VIVEKANAND COLLEGE, KOLHAPUR.
(Empowered Autonomous)

NEP
Syllabus

For
2023-24

B. Voc Part - I

Diploma in
Animation & Film Making

STRUCTURE OF SYLLABUS:

To be implemented from the academic year 2023-2024

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.

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.

PSO3. 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.

PSO4. 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.

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:

Department/Subject Specific Core or Major (DSC)

1. **TITLE: Three Years UG degree in B. Voc. Animation & Film-Making**
2. **YEAR OF IMPLEMENTATION:** Academic year 2023-24 onwards
3. **EXAMINATION PATTERN:** Semester wise for Theory and Practical
4. **STRUCTURE OF COURSE:**

B. Voc. Animation & Film-Making-I-Semester- I & II

Sr. No.	Course Abbr.	Course code	Course Name	Teaching Scheme Hours/week		Examination Scheme and Marks				Course Credits
				TH	PR	ESE	CIE	PR	Marks	
Semester-I										
1	DSC-I	DSC24AFM11	Foundation of Art -I	2	-	40	10	-	50	2
2	MIN-I	MIN24AFM11	Digital Composition - I	2	-	40	10	-	50	2
3	OEC-I	OEC24AFM11	Basic Computer Knowledge-I	-	4	-	-	50	50	4
4	AEC-I	AEC24ENG11	English For Business Communication-I	2	-	40	10	-	50	2
5	IKS-I	IKS24AFM11	History of Animation (Online)	2	-	50	-	-	50	2
6	VEC-I	VEC24DEG11	Democracy, Election & Good Governance (Online)	2	-	50	-	-	50	2
7	VSC-PR-I	VSC24AFM19	Digital Sketching	-	4	-	-	50	50	4
8	DSC-PR-I	DSC24PRA19	DSC AFM PR-11	-	4	-	-	50	50	4
9	DSC-PR-II	DSC24PRB19	DSC AFM PR-12	-	4	-	-	50	50	4
10	MIN-PR-I	MIN24PRA19	MIN AFM PR- 11	-	4	-	-	50	50	4
	Total (Semester-I)			**10**	**20**	**220**	**30**	**250**	**500**	**30**
Semester-II										
1	DSC-II	DSC24AFM21	Foundation of Art -II	2	-	40	10	-	50	2
2	MIN-II	MIN24AFM21	Digital Composition - II	2	-	40	10	-	50	2
3	OEC-II	OEC24AFM21	Basic Computer Knowledge-II	-	4	-	-	50	50	4
4	AEC-II	AEC24ENG21	English For Business Communication-II	2	-	40	10	-	50	2
5	SEC-I	SEC24AFM21	Color Theory	2	-	40	10	-	50	2
6	CC-I	CCC24DMT21	Disaster Management Training	2	-	50	-	-	50	2
7	VSC-PR-II	VSC24AFM29	2D Lighting & Shading	-	4	-	-	50	50	4
8	DSC-PR-III	DSC24PRA29	DSC AFM PR-21	-	4	-	-	50	50	4
9	DSC-PR-IV	DSC24PRB29	DSC AFM PR-22	-	4	-	-	50	50	4
10	MIN-PR-II	MIN24PRA29	MIN AFM PR- 21	-	4	-	-	50	50	4
	Total (Semester-II)			**10**	**20**	**220**	**30**	**250**	**500**	**30**
	Cumulative Total (1st Year)			**20**	**40**	**440**	**60**	**500**	**1000**	**60**

Abrr. TH-Theory, PR-Practical, ESE- End Semester Examination, CIE-Continuous Internal Examination

Note: Minimum passing for 40 marks Theory paper = 16 marks
Minimum passing for 10 marks Internal evaluation = 04 marks
Minimum passing for 50 marks Practical = 18 marks
Separate passing for every head- ESE, CIE and Practical

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 50 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.

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	No internal options.	8 marks
Q.2	Short notes	Any four out of six	16 marks
Q.3	Long answer	Any two out of three	16 marks

C. Standard of Passing:
To pass the examination a candidate must obtain at least 35% i.e 16 marks out of 40 for theory examination and 4 marks out of 10 in internal assessment of each paper. Total minimum 18 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. Smart Board
5. CCTV Camera for Animation Laboratory.

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. MEMORANDUM OF UNDERSTANDING (MOU):

The purpose of MOUs 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.

SEMESTER – I

Paper –II: DSC-I- DSC24AFM11 - Foundation Of Art - I

4 Hours/Week

Course Type: Theory / Practical	Theory
Required/Elective	Required
Prerequisite	-
Teaching Scheme (Lecture/Practical/Tutorial/Drawing)	02/02/00/00 Hours

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.	1,2,3
CO2	Apply principles of color theory, composition, and perspective to effectively communicate artistic ideas and concepts.	1,4
CO3	Analyse and interpret art forms from different periods and cultures, developing a critical eye and aesthetic sensibility.	1,2,3
CO4	Experiment with artistic expression, exploring personal style and creativity through hands-on projects and collaborative exercises	1,4

Correlation matrix of Course outcomes with Programmed outcomes (CO-PO)
1=Low correlation, 2=Medium correlation, 3=High correlation

COs	PO1	PO2	PO3	PO4	PO5	PO6	PSO1	PSO2	PSO3	PSO4
CO1	3	2	2	-	-	-	2	-	-	2
CO2	3	-	-	2	-	-	3	2	-	2
CO3	2	2	3	-	-	-	-	2	-	2
CO4	3	-	-	2	-	-	3	3	-	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

Color Theory and Composition: Fundamentals color drawing, Illusion drawings, color identification, Color and mood, Color and painting styles, Color and compositions, Color in action, Realism, immersion and believability in color scheme, Color 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 various 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: MIN-I-MIN24AFM11 Digital Composition – I

2 Hours/Week

Course Type: Theory / Practical	Theory
Required/Elective	Required
Prerequisite	-
Teaching Scheme (Lecture/Practical/Tutorial/Drawing)	00/00/00/00 Hours
Total contact Hours (Lecture/Practical/Tutorial/Drawing)	02/00/00/00 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.	1,2
CO2	Create visually compelling digital compositions by employing techniques such as layering, masking, and blending.	1,4
CO3	Apply principles of digital color theory to enhance mood, atmosphere, and visual impact in compositions.	1,2,4
CO4	Integrate typography effectively to convey messages and enhance visual storytelling in digital compositions.	1,4

Correlation matrix of Course outcomes with Programmed outcomes (CO-PO)
1=Low correlation, 2=Medium correlation, 3=High correlation

COs	PO1	PO2	PO3	PO4	PO5	PO6	PSO1	PSO2	PSO3	PSO4
CO1	3	2	-	-	-	-	3	-	-	2
CO2	3	-	-	3	-	-	3	2	-	2
CO3	2	3	-	2	-	-	-	2	-	2
CO4	3	-	-	3	-	-	3	3	-	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 - I: AEC-I: AEC24ENG11 - English for Business Communication-I

2 Hours/Week

Course Type: Theory / Practical	Theory
Required/Elective	Required
Prerequisite	Information about English grammar.
Teaching Scheme (Lecture/Practical/Tutorial/Drawing)	02/00/00/00 Hours

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	PSO1	PSO2	PSO3	PSO4
CO1	-	3	-	-	-	-	-	-	-	2
CO2	-	3	-	-	-	-	-	-	-	2
CO3	-	3	-	-	-	-	-	-	-	2
CO4	-	3	-	-	-	-	-	-	-	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

10 Marks.

Practical: Based on the theory units

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

Sr. No	Title	Author	Publisher	Edition	Year of Edition
1	Business Communication	Sethi, Anjanee & 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	Nirali Prakashan	-	2008

Paper –IV: IKS-I-IKS24AFM11 History of Animation (IKS)(Online)

2 Hours/Week

Course Type: Theory / Practical	Theory
Required/Elective	Required
Prerequisite	-
Teaching Scheme (Lecture/Practical/Tutorial/Drawing)	00/00/00/00 Hours
Total contact Hours (Lecture/Practical/Tutorial/Drawing)	02/00/00/00 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 analyze key historical developments, pioneers, and significant milestones in the evolution of animation as an art form.	1,2,3
CO2	Understand and differentiate various animation techniques, styles, and genres across different eras and cultures.	1,2,3
CO3	Explore the cultural, social, and technological influences on the development of animation throughout history.	1,2,3
CO4	Develop a critical understanding of the impact and significance of animated works in popular culture, entertainment, and media.	1,2,3

Correlation matrix of Course outcomes with Programmed outcomes (CO-PO)
1=Low correlation, 2=Medium correlation, 3=High correlation

COs	PO1	PO2	PO3	PO4	PO5	PO6	PSO1	PSO2	PSO3	PSO4
CO1	2	2	3	-	-	-	-	2	-	2
CO2	2	2	3	-	-	-	-	2	-	2
CO3	2	2	3	-	-	-	-	2	-	2
CO4	2	2	3	-	-	-	-	3	-	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 ground-breaking 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 –II: DSC-II-DSC24AFM21 Foundation Of Art – II 2 Hours/Week

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)	02/00/00/00 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.	1,2,3
CO2	Develop a deeper understanding of artistic concepts, techniques, and theories to inform artistic decision-making.	1,4
CO3	Experiment with different art styles and explore the integration of traditional and digital mediums in artwork creation.	1,2,3
CO4	Apply critical analysis and self-reflection to evaluate and refine personal artistic style and creative expression.	1,4

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

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

COs	PO1	PO2	PO3	PO4	PO5	PO6	PSO1	PSO2	PSO3	PSO4
CO1	3	2	2	-	-	-	2	-	-	2
CO2	3	-	-	2	-	-	3	2	-	2
CO3	2	2	3	-	-	-	-	2	-	2
CO4	3	-	-	2	-	-	3	3	-	2

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: MIN-II- MIN24AFM21- Digital Composition – II 2 Hours/Week

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)	02/00/00/00 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.	1,4
CO3	Integrate 3D elements and digital effects seamlessly into compositions, employing techniques such as matte painting and compositing.	1,2,4
CO4	Develop a personal artistic style in digital composition, combining technical proficiency with creative experimentation and innovation.	1,4

Correlation matrix of Course outcomes with Programmed outcomes (CO-PO)
1=Low correlation, 2=Medium correlation, 3=High correlation

COs	PO1	PO2	PO3	PO4	PO5	PO6	PSO1	PSO2	PSO3	PSO4
CO1	3	2	-	-	-	-	3	-	-	2
CO2	3	-	-	3	-	-	3	2	-	2
CO3	2	3	-	2	-	-	-	2	-	2
CO4	3	-	-	3	-	-	3	3	-	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 3DTotal 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 –I-AEC-II:AEC24ENG11 English Business Communication-II

2 Hours/Week

Course Type: Theory / Practical	Theory
Required/Elective	Required
Prerequisite	Information about English grammar.
Teaching Scheme (Lecture/Practical/Tutorial/Drawing)	02/00/00/00 Hours

Course Objectives:

5. To Inculcate basic communication techniques amongst the students.
6. To train students for representing their credentials professionally.
7. To train students on various effective representation methods.
8. 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	Demonstrate advanced proficiency in professional writing skills.	2
CO2	Apply communication skills for drafting reports, memos, and notices.	2
CO3	Present ideas effectively in meetings, interviews, and conferences.	2
CO4	Exhibit confidence in written and spoken communication across business contexts.	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	PSO1	PSO2	PSO3	PSO4
CO1	-	3	-	-	-	-	-	-	-	2
CO2	-	3	-	-	-	-	-	-	-	2
CO3	-	3	-	-	-	-	-	-	-	2
CO4	-	3	-	-	-	-	-	-	-	2

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.

Paper – I- SEC- I: AEC24ENG21 Color Theory-II 2 Hours/Week

Course Type: Theory / Practical	Theory
Required/Elective	Required
Prerequisite	Information about English grammar.
Teaching Scheme (Lecture/Practical/Tutorial/Drawing)	02/00/00/00 Hours

Course Objectives:

9. To Inculcate basic communication techniques amongst the students.
10. To train students for representing their credentials professionally.
11. To train students on various effective representation methods.
12. 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	Demonstrate advanced proficiency in professional writing skills.	2
CO2	Apply communication skills for drafting reports, memos, and notices.	2
CO3	Present ideas effectively in meetings, interviews, and conferences.	2
CO4	Exhibit confidence in written and spoken communication across business contexts.	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	PSO1	PSO2	PSO3	PSO4
CO1	-	3	-	-	-	-	-	-	-	2
CO2	-	3	-	-	-	-	-	-	-	2
CO3	-	3	-	-	-	-	-	-	-	2
CO4	-	3	-	-	-	-	-	-	-	2

Units Prescribed for Theory:

Unit 1: Advanced Principles of Color
Review of Basic Color Theory
Additive & Subtractive Color Models (RGB, CMYK, HSB, LAB)
Color Interaction & Perception
Optical Mixing & After Images

Unit 2: Color Harmonies and Contrasts
Complementary, Split-Complementary, Triadic & Tetradic Schemes
Simultaneous Contrast, Successive Contrast
Warm vs. Cool Colors
Achromatic & Monochromatic Schemes

Unit 3: Psychology and Symbolism of Color
Emotional Impact of Colors

Cultural & Social Meaning of Colors
Use of Colors in Branding & Marketing
Color in Fine Arts, Film, and Media

Unit 4: Digital & Scientific Applications of Color
Color in Photography & Digital Imaging
Printing Process & Color Calibration
Use of Color in Animation, VFX & UI/UX Design
Color Management Systems

Unit 5: Practical Applications
Color in Interior & Fashion Design
Designing with Limited Palettes
Experimental Color Studies & Projects
Case Studies: Famous Artists and Designers' Use of Color
Final Project / Portfolio Work

Reference Books:

1. Interaction of Color – Josef Albers
2. Color: A Workshop for Artists and Designers – David Hornung
3. The Elements of Color – Johannes Itten
4. Principles of Color: A Review of Past Traditions and Modern Theories of Color Harmony – Faber Birren
5. Color and Meaning: Art, Science, and Symbolism – John Gage