit-5

Contemporary Animation and Industry Trends: The course concludes by examining recent developments in animation, including the rise of digital animation, the influence of anime and international animation styles, and the integration of animation in various mediums like television, advertising, and video games. Students may also explore emerging trends, such as stop-motion animation, 3D printing, motion capture, and virtual reality.

References:

1. "The Illusion of Life: Disney Animation" by Frank Thomas and Ollie Johnston
2. "Animation: A World History" by Giannalberto Bendazzi
3. "The Anime Encyclopedia: A Century of Japanese Animation" by Jonathan Clements and Helen McCarthy
4. "Cartoon Modern: Style and Design in 1950s Animation" by Amid Amidi -



Semester- II

| Paper Number | Title of Paper (For Semester II) | Total Marks |
|--------------|---------------------------------------|-------------|
| I | English For Business Communication-II | 40+10 = 50 |
| II | Foundation of Art -II | 40+10 = 50 |
| III | Digital Composition - II | 40+10 = 50 |
| IV | Fundamentals of Classical 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 |

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-II - Theory 40 Marks + Internal 10 Marks.
- 2) Paper-II: Foundation of Art -II - Theory 40 Marks + Internal 10 Marks.
- 3) Paper-III: Digital Composition – II - Theory 40 Marks + Internal 10 Marks.
- 3) Paper-IV: Fundamentals of Classical Animation - 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.



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:**

1. Herekar, Praksh. *Business Communication*. Pune: Mehta Publications, 2007.
2. Herekar, Praksh. *Principals of Business Communication*. Pune: Mehta Publications, 2003.
3. John, David. *Group Discussions*. New Delhi: Arihant Publications.
4. Kumar, Varinder. *Business Communication*. New Delhi: Kalyani Publishers, 2000.
5. Pardeshi, P. C. *Managerial Communication*. Pune: Nirali Prakashan, 2008.
6. Pradhan, N. S. *Business Communication*. Mumbai: Himalaya Publishing House, 2005
7. Rai, Urmila & S. M. Rai. *Business Communication*. Mumbai: Himalaya Publishing House, 2007.

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 –II: Foundation Of Art – II**50 Hours**

| | |
|---|-------------------|
| Course Type: Theory / Practical | Theory |
| Required/Elective | Required |
| Prerequisite | - |
| Teaching Scheme (Lecture/Practical/Tutorial/Drawing) | 02/02/00/00 Hours |
| Total contact Hours (Lecture/Practical/Tutorial/Drawing) | 50/00/00/00 Hours |
| Evaluation Scheme: Theory Theory Paper /Term Work/Oral/Practical | --/--/--/-- |

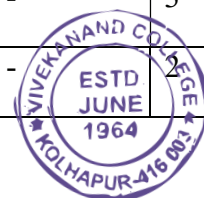
Course Outcomes (COs):

| Course Outcomes(COs): Upon completion of this course, students will be able to | | Mapping with PO's |
|---|--|-------------------|
| CO1 | Expand upon the skills learned in Foundation of Art - I to create more complex and visually compelling artworks. | 3,4 |
| CO2 | Develop a deeper understanding of artistic concepts, techniques, and theories to inform artistic decision-making. | 1,7 |
| CO3 | Experiment with different art styles and explore the integration of traditional and digital mediums in artwork creation. | 7,8 |
| CO4 | Apply critical analysis and self-reflection to evaluate and refine personal artistic style and creative expression. | 2,4 |

Correlation matrix of Course outcomes with Programmed outcomes (CO-PO)

1=Low correlation, 2=Medium correlation, 3=High correlation

| CO | PO1 | PO2 | PO3 | PO4 | PO5 | PO6 | PO7 | PO8 | PSO1 | PSO2 |
|-----|-----|-----|-----|-----|-----|-----|-----|-----|------|------|
| CO1 | - | - | 2 | 3 | - | - | - | - | - | 3 |
| CO2 | 1 | - | - | - | - | - | 3 | - | - | 3 |
| CO3 | - | - | - | - | - | - | 2 | 3 | - | 3 |
| CO4 | - | 2 | - | 1 | - | - | - | - | - | - |



Course Content:

Unit-1

Sketching and Drawing: drawing techniques, Proportions, Sketching Moving Objects, People, Animals, Proportion-portrait drawing, Highlighting, bones, muscles at rest, translate, maintaining correct volumes. Perspective: in 2 & 3-point

Unit-2

Visual of colour: Illusion, After Image, colour simultaneous contrast, attention power, fast and fugitive colours and advancing colours. High key and low key, colour wash, colour wheel, colour scheme.

Unit -3

Detailed Anatomy: Importance of Anatomy in animation, Detailed Forms, Proportion of Human Body, Perspective Drawing, Drawing Planes, Surface of a Male Body, Study of a Man-Hand, Chest, Face, Parts of Head, Symmetry of Head, Angle selection of Head, Feet: Drawing-in proportions, drawing foot, angle selection, sketch full figure of a man.

Unit -4

Detailed Female Anatomy: Proportion of Female Body, Construction, Face study-symmetry, parts, Hands, Drawing Hand-Drawing arms angles, Feet study: construction: feet, legs, balance of the body, Child's figure: Construction of child, line of action, study-chest, face, study of child: Face study, Part's face, Symmetry-proportions, Chubbiness, Feet study, Proportions Feet, Drawing child-various angles.

Unit-5

Detailed Animal Anatomy: Drawing Animal figure Detailed forms, angle selection of drawing, drawing animal character, Face study, Leg study, Leg movement, understanding material quality of Tail, creating animal in perspective.

References:

1. Walt Stanch field, Drawn to Life: 20 Golden Years of Disney Master Classes: Volume 1, Routledge Publication, 2009
2. Walt Stanch field, Drawn to Life: 20 Golden Years of Disney Master Classes: Volume 2, Routledge Publication, 2009
3. Desmond Morris, Man watching, Jonathan Cape Publication, 1977
4. Gordon Wainwright, Teach Yourself Body Language, Mc-Graw-Hill Publication, 2003
5. Betty Edwards, Drawing on the Right Side of the Brain, Tarcher Publication, 1999
6. Kimon Nicolaides, The Natural Way to Draw, Mariner Books, 1990



Paper –III: Digital Composition – II**50 Hours**

| | |
|---|-------------------|
| Course Type: Theory / Practical | Theory |
| Required/Elective | Required |
| Prerequisite | - |
| Teaching Scheme (Lecture/Practical/Tutorial/Drawing) | 02/02/00/00 Hours |
| Total contact Hours (Lecture/Practical/Tutorial/Drawing) | 50/00/00/00 Hours |
| Evaluation Scheme: Theory Theory Paper /Term Work/Oral/Practical | --/--/--/-- |

Course Outcomes (COs):

| Course Outcomes(COs): Upon completion of this course, students will be able to | | Mapping with PO's |
|---|---|----------------------|
| CO1 | Utilize advanced digital image manipulation techniques to create visually captivating and conceptually rich compositions. | 1,2 |
| CO2 | Explore advanced color grading and color correction techniques to enhance the visual impact and storytelling in digital compositions. | 4 |
| CO3 | Integrate 3D elements and digital effects seamlessly into compositions, employing techniques such as matte painting and compositing. | 3,5,6 |
| CO4 | Develop a personal artistic style in digital composition, combining technical proficiency with creative experimentation and innovation. | 1,7 |

Correlation matrix of Course outcomes with Programmed outcomes (CO-PO)

1=Low correlation, 2=Medium correlation, 3=High correlation

| CO | PO1 | PO2 | PO3 | PO4 | PO5 | PO6 | PO7 | PO8 | PSO1 | PSO2 |
|-----|-----|-----|-----|-----|-----|-----|-----|-----|------|------|
| CO1 | 1 | 2 | - | - | - | - | - | 3 | - | 3 |
| CO2 | - | - | - | 4 | - | - | - | - | - | 2 |
| CO3 | - | - | 2 | - | 1 | 2 | - | - | 3 | 1 |
| CO4 | 3 | - | - | - | - | - | 1 | - | 1 | 2 |

Course Content:**Unit-1**

Introduction to Digital Tools and Software: This section provides an overview of the digital tools and software used in digital composition. It covers popular software such as Adobe Photoshop, Adobe Illustrator, and other relevant programs. Students learn the basics of navigating the software and utilizing different tools and features.

Unit-2

Design Principles and Elements: This topic explores the fundamental principles and elements of design, including color theory, typography, composition, balance, contrast, and visual hierarchy. Students learn how to apply these principles effectively in digital composition to create visually appealing and communicative designs.



Unit-3

Image Editing and Manipulation: This section focuses on the techniques and tools for editing and manipulating digital images. Students learn how to adjust colour and tone, retouch images, apply filters and effects, and composite multiple images together seamlessly.

Unit-4

Digital Illustration and Drawing: This topic covers the creation of digital illustrations using various techniques and styles. Students learn how to use digital drawing tablets or other input devices to create illustrations, and explore techniques such as digital painting, line art, shading, and texturing.

Unit-5

Workflow and Project Management: This section teaches students how to effectively manage digital composition projects, including organizing files, working with layers and non-destructive editing, utilizing shortcuts and automation, and preparing files for different output formats (such as print or web).

References:

1. "The Adobe Photoshop CC Book for Digital Photographers" by Scott Kelby -
2. "Digital Painting Techniques: Practical Techniques of Digital Art Masters" edited by 3DTot Publishing -
3. "Digital Design Theory: Readings from the Field" edited by Helen Armstrong –
4. "Digital Foundations: Intro to Media Design with the Adobe Creative Suite" by Xtine Burrough and Michael Mandiberg -

Paper –IV: Fundamentals Of Classical Animation

50 Hours

| | |
|---|-------------------|
| Course Type: Theory / Practical | Theory |
| Required/Elective | Required |
| Prerequisite | - |
| Teaching Scheme (Lecture/Practical/Tutorial/Drawing) | 02/02/00/00 Hours |
| Total contact Hours (Lecture/Practical/Tutorial/Drawing) | 50/00/00/00 Hours |
| Evaluation Scheme: Theory Theory Paper /Term Work/Oral/Practical | --/--/-- |

Course Outcomes (COs):

| Course Outcomes(COs): Upon completion of this course, students will be able to | | Mapping with PO's |
|---|--|----------------------|
| CO1 | Acquire a solid understanding of classical animation principles and techniques, including timing, spacing, and squash-and-stretch. | 1, 2 |
| CO2 | Demonstrate proficiency in traditional hand-drawn animation through the creation of believable and expressive character movements. | 2 |
| CO3 | Apply storytelling and acting principles to effectively communicate emotions and narratives through animated sequences. | 2 |
| CO4 | Utilize industry-standard animation software and tools to digitize, refine, and enhance traditional hand-drawn animations. | 2 |

Correlation matrix of Course outcomes with Programmed outcomes (CO-PO)

1=Low correlation, 2=Medium correlation, 3=High correlation



| CO | PO1 | PO2 | PO3 | PO4 | PO5 | PO6 | PO7 | PO8 | PSO1 | PSO2 |
|-----|-----|-----|-----|-----|-----|-----|-----|-----|------|------|
| CO1 | 1 | 2 | - | - | - | - | - | - | 1 | - |
| CO2 | - | 2 | - | - | - | - | - | - | 2 | - |
| CO3 | - | 3 | - | - | - | - | - | - | 3 | - |
| CO4 | - | 2 | - | - | - | - | - | - | 1 | - |

Course Content:

Unit-1

Animation Principles: This topic covers the core principles that govern the illusion of movement in animation. These principles include squash and stretch, anticipation, staging, timing and spacing, follow-through and overlapping action, arcs, and exaggeration. Students learn how to apply these principles to create believable and expressive character animations.

Unit-2

Character Design and Development: This section explores the process of designing and developing animated characters. Students learn how to create unique and visually appealing characters that effectively communicate their personality and emotions. Topics may include anatomy, character proportions, facial expressions, and body language.

Unit-3

Storyboarding: Storyboarding is a crucial step in the animation production process. This topic covers the techniques and principles of creating storyboards, which serve as a visual blueprint for animators. Students learn how to plan and structure their animations through the use of thumbnails, keyframes, camera angles, and shot composition.

Unit-4

Walk Cycles and Movement: This section focuses on animating various types of movement, with a specific emphasis on walk cycles. Students learn the intricacies of animating characters' walks, runs, jumps, and other actions. They explore the different poses, weight distribution, and timing required to create convincing and natural movements.

Unit-5

Acting and Performance: Animation is a powerful medium for expressing emotions and conveying a character's thoughts and feelings. This topic delves into the principles of acting and performance in animation. Students learn how to analyze scripts, interpret characters' motivations, and translate those emotions into animated performances.

References:

1. "The Animator's Survival Kit" by Richard Williams –
2. "The Illusion of Life: Disney Animation" by Frank Thomas and Ollie Johnston -
3. "Timing for Animation" by Harold Whitaker and John Halas -

