St. Xavier's College (Autonomous), Kolkata

M.Sc. 5 years Integrated in Multimedia with Specialisation in Animation / Design / Film Studies & Production

SYLLABUS

(Common: Year 1 to 3)

2025 - 2026

Department of Multimedia

30, Mother Teresa Sarani
Kolkata-700 016

M.Sc. in Multimedia (Sem. I – Sem. VI)

PROGRAMME OUTCOMES (POs)

PO1: Demonstrate comprehensive knowledge of multimedia concepts, theories, and practices across animation, design, and film studies.

PO2: Apply creative and technical skills in developing innovative solutions using multimedia tools and technologies.

PO3: Analyse multimedia texts and productions within cultural, historical, and social contexts.

PO4: Evaluate ethical, professional, and societal issues in the use and impact of multimedia.

PO5: Work effectively in multidisciplinary teams and communicate ideas clearly through diverse media.

PO6: Engage in independent and lifelong learning in the ever-evolving multimedia landscape.

PROGRAMME SPECIFIC OUTCOMES (PSOs)

PSO1: Animation – Develop proficiency in 2D and 3D animation, including rigging, modelling, and visual effects, to create compelling animated narratives.

PSO2: Design – Apply principles of graphic design, typography, branding, and digital methods to create effective visual communication across platforms.

PSO3: Film Studies & Production – Demonstrate knowledge of film theory, history, and production practices while producing creative and critical audio-visual works.

PSO4: Integrative Skills – Synthesize knowledge from animation, design, and film to conceptualise and deliver interdisciplinary multimedia projects.

SEMESTER – I
Foundations & Values

Sem. I	Introduction to Principles of Photography		C1MM23011C
	Major (Core)	Composite	Credits 4

Course Objective: This course provides students with foundational technical knowledge of camera operations alongside creative exploration of photography as an art and communicative medium. Through practical exercises, learners will experiment with composition, framing, and exposure to craft compelling images. Students will also engage critically with photographs as cultural artefacts, developing awareness of ethics and narrative power. The course thus balances technical competence with critical interpretation, preparing students for further multimedia practice.

Students must devote at least 4 preparatory hours per week.

Syllabus:

- Basic Principles of Photography
- Visual Language of Photography
- Language of the Lens
- Exposure Theory
- Fundamentals of lighting
- Physical Basis of Optics, Focus and Depth of Field
- Language of Digital Imaging
- Advancement in Camera Technologies
- Foundations for Art and Design
- Pictorial Photography
- Smartphone photography techniques
- *Ethics discussion:* "How images shape perception"

Learning Outcomes (LOs)

- Demonstrate technical control of camera functions and exposure.
- Compose photographs applying rules of framing and perspective.
- Interpret images for narrative and aesthetic meaning.
- Critique photographic works for cultural and ethical impact.

Course Outcomes (COs)

- CO1: Demonstrate proficiency in camera operations and exposure control. (Apply)
- CO2: Compose photographic works applying framing and perspective. (Apply)
- CO3: Analyse photographs for narrative structure and aesthetics. (Analyse)
- CO4: Critique photographic projects for cultural and ethical significance. (Evaluate)
- CO5: Create a thematic photo series integrating technical and narrative skills. (Create)

Evaluation:

Theory	Practical	Marks
CIA: Written 20 marks	CA: Individual 5 photo submissions 20 marks	=> 25+5 =30
Semester Exam: Written 20 marks	Semester Exam: Group of 5 students' photo story project and Viva 50 marks	70

Paper Structure for Theory Semester Exam:

A. Short Answer any two questions out of three [2 x 2 = 4]
B. Medium Answer any two questions out of three [2 x 4 = 8]
C. Long Answer any one question out of two [1 x 8 = 8]

Reading/Reference Lists:

- Peterson, Bryan. *Understanding Exposure: How to Shoot Great Photographs.* New York: Amphoto Books, 2016.
- Freeman, Michael. *The Photographer's Eye: Composition and Design for Better Digital Photos.* London: Ilex Press, 2007.
- DK. *Digital Photography Complete Course.* London: DK, 2021.
- (Web) PetaPixel. "Photography News, Tips, and Reviews." Accessed August 27, 2025.
- (Web) DPReview. "Digital Photography Review." Accessed August 27, 2025.
- (Web) Magnum Photos. "Essays." Accessed August 27, 2025.
- Rai, Raghu, Sohrab Hura, Dayanita Singh, Gauri Gill. "Contemporary Indian Photographers." (Student presentations/research.)

Sem. I	Graphic Design 1: Typography		C1MM23012C
	Major (Core)	Composite	**Credits 4**

Course Objective: Typography is central to design practice, functioning not only as a carrier of information but also as an aesthetic and cultural form. This course introduces students to the principles of typographic design and its application across print and digital media. Through assignments, learners will experiment with hierarchy, spacing, and rhythm, enhancing their ability to design with clarity and creativity. Critical discussion of typographic works will also cultivate sensitivity to accessibility, audience, and cultural context.
Students must devote at least 4 preparatory hours per week.

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Syllabus:

Students will finish the course with knowledge in the following:

- The basic historical outline of Graphic Design till Modernism.
- Understanding typography; Anatomy of typography, Understanding scripture, sign language, origin of Icons, Symbols, and Alphabets.
- Understanding the Space and Form in Graphic Design.
- Understanding the elements of Graphic Design, Design as Art.
- Hand-drawn lettering exercises

Learning Outcomes (LOs)

- Compose typographic layouts using hierarchy and rhythm.
- Prototype print and digital compositions integrating text and imagery.
- Critique typographic artefacts for accessibility and style.
- Curate a portfolio of type-based experiments.

Course Outcomes (COs)

- CO1: Demonstrate typographic hierarchy and spatial organisation. (Apply)
- CO2: Compose integrated layouts with type and image. (Apply)
- CO3: Analyse typographic works for legibility and aesthetics. (Analyse)
- CO4: Critique designs for audience relevance and clarity. (Evaluate)
- CO5: Create portfolio-ready projects showcasing typographic innovation. (Create)

Evaluation:

Theory	Practical	Marks
CIA: Written 20 marks	CA: 3 to 4 submissions 20 marks	=> 25+5 =30
Semester Exam: Written 20 marks	Semester Exam: Create fonts, Artbook, Book - 50 marks	70

Paper Structure for Theory Semester Exam:

A. Short Answer any two questions out of three [2 x 2 = 4]
B. Medium Answer any two questions out of three [2 x 4 = 8]
C. Long Answer any one question out of two [1 x 8 = 8]

Reading/Reference Lists:

- Tagore, Rabindranath. *Sahaj Path.* Santiniketan: Visva-Bharati.
- Subramaniyan, K.G. *The King and The Little Man.* Kolkata: Seagull Books.
- Hyndman, Sarah. *Why Fonts Matter.* London: Virgin Books.
- Lupton, Ellen. *Thinking with Type.* New York: Princeton Architectural Press.
- Ambrose, Gavin, and Paul Harris. *The Fundamentals of Typography.* Lausanne: AVA Publishing.
- Bringhurst, Robert. *The Elements of Typographic Style.* Vancouver: Hartley & Marks.

Sem. I	Understanding Drawing 1		B1MM23011C
	Minor (Gen. Elective)	Composite	**Credits 4**

Course Objective:
Drawing remains the foundation of both animation and design practice, providing the skills to observe, record, and interpret the world. This course trains students in observational accuracy, expressive gesture, and proportion while encouraging experimentation. By linking drawing to creative storytelling and ideation, the course demonstrates its importance as a medium for visual thinking. Students will gain both technical competence and confidence in communicating ideas visually.

Students must devote at least 4 preparatory hours per week.

Syllabus:

Unit-1

- Visual Reading; Basic study of world Visual Language (Sign, symbols, allegory etc.)
- Picture Reading: The potential of picture in daily life and to understand not only the surface, but also the Inner Power.
- Preliminary elements of Art history and aesthetics.
- Understanding Colour; Basic idea and understanding of colour and its language.
- The relationship between Art and Society

Unit-2

- Basic Object Drawing: Study of basic shapes and forms to understand the primary form and structure.
- Extensive still life study of different shapes, including organic and inorganic objects.
- Gesture/Action drawing for animation and perspective study – people of different body types walking or working.
- Clinical study of animation art books prepared by famous artists to study different drawing styles.

Learning Outcomes (LOs)

- Demonstrate observational skills in drawing objects and environments.
- Illustrate expressive gestures and forms with accuracy.
- Apply drawing as a medium for storytelling and ideation.
- Critique sketches for technical quality and communicative power.

Course Outcomes (COs)

- CO1: Demonstrate observational drawing using proportion and perspective. (Apply)
- CO2: Illustrate expressive gestures in character and object sketches. (Apply)
- CO3: Analyse drawings for structure and expressiveness. (Analyse)
- CO4: Critique peer work for clarity and style. (Evaluate)
- CO5: Create a portfolio of sketches reflecting artistic growth. (Create)

Evaluation:

Theory	Practical	Marks
CIA: Written 20 marks	CA: 2 submissions 20 marks	=> 25+5 =30
Semester Exam: Written 20 marks	Semester Exam: Still life study drawing 50 marks	70

Paper Structure for Theory Semester Exam:

A. Short Answer any two questions out of three [2 x 2 = 4]
B. Medium Answer any two questions out of three [2 x 4 = 8]
C. Long Answer any one question out of two [1 x 8 = 8]

Reading/Reference Lists:

- Pumphrey, Richard. *Elements of Art*. Upper Saddle River, NJ: Prentice Hall.
- Craven, Roy C. *Indian Art: A Concise History*. London: Thames and Hudson.
- Arnason, H. H., and Marla F. Prather. *A History of Modern Art*. London: Thames and Hudson.
- Berger, John. *Ways of Seeing*. London: BBC, 1972.
- Simpson, Don. *Cartooning: Concepts and Methods, Part I: Figure Drawing Basics*. New York: Self-published.
- Loomis, Andrew. *Figure Drawing for All It's Worth*. London: Titan Books.
- Hogarth, Burne. *Dynamic Anatomy*. New York: Watson-Guptill.
- Vilppu, Glenn. *Vilppu Drawing Manual*. Glendale, CA: Vilppu Studio.
- Mattesi, Michael D. *Force: Dynamic Life Drawing for Animators*. London: Routledge.
- Ocvirk, Otto G., et al. *Art Fundamentals: Theory and Practice*. New York: McGraw-Hill.
- Dodson, Bert. *Keys to Drawing*. Cincinnati, OH: North Light Books.

Sem. I	Digital Methods 1: Raster & Vector Graphics		M1MM23011P
	Multi-Disciplinary	Practical	**Credits 3**

Course Objective: This course introduces students to industry-standard digital tools used in creating raster and vector graphics. Students will explore practical workflows while understanding the design principles behind image construction. The course emphasises the role of digital imagery in multimedia production, preparing learners to design outputs suitable for both print and digital platforms. Through hands-on practice, students will gain confidence in combining creative vision with technical skill.

Students must devote at least 3 preparatory hours per week.

Syllabus:

- Basic knowledge about vector and raster graphics, pixels, resolution, different colour modes, units and how to implement research methods before starting digital projects.
- Opening, viewing, and saving files on various software
- How to control the canvas or art board (working area) and changing the different screen modes
- Working with layers, different type of masking, blending modes, styles, and essential functions of layers.
- Using images, guides, grids, rulers and transform tools.
- Working with text, brushes, and pen tools
- Vector drawing techniques
- Advanced compositing, retouching and correction of images with different retouching tools. Use of different image adjustment options.
- Use of effects & filters.
- Use of different file formats for the different purposes; how to export the file in different formats according to requirements.
- How to interact with Photoshop, Illustrator with other Adobe applications.

Learning Outcomes (LOs)

- Demonstrate creation of raster and vector imagery using design software.
- Apply digital tools in constructing layouts for print and screen.
- Analyse graphics for optimisation and scalability.
- Create integrated projects combining raster and vector workflows.

Course Outcomes (COs)

- CO1: Demonstrate raster and vector graphics workflows. (Apply)
- CO2: Apply tools to design professional outputs. (Apply)
- CO3: Analyse visual projects for clarity and scalability. (Analyse)
- CO4: Evaluate outputs for technical and aesthetic quality. (Evaluate)
- CO5: Create integrated projects for print and screen platforms. (Create)

Evaluation:

Theory	Practical	Marks
CIA:	CA: Every month on given date class tests is taken for 50 marks	=> 48+2=50
Semester Exam:		

Paper Structure for Theory Semester Exam:

Reading/Reference Lists:

- Adobe. *Photoshop & Illustrator User Guides (latest versions).*
- Fraser, Bruce. *Real World Photoshop.* Berkeley, CA: Peachpit.
- Kelby, Scott. *The Photoshop Book for Digital Photographers.* Berkeley, CA: New Riders.
- Lupton, Ellen. *Graphic Design Thinking.* New York: Princeton Architectural Press.
- Bowles, John. *Digital Imaging: Essential Skills.* London: Routledge.
- (Web) Adobe Photoshop and Illustrator official documentation.
- Ocvirk, Otto. *Art Fundamentals: Theory and Practice.* New York: McGraw-Hill.
- Ambrose, Gavin, and Paul Harris. *Design Basics.* Lausanne: AVA Publishing.

Sem. I	**MIL: Bengali / Hindi / English**		**A1EN230111T** **A1BN230111T** **A1HN230111T**
	Ability Enhancement	Theory	**Credits 4**

Course Objective:

Syllabus:

Learning Outcomes:

Evaluation:

Theory	**Practical**	
CIA:	CA:	
Semester Exam:	Semester Exam:	

Paper Structure for Theory Semester Exam:

Reading/Reference Lists:

Sem. I	Mulya Pravah 2.0		V1FD25011C
	Value-Added	Theory	Credits 2

Course Objective: This value-added course encourages students to appreciate India's cultural and spiritual traditions alongside modern constitutional values. Students will explore ethical frameworks, interfaith dialogue, and reflective practices that foster harmony and inclusivity. The course integrates philosophical insights with practical applications for personal well-being and social cohesion. It aims to develop holistic personalities capable of empathy, dialogue, and critical reflection in plural societies.

Syllabus:

UNIT 1: INTRODUCTION TO INDIAN ETHOS

- Indian Ethos: Cultural, spiritual, and ethical dimensions
- Sources: Vedas, Upanishads, Gita; Christian, Muslim, Jain, Buddhist, and Sikh philosophies - emphasis on non-violence, compassion, community, Indian Constitution.

UNIT 2: HUMAN VALUES AND ETHICS

- Core Values: Satya, Dharma, Shanti, Prema, Ahimsa, empathy, humility.
- Ethics: Personal; Professional; Environmental and Digital ethics.

UNIT 3: CONSTITUTIONAL VALUES AND GLOBAL CITIZENSHIP

- Indian Constitution: Preamble, rights & duties, democratic ethics.
- Global Citizenship: SDGs, global interdependence

UNIT 4: VALUES AND SKILLS FOR YOUTH

- Self-Development: Self-awareness, identity, goal setting, confidence.
- 21st Century Skills: Communication, critical thinking, time & stress management.

UNIT 5: INTEGRATED PERSONALITY AND WELL-BEING

- Integrated Personality: Harmony of body, mind, soul;
- Mental and physical Well-being

Learning Outcomes (LOs)

- Interpret spiritual traditions with respect and empathy.
- Demonstrate application of constitutional and ethical values.
- Critique inter-religious challenges constructively.
- Apply reflective practices for well-being and social harmony.

Course Outcomes (COs)

- CO1: Recall ethical and spiritual teachings across traditions. (Remember)
- CO2: Interpret constitutional values for interfaith dialogue. (Understand)
- CO3: Analyse inter-religious issues to suggest solutions. (Analyse)
- CO4: Evaluate reflective practices for self and community growth. (Evaluate)
- CO5: Create reflective projects demonstrating harmony and inclusivity. (Create)

Theory	**Practical**	
CIA:	CA:	
Semester Exam:	Semester Exam:	48+2=50

Reading/Reference Lists:

1. The Bhagavad Gita -Swami Chinmayananda or Eknath Easwaran
2. Stanford, Peter. Religion: 50 ideas you really need to know (Chapter 1)
3. Dr. Muhammad Muhsin Khan (1985) Interpretation of the Meanings of the Noble Qur'an in the English Language, Al Madina Al Munawwarah: Islamic University of Al Madina Al Munawwarah.
4. What's Buddhism - Plain and Simple, The Practice of Being Aware, Right Now, Every Day, 2013, Steve Hagen, Broadway Books
5. SIKH SPIRITUAL PRACTICE -THE SOUND WAY TO GOD by Siri Kirpal Kaur
6. Jainism: An Introduction, 2009, Jeffery D. Long, I.B.Tauris
7. Vivekananda: His Call to the Nation
8. Indian Ethos in Management by Nandagopal & Sankar
9. Cultural Heritage of India - Ramakrishna Mission
10. Selected NEP 2020 chapters on Indian knowledge systems and value education
11. NCERT publications on Indian culture and moral education
12. UGC Guidelines: Mulya Pravah 2.0
13. Swami Vivekananda on Education
14. Gandhi's Ethical Vision and Experiments with Truth
15. Radhakrishnan's Indian Philosophy (Volume I & II)
16. Values for Life by NCERT
17. UNESCO Report on Ethics Education for the 21st Century
18. The Constitution of India - Government of India (available on constitutionofindia.net)
19. Citizenship and the Indian Constitution - NCERT
20. UNESCO Global Citizenship Education: Preparing Learners for the Challenges of the 21st Century
21. The Idea of Justice - Amartya Sen
22. We the People - Nani A. Palkhivala
23. UN Charter, UDHR, and SDG Booklets

24. Youth and Values - NCERT Publication
25. The Power of Now- Eckhart Tolle (for mindfulness)
26. India 2047: Empowering the Youth - Nehru Yuva Kendra Sangathan
27. UNESCO Global Citizenship Education Toolkits
28. NEP 2020 and UGC Mulya Pravah Guidelines
29. The Art of Happiness - Dalai Lama
30. Wings of Fire - A.P.J. Abdul Kalam
31. Emotional Intelligence - Daniel Goleman
32. Inner Engineering - Sadhguru
33. NCERT's Health and Physical Education resources
34. WHO and UNESCO youth well-being toolkits

SEMESTER – II
Skills & Methods

Sem. II	Animation Fundamentals		C1MM23021C
	Major (Core)	Composite	**Credits 4**

Course Objective:

This course introduces students to the core principles of animation, emphasising timing, squash and stretch, anticipation, and weight. Through practical exercises, learners will explore how motion conveys character, emotion, and narrative. By engaging with industry-standard practices, students will begin to understand animation as both an art form and a tool for communication. The course builds a strong foundation that prepares learners for advanced animation projects in later semesters.

Students must devote at least 4 preparatory hours per week.

Syllabus:

Unit-1
Type of Animation
Understanding of different types of animation AKA production pipeline – Animation Process and style – 2D classical animation – 3D animation – Stop Motion Animation.

Unit-2
History of Animation (Theory) – American, Japanese, Indian, and European

Unit-3
Applying Animation Principles (12 principles) - Coin rolling – Ball bouncing (Rubber and Iron Ball) – Pendulum with thread – Bird flying – Blob jump

Flipbook creation (tactile, no software)

Introduction to exposure sheet, field guide and ladder system.

Learning Outcomes (LOs)

- Demonstrate control of timing, squash & stretch, anticipation, and spacing.
- Illustrate weight and balance in simple object motion.
- Apply animation principles to short exercises with narrative clarity.
- Critique animated works for performance and believability.

Course Outcomes (COs)

- CO1: Demonstrate basic animation principles through tests like bouncing ball and blob jump. (Apply)
- CO2: Illustrate timing and spacing in character actions. (Apply)
- CO3: Analyse motion exercises for exaggeration and clarity. (Analyse)

- CO4: Critique animated works for believability and staging. (Evaluate)
- CO5: Create short animation projects integrating multiple principles. (Create)

Evaluation:

Theory	**Practical**	**Marks**
CIA: Written 20 marks	CA: 5 submissions 20 marks	=> 25+5=30
Semester Exam: Written 20 marks	Semester Exam: 25 drawings to animate with Light Box 50 marks	70

Paper Structure for Theory Semester Exam:

A. Short Answer any two questions out of three [2 x 2 = 4]
B. Medium Answer any two questions out of three [2 x 4 = 8]
C. Long Answer any one question out of two [1 x 8 = 8]

Suggested Reading:

- Williams, Richard E. *The Animator's Survival Kit*. Revised Edition. London: Faber, 2009.
- Thomas, Frank, and Ollie Johnston. *The Illusion of Life: Disney Animation*. New York: Disney Editions, 1995.
- Blair, Preston. *Cartoon Animation*. Laguna Hills, CA: Walter Foster Publishing, 1994.
- Hooks, Ed. *Acting for Animators*. New York: Routledge.
- Laybourne, Kit. *The Animation Book*. New York: Three Rivers Press.
- Lasseter, John. "Principles of Traditional Animation." *ACM SIGGRAPH Papers*.

Sem. II	Graphic Design 2: Visual Aesthetics		C1MM23022C
	Major (Core)	Composite	**Credits 4**

Course Objective:

This course expands students' understanding of design principles by focusing on the aesthetics of visual communication. Learners will explore composition, harmony, rhythm, and balance as applied to real-world design contexts. The course encourages experimentation with typography, colour, and imagery to construct culturally relevant and impactful communication pieces. By combining theory and practice, students will refine their ability to design with sensitivity, creativity, and professional standards.

Students must devote at least 4 preparatory hours per week.

Syllabus:

- The basic historical outline of drawing for Illustration and Design
- How to read and understand works of art and illustrations
- Understanding black-n-white images and visuals
- Illustration for Printing, Publishing and E-Industry.
- Introduction to Semiotics

Learning Outcomes (LOs)

- Compose layouts applying visual balance, rhythm, and harmony.
- Experiment with colour, typography, and imagery in campaigns.
- Critique designs for cultural sensitivity and visual impact.
- Create integrated projects showcasing applied visual aesthetics.

Course Outcomes (COs)

- CO1: Demonstrate use of balance and rhythm in visual compositions. (Apply)
- CO2: Compose layouts integrating type, image, and colour. (Apply)
- CO3: Analyse design artefacts for coherence and effectiveness. (Analyse)
- CO4: Critique works for cultural sensitivity and audience relevance. (Evaluate)
- CO5: Create design projects applying advanced aesthetic principles. (Create)

Evaluation:

Theory	**Practical**	
CIA: Written 20 marks	CA: Practical 20 marks	=> 25+5=30
Semester Exam: Written 20 marks	Semester Exam: Illustrated book/ designer's book 50 marks	70

Paper Structure for Theory Semester Exam:

A. Short Answer any two questions out of three [2 x 2 = 4]
B. Medium Answer any two questions out of three [2 x 4 = 8]
C. Long Answer any one question out of two [1 x 8 = 8]

Suggested Reading:

- Munari, Bruno. *Design As Art.* London: Penguin UK.
- Norman, Don. *The Design of Everyday Things.* Rev. and expanded ed. New York: Basic Books.
- Subramaniyan, K.G. *The Tale of the Talking Face.* Kolkata: Seagull Books.
- Subramaniyan, K.G. *How Hanu Became Hanuman.* Kolkata: Seagull Books.
- Berger, John. *Ways of Seeing.* London: Penguin UK.
- Wong, Wucius. *Principles of Form and Design.* Hoboken, NJ: Wiley.
- Lupton, Ellen, and Jennifer Phillips. *Graphic Design: The New Basics.* New York: Princeton Architectural Press.
- Ocvirk, Otto G., et al. *Art Fundamentals.* New York: McGraw-Hill.
- Arnheim, Rudolf. *Art and Visual Perception.* Berkeley: University of California Press.
- Meggs, Philip B. *History of Graphic Design.* Hoboken: Wiley.

Sem. II	Understanding Drawing 2: Human and Animal Anatomy		B1MM23021C
	Minor (Gen. Elective)	Composite	**Credits 4**

Course Objective:

This course deepens students' drawing skills by introducing human and animal anatomy for expressive and believable representation. Learners will study skeletal and muscular structures, gesture, and proportion to enhance their observational and imaginative drawing. Practical sessions will connect anatomy studies with animation and design applications, enabling students to create characters that are grounded in anatomical accuracy. The course strengthens visualisation skills and enhances confidence in character design and storytelling.

Students must devote at least 4 preparatory hours per week.

Syllabus:

Unit-1

- Major Art Movements – From Renaissance to Modernism
- Indian Art and Beginning of Modernism in India (theoretical and practical understanding of figure styles in Indian Classical Art as well as Modern Indian Art)
- Practical Understanding of Composition and Structure – Indian and Western concepts of composition.
- Drawing figures, forms and spaces – Indian and Western ways of seeing.
- Introduction to Art Historiography and terminologies

Unit-2

- Introduction to model studies.
- Study of anatomy – human and animal
- Study of human anatomy (dynamic figure drawing).
- Study of portraits.
- Industrial scale drawing – cityscape

Learning Outcomes (LOs)

- Demonstrate observational drawing of human and animal anatomy.
- Illustrate gesture, balance, and movement in life studies.
- Apply anatomical knowledge in designing animated characters.
- Critique sketches for anatomical accuracy and expressive quality.

Course Outcomes (COs)

- CO1: Demonstrate skeletal and muscular studies in sketches. (Apply)
- CO2: Illustrate postures and gestures of humans and animals. (Apply)

- CO3: Analyse life studies for rhythm and proportion. (Analyse)
- CO4: Critique anatomical sketches for structural quality. (Evaluate)
- CO5: Create character designs based on anatomical observation. (Create)

Evaluation:

Theory	**Practical**	**Marks**
CIA: Written 20 marks	CA: Practical 20 marks	=> 25+5=30
Semester Exam: Written 20 marks	Semester Exam: Project Paper and Figure drawing 50 marks	70

Paper Structure for Theory Semester Exam:

A. Short Answer any two questions out of three [2 x 2 = 4]
B. Medium Answer any two questions out of three [2 x 4 = 8]
C. Long Answer any one question out of two [1 x 8 = 8]

Suggested Reading:

- Craven, Roy C. *Indian Art: A Concise History.* London: Thames and Hudson.
- Zaczek, Iain. *A Chronology of Art.* London: Thames and Hudson, 2018.
- Hultgren, Ken. *The Art of Animal Drawing: Construction, Action Analysis, Caricature.* Greenpoint Books, 2016.
- Sterling, Editors. *Art of Drawing the Human Body.* New York: Sterling, 2004.
- Bridgman, George. *Bridgman's Life Drawing.* New York: Dover Publications.
- Bose, Nandalal. *Rupabali.* Santiniketan: Visva-Bharati.
- Perard, Victor. *Anatomy & Drawing.* New Delhi: Grace Prakashan.
- Goldfinger, Eliot. *Human Anatomy for Artists.* New York: Oxford University Press.
- Hogarth, Burne. *Dynamic Anatomy.* New York: Watson-Guptill.
- Bridgman, George. *Constructive Anatomy.* New York: Dover Publications.
- Vilppu, Glenn. *Drawing Manual.* Glendale, CA: Vilppu Studio.

Sem. II	Digital Methods 2: Digital 2D		M1MM23021P
	Multi-Disciplinary	Practical	Credits 3

Course Objective: This course introduces students to digital 2D animation production pipelines, emphasising rigging, tweening, and character animation. Learners will experiment with software tools to produce short animated projects, integrating characters, backgrounds, and sound. The focus is on combining technical skills with creative storytelling to produce engaging results. By the end of the course, students will be prepared to take on more complex animation projects in higher semesters.

Students must devote at least 3 preparatory hours per week.

Syllabus:

- Introduction to the software and the basic tools
- Opening, viewing and saving files
- How to control the stage (working area).
- How to use the timeline and key frames. Details about the different key frames.
- Implementations of different tween animations like shape, classic and motion tween, etc.
- Applying mask and motion path method in different tween animations.
- Creating text and gradient animations.
- Implementation of frame-by-frame animations with different objects.
- Creating banner animations.
- Working with symbols and effects.
- How to trace, rig and animate a 2D Character.
- How to export the file in graphics and video format according to requirement.
- How to interact with other applications.

Learning Outcomes (LOs)

- Demonstrate competence in digital 2D animation workflows.
- Apply rigging and tweening to animated characters.
- Integrate backgrounds, characters, and sound in short animations.
- Critique digital animations for timing and clarity.

Course Outcomes (COs)

- CO1: Demonstrate digital drawing and tweening skills. (Apply)
- CO2: Apply rigging to build simple 2D characters. (Apply)
- CO3: Analyse digital animations for movement and performance. (Analyse)
- CO4: Critique outputs for timing and visual clarity. (Evaluate)
- CO5: Create short animated films integrating characters and backgrounds. (Create)

Evaluation:

Theory	Practical	Marks
CIA:	CA: Every month on given date class tests is taken for 50 marks	=> 48+2=50
Semester Exam:		

Paper Structure for Theory Semester Exam:

Reading/Reference Lists:

- Adobe. *Animate and Toon Boom Harmony User Manuals.*
- White, Tony. *Animation from Pencils to Pixels.* Burlington, MA: Focal Press.
- Kerlow, Isaac V. *The Art of 3D Computer Animation and Effects.* Hoboken, NJ: Wiley.
- Halas, John, and Harold Whitaker. *Timing for Animation.* Burlington, MA: Focal Press.
- Lasseter, John. "Principles of Traditional Animation Applied to 2D." *SIGGRAPH.*

Sem. II	Audiography/ Sound Design 1		M1MM23022P
	Multi-Disciplinary	Practical	Credits 3

Course Overview

This course introduces students to the art and science of sound in media production, focusing on sound recording, editing, and design. Students will explore the technical aspects of capturing sound with microphones and recording devices, alongside creative applications in building soundscapes. The course emphasises how sound influences mood, storytelling, and immersion in audiovisual works. It prepares learners to integrate audio meaningfully into their creative projects across multimedia platforms.

Course Objectives

- Provide a foundational understanding of acoustic physics and sound in natural and technological contexts.
- Develop skills in sound recording and manipulation with modern digital tools.
- Explore the creative use of sound across different media to enhance narrative storytelling.

Course Structure

1. **Sound in Nature:**
   - Physics of Sound: Nature of sound waves, propagation, frequency, amplitude, velocity in various media.
   - Environmental Soundscapes: Case studies on the impact of sound on ecosystems and human health.
   - Practical Exercise: Recording natural sounds for use in digital compositions.
2. **Sound in Recording:**
   - Evolution of Sound Recording: From analogue to digital, significant milestones and their impact on media.
   - Recording Equipment: Microphones, mixers, DAWs, and field recorders, with a focus on setup and best practices.
   - Practical Exercise: Record various sources and create a mixed audio piece.
3. **Use of Sound in Audio-Visual Media:**
   - Sound Design in Film and TV: Techniques and case studies.
   - Expanding Media Horizons: Incorporating sound design in video games, VR, and interactive installations.
   - Group Project: Develop sound for a short film or game provided by the instructor.

Evaluation:

- Continuous Assessment: 3-4 audio-visual projects (50 marks total).
- Practical Exam: Live sound design session (pass/fail).

Learning Outcomes (LOs)

- Demonstrate skills in sound recording and editing.
- Apply layering and mixing techniques to create soundscapes.
- Critique sound design in audiovisual works for impact.
- Create audio projects integrating sound with visuals.

Course Outcomes (COs)

- CO1: Demonstrate microphone techniques and sound recording setups. (Apply)
- CO2: Apply editing and mixing to produce clear soundtracks. (Apply)
- CO3: Analyse sound projects for clarity and narrative support. (Analyse)
- CO4: Critique soundtracks for technical and emotional quality. (Evaluate)
- CO5: Create audio projects integrated with visual media. (Create)

Evaluation:

Theory	**Practical**	**Marks**
CIA:	CA: 3-4 Audio-Visual projects are given during this semester for submission for 50 marks	=> 48+2=50
Semester Exam:		

Suggested Reading:

- Everest, F. Alton, and Ken C. Pohlmann. *Master Handbook of Acoustics.* New York: McGraw-Hill, 2009.
- Kenny, Tom. *Sound for Picture: The Art of Sound Design for Film and TV.* Franklin, TN: Artistpro, 2000.
- Rumsey, Francis, and Tim McCormick. *Sound and Recording: Applications and Theory.* 6th ed. Burlington, MA: Focal Press, 2009.
- Holman, Tomlinson. *Sound for Film and Television.* Burlington, MA: Focal Press.
- Alten, Stanley. *Audio in Media.* Boston: Wadsworth.
- Yewdall, David. *Practical Art of Motion Picture Sound.* Burlington, MA: Focal Press.
- Sonnenschein, David. *Sound Design: Expressing Story with Sound.* Studio City, CA: Michael Wiese Productions.
- Viers, Ric. *The Sound Effects Bible.* Studio City, CA: Michael Wiese Productions.

Sem. II	Jeevan Kaushal		V1FD25021C
	Value-Added	Theory	Credits 2

Course Objective: This course focuses on developing essential leadership and management skills relevant to both professional and personal life. Students will examine leadership traits, teamwork, motivation, and decision-making through case studies and practical activities. Emphasis is placed on ethical leadership, inclusivity, and emotional intelligence as tools for effective management. By the end of the course, students will be able to demonstrate confidence in group contexts and apply leadership strategies to real-life challenges.

Syllabus:

- Introduction to Leadership: Traits, Styles, and Qualities
- Teamwork: Roles, Synergy, and Conflict Resolution
- Motivation and Delegation
- Time and Resource Management
- Critical Thinking and Decision-Making
- Ethical Leadership and Change Management
- Emotional Intelligence: Concepts and Components

Learning Outcomes (LOs)

- Demonstrate leadership traits and teamwork strategies.
- Apply decision-making and problem-solving in group contexts.
- Critique leadership practices with respect to ethics and inclusivity.
- Create personal development plans integrating leadership skills.

Course Outcomes (COs)

- CO1: Demonstrate teamwork and conflict resolution strategies. (Apply)
- CO2: Apply leadership principles in collaborative tasks. (Apply)
- CO3: Analyse case studies for ethical leadership. (Analyse)
- CO4: Critique leadership approaches for inclusivity and effectiveness. (Evaluate)
- CO5: Create personal development plans showcasing leadership growth. (Create)

Evaluation:

Theory	Practical	Marks
CIA:	CA: 2-3 writing assignments are given in class for submissions for 50 marks	=> 48+2=50
Semester Exam: Written 50 marks		

Paper Structure for Theory Semester Exam:

Reading/Reference Lists:

- Robbins, Stephen P. *Organizational Behaviour.* Delhi: Pearson.
- Goleman, Daniel. *Emotional Intelligence.* New York: Bantam.
- Covey, Stephen R. *The 7 Habits of Highly Effective People.* New York: Free Press.
- Northouse, Peter G. *Leadership: Theory and Practice.* Thousand Oaks: Sage.
- Chakraborty, S. K. *Values and Ethics for Organizations.* New Delhi: Oxford University Press.

SEMESTER – III
Concepts & Systems

Sem. III	Advanced 2D Animation 1: Biomechanics and Animation		C2MM23031C
	Major (Core)	Composite	**Credits 4**

Course Objective:
This course advances 2D animation practice through a biomechanics lens, emphasising balance, weight, force, and anatomical logic in motion. Students synthesise drawing, timing, spacing, arcs and posing to craft believable physical actions and character performance. Practical exercises foreground performance choices (motivation, reaction, intent) while maintaining clarity of staging and silhouette. Learners are equipped to critique and iterate animations using production-ready feedback loops and checklists.

Students must devote at least 4 preparatory hours per week.

Syllabus:

Biped Walk Cycles
- Analysing human locomotion.
- Breakdown of walk cycle phases (contact, down, passing, up).
- Creating key poses for walk cycles.
- Adding secondary motion and personality to walks.

Progressive Walk and Perspective Walk
- Understanding progressive walk cycles (speed changes within a walk).
- Perspective walks cycles (animating characters walking towards or away from the camera).
- Implementing perspective shifts in walk animations.

Run Cycles
- Introduction to run cycle mechanics.
- Analysing different types of runs (jogging, sprinting, etc.)
- Creating dynamic run cycles with proper weight and momentum.
- Transitioning smoothly from walks to runs.

Jump Animations
- Mechanics of jumping and landing
- Key poses for jump animations
- Adding anticipation and follow-through to jumps
- Timing and spacing for realistic jumps.

Observation exercises (film real-life movements for reference)

Learning Outcomes (LOs)

- Demonstrate run cycles, jumps, lifts, pushes/pulls with convincing weight and balance.
- Illustrate arcs, overlaps, drags and offsets to enhance fluidity and appeal.
- Apply action analysis (beats, accents, reversals) to performance-driven shots.
- Critique biomechanics, timing and posing for believability and clarity.

Course Outcomes (COs)

- CO1: Demonstrate complex body mechanics in 2D animation tests. (Apply)
- CO2: Analyse motion for timing, spacing, arcs and overlap. (Analyse)
- CO3: Evaluate performances for clarity, intent and appeal. (Evaluate)
- CO4: Integrate sound, pacing and camera into polished shots. (Create)
- CO5: Produce a portfolio sequence showcasing advanced biomechanics. (Create)

Evaluation:

Theory	**Practical**	**Marks**
CIA: Written 20 marks	CA: 20 marks	=> 25+5=30
Semester Exam: Written 20 marks	Semester Exam: 50 marks	70

Paper Structure for Theory Semester Exam:

A. Short Answer any two questions out of three [2 x 2 = 4]
B. Medium Answer any two questions out of three [2 x 4 = 8]
C. Long Answer any one question out of two [1 x 8 = 8]

Reading/Reference Lists:

- Williams, R. *The Animator's Survival Kit* (expanded edition), 2009
- Blair, Preston. *Cartoon Animation,* 1994
- Webster, Chris. *Animation Mechanics,* 2005
- Frank Thomas & Ollie Johnston. *The Illusion of Life*
- Ed Hooks. *Acting for Animators*
- Halas & Whitaker. *Timing for Animation*

Sem. III	Preproduction		C2MM23032C
	Major (Core)	Composite	**Credits 4**

Course Objective: This course develops end-to-end preproduction skills for animation and film: story development, world/character design, script formatting, beat sheets, thumbnails, storyboards and animatics. Emphasis is placed on narrative clarity, visual continuity, tone, genre and audience. Students practise collaborative ideation, versioning and critique to refine concept packs. Documentation standards, scheduling and asset lists prepare learners for production hand-off.

Students must devote at least 4 preparatory hours per week.

Syllabus:

Unit 1: Preproduction for Animation

- Understanding the basics of the preproduction process in animation.
- Animation layout: layout from storyboards, correcting storyboards, Background layout concerning the narrative. Focus on lighting and composition.
- Emphasizing the look and appeal of a character, personality, psychology, and context within an environment.
- Understanding of basic Animatics – camera, magnification details etc., language of cinematic editing

Unit 2: Preproduction for Design

- Define the project scope: Clearly outline the objectives, target audience, deliverables, and timeline for the graphic design project.
- Research and gather inspiration: Explore relevant visual references, competitor designs, and industry trends to inform the creative direction and ensure originality.
- Develop a concept: Brainstorm ideas and conceptualize the design approach, considering factors such as branding guidelines, messaging, and aesthetic preferences.
- Sketch and iterate: Create rough sketches or wireframes to visualize layout, composition, and key elements. Iterate on these drafts based on feedback and creative exploration.

Unit 3: Preproduction for Film Studies & Production

- The importance of preproduction in A/V production
- Research & Development (R&D)
- Preproduction for a small video – R&D, budget, script, planning, scheduling, execution
- Preproduction for film – financing, scripting/storyboarding, casting, staffing, location, costume, props and sets, lights, rehearsals, workshops, production schedule, planning, etc.
- Video camera magnification, lensing
- Camera Distance, Movements, Eyelevel
- Explanation of different shorts

Learning Outcomes (LOs)

- Compose loglines, synopses, beat sheets and short scripts to industry format.
- Demonstrate visual continuity using thumbnails, boards and animatics.
- Apply design bibles for character, props, sets and colour scripts.
- Critique preproduction artefacts for pacing, clarity and audience fit.

Course Outcomes (COs)

- CO1: Compose production-ready short scripts and scene breakdowns. (Apply)
- CO2: Analyse story structure and visual continuity in boards/animatics. (Analyse)
- CO3: Evaluate design bibles for consistency and communicative strength. (Evaluate)
- CO4: Create a complete preproduction package for a short project. (Create)
- CO5: Present and defend creative choices using professional documentation. (Evaluate)

Evaluation:

Theory	**Practical**	**Marks**
CIA: Written 20 marks	CA: 20 marks	=> 25+5=30
Semester Exam: Written 20 marks	Semester Exam: 50 marks	70

Paper Structure for Theory Semester Exam:

A. Short Answer any two questions out of three [2 x 2 = 4]
B. Medium Answer any two questions out of three [2 x 4 = 8]
C. Long Answer any one question out of two [1 x 8 = 8]

Reading/Reference Lists:

- Cartwright, S. *Pre-Production Planning for Video, Film, and Multimedia*, 1996
- White, Tony. *Animation from Pencils to Pixels*
- Lidwell, Williams & Butler. *Universal Principles of Design*
- McCloud, Scott. *Understanding Comics*
- Rick Goldman. *Storyboarding*
- Syd Field. *Screenplay*
- Mark Simon. *Storyboards*
- John Hart. *The Art of Storyboard*
- Robert McKee. *Story*

Sem. III	Brand Identity 1		B2MM23031C
	Minor (Gen. Elective)	Composite	Credits 4

Course Objective: This course establishes the foundations of brand identity by integrating strategy with visual systems. Students investigate purpose, audience, positioning and tone, then translate insights into marks, typography, colour and imagery. Assignments cover logo development, grid systems, basic guidelines and touch-point mock-ups. Ethics, inclusivity and cultural relevance are emphasised for responsible communication.

Students must devote at least 4 preparatory hours per week.

Syllabus:

- Introduction to Brand Identity; Understanding the concept and importance of brand identity.
- Principles of Logo Design, types of logos.
- Colour Theory in Branding, cohesive colour palettes for branding
- Visual Consistency and Brand Guidelines
- Brand Application; Applying brand identity principles to various design mediums
- Design process – R&D, campaign, branding, execution, testing
- Case Studies

Learning Outcomes (LOs)

- Compose brand platforms (vision, values, personality, audience).
- Demonstrate iterative logo exploration, refinement and testing.
- Apply typography, colour and grid systems into coherent identities.
- Critique identity drafts for accessibility, inclusivity and cultural fit.

Course Outcomes (COs)

- CO1: Compose a core identity system with logo, type and colour. (Apply)
- CO2: Analyse coherence of brand assets across touch-points. (Analyse)
- CO3: Evaluate identity options against strategy and audience needs. (Evaluate)
- CO4: Create a starter brand guideline (usage, spacing, colour, type). (Create)
- CO5: Prototype key applications (stationery, social, posters) to spec. (Create)

Evaluation:

Theory	Practical	Marks
CIA: Written 20 marks	CA: 20 marks	=> 25+5=30
Semester Exam: Written 20 marks	Semester Exam: 50 marks	70

Paper Structure for Theory Semester Exam:

A. Short Answer any two questions out of three [2 x 2 = 4]
B. Medium Answer any two questions out of three [2 x 4 = 8]
C. Long Answer any one question out of two [1 x 8 = 8]

Reading/Reference Lists:

- *Logo Design Love: A Guide to Creating Iconic Brand Identities*, David Airey, Peachpit Press, 2014
- *Brand Thinking and Other Noble Pursuits*, Debbie Millman, Allworth (2013)
- *Designing Brand Identity: An Essential Guide for the Whole Branding Team,* Alina Wheeler, Wiley (2017)
- *Building Strong Brands*, David A. Aaker, Simon & Schuster Ltd. (2010)
- Olins, Wally. Brand New: The Shape of Brands to Come. Thames & Hudson.
- Kapferer, Jean-Noël. The New Strategic Brand Management. Kogan Page.
- Kumar, Ramesh. Managing Indian Brands. Vikas Publishing.
- Neumeier, Marty. The Brand Gap. New Riders.

Sem. III	Compulsory English		A2EN230311T
	Ability Enhancement	Theory	Credits 4

Course Objective:

Syllabus:

Learning Outcomes:

Evaluation:

Theory	Practical	Marks
CIA: Written 20 marks	CA:	=> 25+5=30
Semester Exam: Written 70 marks	Semester Exam:	70

Paper Structure for Theory Semester Exam:

Reading/Reference Lists:

Sem. III	ENVS 1		V2EE23031T
	Value Added	Theory	**Credits 2**

Course Objective: This course introduces environmental systems, resource cycles and sustainability frameworks with reference to Indian and global contexts. Learners examine ecological interdependence, climate challenges, conservation strategies and environmental ethics. Case-based learning connects policy to practice and personal responsibility. Students plan small interventions that translate awareness into action.

Students must devote at least 2 preparatory hours per week.

Syllabus:

1.Introduction to Environment

- Multidisciplinary nature of environmental studies; Scope and importance; the need for environmental education; environmental ethics.
- Ecology and environment, ecosystem, components of environment, food chains, food web and functions of ecosystem, energy flow in an ecosystem, ecological pyramid
- Concept and classification of biomes, biogeochemical cycles, ecosystem preservation.

2. Global environmental issues and environmental pollution

- Environmental pollution**:** definition, sources, causes, impacts, remedial measures; air, water, soil, noise and radiation pollution
- Solid Waste Management- Control measures of urban and industrial waste, Waste segregation, E-waste, Biomedical waste
- Pollution Case Studies: Delhi Air Pollution and public health issues, Ganga Action Plan, Bhopal Gas Tragedy
- Stratospheric ozone depletion, El Nino, Acid rain.
- Disasters and disaster management; Special reference to floods, earthquakes, cyclones, landslides

3. Biodiversity and Conservation

- Biodiversity: Definition, Levels of biodiversity, biogeographic zones of India, global biodiversity hotspots, Keystone species, Values of biodiversity. Endangered and endemic species of India, IUCN Red list criteria and categories
- Threats to biodiversity: Habitat loss, poaching of wildlife, Conservation of biodiversity: In-situ and Ex-situ methods
- Case Studies: Project Tiger, Deforestation in Amazon, Reintroduction of Asiatic Lions in Kuno National Park, India; reintroduction of Cheetah in India

4. Climate Change, its impact and mitigation

- Greenhouse effect, Global warming; Definition, scope and facts of climate change, Impacts of global climate change, Climate change adaptation and mitigation

- National Action Plan on Climate Change (NAPCC), National Clean Air Programme (NCAP), The Net Zero Commitment
- UN Initiatives and International Agreements: Montreal Protocol; UNFCCC and Kyoto Protocol (COP3), Paris Climate Summit

Learning Outcomes (LOs)

- Demonstrate understanding of ecology, biodiversity and sustainability concepts.
- Interpret environmental issues using local and global case studies.
- Apply conservation and mitigation strategies in campus/community contexts.
- Critique policies and initiatives for equity, ethics and effectiveness.

Course Outcomes (COs)

- CO1: Demonstrate literacy in key ecological and sustainability terms. (Apply)
- CO2: Analyse case studies for drivers, impacts and trade-offs. (Analyse)
- CO3: Evaluate interventions for feasibility and ethical soundness. (Evaluate)
- CO4: Create awareness/advocacy artefacts to influence behaviour. (Create)
- CO5: Document personal sustainability practice with measurable goals. (Create)

Evaluation:

Theory	**Practical**	**Marks**
CIA: Written 20 marks	CA:	=> 13+2=15
Semester Exam: Written 35 marks	Semester Exam:	35

Paper Structure for Theory Semester **Exam: Time: 1hr.30mts**

Section-A: 20 **multiple choice** questions **[20 x 0.5=10]**

Section-B: **Short answer** type questions:
10 out of 12 questions **[10 x1 =10]**

Section-C: **Long answer** type questions
3 out of 6 questions
[3 x5= 15]

Reading/Reference Lists:

- Mitra, A. K and Chakraborty, R., Introduction to Environmental Studies, Book Syndicate, 2016.
- Basu, M. and Xavier, S., Fundamentals of Environmental Studies, Cambridge University Press, 2016.
- Enger, E. and Smith, B., Environmental Science: A Study of Interrelationships, Publisher: McGraw-Hill Higher Education; 12th edition, 2010.

Suggested readings:

1. Carson, R. 2002. Silent Spring. Houghton Mifflin Harcourt.
2. Gadgil, M., & Guha, R. 1993. This Fissured Land: An Ecological History of India Univ. of California Press.
3. Odum, E.P., Odum, H.T. & Andrews, J. 1971. Fundamentals of Ecology. Philadelphia: Saunders.
4. Pepper, I.L., Gerba, C.P. & Brusseau, M.L. 2011. Environmental and Pollution Science. Academic Press.
5. Agrawal, K M, Sikdar, PK and Deb, SC, A Text book of Environment, Macmillan Publication, 2002.
6. Richard T Wright, Environmental Science: Towards a Sustainable Future, Prentice-Hall Inc., 2008.

Sem. III	Digital Methods 3: Desk Top Publishing		S2MM23031P
	Skill Enhancement	Practical	**Credits 3**

Course Objective: This course introduces professional DTP workflows for multi-page documents, integrating typography, grid systems, imagery and pre-press. Students produce brochures, booklets and posters to technical specification, attending to accessibility and readability. Export, colour management and print/digital delivery standards are embedded. Critique cycles stress editorial hierarchy, rhythm and audience engagement.

Students must devote at least 4 preparatory hours per week.

Syllabus:
The course comprises—

- Getting to know the tools, panels, and workspaces.
- Learning how to navigate and zoom in a document.
- Setting up master pages in a document.
- Building automatic page numbering and sections.
- Placing text and graphics on document pages.
- Working with typography, including tracking and kerning.
- Creating drop caps, rules, tabs, dot leaders and hanging indents.
- Developing paragraph, character and object styles.
- Placing text and graphics on document pages.
- Flowing, threading, and spell-checking text in text frames.
- Adding colour using swatches, gradients and tints.
- Frequently-used shortcuts and techniques.
- Placing, managing and editing linked graphics.
- Working with clipping paths and alpha channel masks.
- Exporting documents to PDF for commercial printing.

Learning Outcomes (LOs)

- Demonstrate DTP production using professional layout software.
- Apply grid systems, typographic hierarchy and image handling in layouts.
- Analyse publications for readability, accessibility and brand coherence.
- Critique outputs for print/digital specification and visual rhythm.

Course Outcomes (COs)

- CO1: Demonstrate end-to-end DTP workflow for multi-page documents. (Apply)
- CO2: Analyse layout hierarchy, spacing and typographic decisions. (Analyse)
- CO3: Evaluate export settings, colour and pre-press readiness. (Evaluate)
- CO4: Create publication packages (cover/interiors) to professional spec. (Create)
- CO5: Build a mini-portfolio evidencing DTP competencies. (Create)

Evaluation:

Theory	Practical	Marks
CIA:	Every month on given date class tests to be taken for 50 marks	=> 48+2=50
Semester Exam:		

Reading/Reference Lists:

- *D.T.P (Desktop Publishing)*, Anuja Shah, Computer World Publication
- *Digital Desktop Publishing: The Business of Technology*, Susan Lake & Karen Bean, South-Western (2009)
- Adobe InDesign User Guide.
- Ambrose, Gavin & Harris, Paul. The Fundamentals of Typography. AVA Publishing.
- Samara, Timothy. Making and Breaking the Grid. Rockport.
- Lupton, Ellen. Thinking with Type. Princeton Architectural Press.
- Computer Arts Magazine articles on layout design.

SEMESTER – IV
Integration & Contexts

Sem. IV	Introduction to 3D: Modelling & Texturing		C2MM23041C
	Major (Core)	Composite	**Credits 4**

Course Objective: This course provides a structured entry into 3D asset creation by integrating polygonal modelling, UV unwrapping, texturing, and basic shading. Students will translate design intent into clean, optimised geometry suitable for animation and realtime pipelines while maintaining visual quality. Through iterative exercises and critiques, learners develop judgement about topology, density, and material fidelity across props, environments, and faces.

Students must devote at least 4 preparatory hours per week.

Syllabus:

Unit 1: Introduction to 3D Modelling Fundamentals

- Understanding the principles of 3D modelling
- Overview of low poly modelling techniques
- Introduction to polygonal geometry and mesh topology
- Hands-on practice with basic shapes and forms

Unit 2: Low Poly Props and Background Modelling

- Techniques for creating low poly props and background elements.
- Understanding the importance of efficient geometry for optimization
- Practice creating objects such as furniture, plants, and architectural elements.
- Tips for maintaining visual appeal while keeping poly count low.

Unit 3: Texturing, UV Mapping, and Material Creation

- Introduction to texturing and UV mapping concepts
- Understanding the role of textures in enhancing 3D models
- Hands-on practice with unwrapping UVs for low poly models
- Creating and applying materials to enhance realism and visual appeal.

Unit 4: Human Face Modelling

- Introduction to character modelling techniques
- Understanding facial anatomy and proportions
- Techniques for creating stylized or realistic faces.
- Practice sculpting and refining facial features.

Learning Outcomes (LOs)

- Demonstrate polygonal modelling workflows for props, environments, and faces.
- Apply UV unwrapping and texture painting to create believable surface detail.
- Analyse topology for deformation, shading behaviour, and optimisation.
- Critique 3D assets for readability, scale consistency, and production readiness.

Course Outcomes (COs): On successful completion of this course, students will be able to:

- CO1: Demonstrate low- and mid-poly modelling with clean topology. (Apply)
- CO2: Apply UV layout and texturing to enhance material definition. (Apply)
- CO3: Analyse meshes for edge flow, shading artefacts, and efficiency. (Analyse)
- CO4: Evaluate assets against brief, scale, and technical constraints. (Evaluate)
- CO5: Create a small asset pack ready for integration into a scene. (Create)

Evaluation:

Theory	Practical	Marks
CIA: Written 20 marks	CA: 20 marks	=>25+5=30
Semester Exam: Written 20 marks	Semester Exam: 50 marks	70

Paper Structure for Theory Semester Exam:

A. Short Answer any two questions out of three [2 x 2 = 4]
B. Medium Answer any two questions out of three [2 x 4 = 8]
C. Long Answer any one question out of two [1 x 8 = 8]

Reading/Reference Lists:

- Vaughan, *William. Digital Modelling.* Berkeley, CA: New Riders, 2011.
- Thilakanathan, Danan. *3D Modelling for Beginners: Learn Everything You Need to Know About 3D Modelling!*
- Chandramouli, Magesh. *3D Modelling & Animation: A Primer*. New York: Taylor & Francis Ltd., 2021.
- Autodesk Maya Documentation (official).
- Kerlow, Isaac V. *The Art of 3D Computer Animation and Effects*. Hoboken, NJ: Wiley.
- Vikram, Subramanian. *Texturing and Modeling: A Procedural Approach*. Burlington, MA: Morgan Kaufmann.
- Palamar, Todd. *Mastering Autodesk Maya.* Indianapolis: Sybex.
- Birn, Jeremy. *Digital Texturing & Painting. Berkeley*, CA: New Riders.

Sem. IV	Film Studies		C2MM23042C
	Major (Core)	Composite	**Credits 4**

Course Objective: This course develops critical literacy in cinema through key movements, genres, and analytical frameworks. Students engage with films as aesthetic artefacts and cultural discourse, examining links between form, ideology, technology, and industry. Workshops and screenings cultivate vocabulary for shot analysis, montage, sound, and mise-en-scène, connecting theory to practice through short analytical and creative tasks.

Students must devote at least 4 preparatory hours per week.

Syllabus:

1. Theory

Topics:

- Film as Art/Commerce/Technology/Entertainment/Culture
- Types of Films: Fiction, Non-fiction, Experimental, Animated
- Major Film Movements: Soviet Formalism, German Expressionism, etc.
- Film Form and Style
- Silent film study (focus on visual storytelling)

Exercises:

- Film Analysis Essays: Students analyse a film or a specific sequence in detail, focusing on aspects like narrative structure, mise-en-scène, or cinematography.
- Discussion Boards: Online platforms where students can post their thoughts on weekly screenings and interact with peer responses to foster deeper understanding.
- Case Studies: Detailed exploration of a film movement or era, discussing its historical context, key figures, and lasting impacts on cinema.

2. Practical

Topics:

- Making a Film: From concept to post-production
- Film Form: Narrative construction, scriptwriting
- Film Style: Cinematography, Acting, Editing, Sound design

Exercises:

- **Short Film Project:** As a capstone project, students create their own short film, applying learned techniques and creative insights. This project goes through stages:
    - Pre-production: Storyboarding, scripting, and planning. Exercise involves students presenting their film pitches for feedback.
    - Production: Actual filming, where students apply cinematography and directing skills.
    - Post-production: Editing, adding sound/music, and final touches using software tools.
- **Technical Workshops:** Hands-on sessions with professional equipment and software (like Davinci Resolve or Final Cut Pro) to learn practical aspects of film editing and sound design.
- **Role-Playing Exercises:** In-class activities where students assume various roles on a film set, which helps them understand the responsibilities and challenges of each position.

Assessment:

- **Theory:**
    - CIA (Continuous Internal Assessment): Written assignments, film analyses, and participation in discussion boards
    - Semester Exam: Short, medium, and long answer written exam based on theory topics
- **Practical:**
    - Continuous Assessment (CA): Progress in film project, participation in workshops, and practical exams
    - Semester Exam: Evaluation of the final short film project including a presentation defending their artistic and technical choices

Additional Suggested Activities:

- **Film Club Sessions:** Regularly scheduled sessions where students can watch and discuss films outside the curriculum, guided by a faculty member or a guest speaker.
- **Industry Interaction Sessions:** Arranging Q&A sessions with film industry professionals, either in-person or via webinars, to provide real-world insights and networking opportunities.

Learning Outcomes (LOs)

- Demonstrate knowledge of major film movements, genres, and auteurs.

- Interpret cinematic language (mise-en-scène, cinematography, editing, sound).
- Analyse sequences for narrative construction, style, and ideology.
- Critique films for cultural, political, and aesthetic significance.

Course Outcomes (COs): On successful completion of this course, students will be able to:

- CO1: Demonstrate use of film-analysis vocabulary in written/oral work. (Apply)
- CO2: Analyse film scenes for style, narrative function, and meaning. (Analyse)
- CO3: Evaluate movements/genres in relation to socio-cultural contexts. (Evaluate)
- CO4: Create short analytical essays or presentations grounded in theory. (Create)
- CO5: Reflect on viewings to articulate informed critical positions. (Evaluate)

Evaluation:

Theory	**Practical**	**Marks**
CIA: Written 20 marks	CA: 20 marks	=> 25+5=30
Semester Exam: Written 40 marks	Semester Exam: 30 marks (Film submission)	70

Paper Structure for Theory Semester Exam:

A. Short Answer any two questions out of three [3 x 3 = 9]
B. Medium Answer any two questions out of three [3 x 5 = 15]
C. Long Answer any one question out of two [2 x 8 = 16]

Reading/Reference Lists:

- Bordwell, David, Kristin Thompson, and Jeff Smith. *Film Art: An Introduction.* New York: McGraw Hill.
- Cook, David A. *A History of Narrative Film.* New York: W.W. Norton.
- Braudy, Leo, and Marshall Cohen, eds. *Film Theory and Criticism.* Oxford: Oxford University Press.
- Monaco, James. *How to Read a Film.* New York: Oxford University Press.
- Andrew, Dudley. *The Major Film Theories.* New York: Oxford University Press.
- Arnheim, Rudolf. *Film as Art.* Berkeley: University of California Press.
- Stam, Robert. *Film Theory: An Introduction.* Oxford: Blackwell.

Sem. IV	Stop Motion Animation		B2MM23041C
	Minor (Gen. Elective)	Composite	**Credits 4**

Course Objective: Focusing on the craft of frame-by-frame filmmaking, this course integrates puppet/object animation with lighting, camera control, set dressing, and shot continuity. Emphasis is placed on planning, incremental refinement, and performance choices that convey weight, intention, and character. Students will produce short stop-motion pieces that demonstrate technical precision and narrative clarity.

Students must devote at least 4 preparatory hours per week.

Syllabus:

Unit 1: Introduction to Stop Motion Animation

- Introduction to stop motion animation techniques and its history
- Discussion on different types of stop motion animation (Claymation, puppet animation, object animation, etc.)
- Understanding the basic principles of animation (e.g., timing, spacing, squash and stretch, etc.)
- Analysing examples of stop motion animations to identify these principles in action
- Introduction to storyboarding techniques for stop motion animation

Unit 2: Background Design and Construction

- Understanding the importance of backgrounds in stop-motion animation
- Techniques for designing and creating backgrounds using various materials (paper, cardboard, foam, etc.)

Unit 3: Prop Design and Construction

- Understanding the role of props in stop-motion animation
- Techniques for designing props that are suitable for animation
- Practical session on constructing props using various materials (clay, wire, foam, etc.)

Unit 4: Puppet Design and Construction

- Understanding the anatomy of puppets and their design considerations for animation
- Discussion on different types of puppets (armature puppets, clay puppets, fabric puppets, paper cut-out puppets etc.)
- Techniques for ensuring puppets are articulated and capable of expressive movement.

Learning Outcomes (LOs)

- Demonstrate frame-by-frame animation with puppets/objects and controlled lighting.
- Apply staging, timing, and spacing to communicate weight and intention.
- Analyse tests for arcs, overlap, and silhouette clarity.
- Critique sequences for performance appeal and technical consistency.

Course Outcomes (COs): On successful completion of this course, students will be able to:

- CO1: Demonstrate stop-motion workflows from setup to capture. (Apply)
- CO2: Apply lighting and camera strategies to maintain continuity. (Apply)
- CO3: Analyse motion for timing, arcs, and readable posing. (Analyse)
- CO4: Evaluate shots for technical issues (flicker, drift, jitter). (Evaluate)
- CO5: Create a short stop-motion film with cohesive narrative intent. (Create)

Evaluation:

Theory	**Practical**	**Marks**
CIA: Written 20 marks	CA: 20 marks	=> 25+5=30
Semester Exam: Written 20 marks	Semester Exam: 50 marks	70

Paper Structure for Theory Semester Exam:

A. Short Answer any two questions out of three [2 x 2 = 4]
B. Medium Answer any two questions out of three [2 x 4 = 8]
C. Long Answer any one question out of two [1 x 8 = 8]

Reading/Reference Lists:

- Priebe, Ken A. *The Advanced Art of Stop-Motion Animation.* Boston: Cengage Learning PTR, 2010.
- Shaw, Susannah. *Stop Motion: Craft Skills for Model Animation*. London: Routledge, 2004.
- Purves, Barry. *Stop Motion: Passion, Process and Performance*. London: Routledge, 2008.
- Lord, Peter, and Brian Sibley. *Cracking Animation*. London: Thames & Hudson.
- Priebe, Ken A. *The Art of Stop Motion Animation*. Boston: Thomson.
- Laybourne, Kit. *The Animation Book*. New York: Three Rivers Press.
- Wells, Paul. *Understanding Animation*. London: Routledge.

Sem. IV	Book Art and Publishing Design		S2MM23041P
	Skill Enhancement	Practical	Credits 3

Course Objective: This studio-led course explores the design and production of books and long-form publications. Students combine typography, layout, and image-making to craft covers and interiors while adhering to prepress and accessibility standards. Through critiques and prototypes across print and digital outputs, learners develop editorial hierarchy, pacing, and material awareness that support compelling reader experiences.

Students must devote at least 4 preparatory hours per week.

Syllabus:

1. Introduction to Book Art and Publishing Design
2. Layout and Composition
3. Cover Design and Illustration for professionals
4. Print Production and Prepress
5. Professional Practices in Publishing
6. Web publishing

Learning Outcomes (LOs)

- Demonstrate page architecture using grids, typographic hierarchy, and rhythm.
- Apply illustration/imagery with type to design covers and interiors.
- Analyse readability, accessibility, and production constraints in book design.
- Critique publishing artefacts for audience fit and editorial coherence.

Course Outcomes (COs): On successful completion of this course, students will be able to:

- CO1: Demonstrate end-to-end workflows for book/publication design. (Apply)
- CO2: Analyse layouts for pacing, hierarchy, and typographic consistency. (Analyse)
- CO3: Evaluate files for prepress readiness and digital delivery. (Evaluate)
- CO4: Create a cover + sample chapters to professional specification. (Create)
- CO5: Build a mini-style guide documenting type, grid, and imagery rules. (Create)

Evaluation:

Theory	Practical	Marks
CIA:	CA: Every month on given date class tests to be taken for 50 marks	=> 48+2=50
Semester Exam:		

Reading/Reference Lists:

- (Reference to covers by Satyajit Ray and K.G. Subramanyan)
- Deb, Debashis. *Rang Tulir Satyajit.* Kolkata: Ananda Publishers, 2015.

- Subramaniyan, K.G. *The King and the Little Man.* Kolkata: Seagull Books, 2020.
- Ambrose, Gavin and Paul Harris. *The Fundamentals of Typography.* Lausanne: AVA Publishing.
- Lupton, Ellen. *Thinking with Type.* New York: Princeton Architectural Press.
- Bringhurst, Robert. *The Elements of Typographic Style.* Vancouver: Hartley & Marks.
- Samara, Timothy. *Publication Design Workbook.* Gloucester, MA: Rockport.
- Tschichold, Jan. *The Form of the Book.* Vancouver: Hartley & Marks.

Sem. IV	Story Design & Scripting for Media		S2MM23042P
	Skill Enhancement	Practical	**Credits 3**

Course Objective: Bridging story ideation and professional script formats, this course covers loglines, outlines, character arcs, three-act and alternative structures, scene craft, and dialogue. Students translate concepts into script pages and visual plans (beats, shot lists), iterating through feedback to sharpen clarity and tone. Emphasis is placed on writing for multiple platforms across fiction/non-fiction and animation/live action.

Students must devote at least 4 preparatory hours per week.

Syllabus:

STORY DESIGNING

- The Importance of Storytelling – Social/Cultural aspects, History of Storytelling
- Research and Development
- Story Structure – Plot, Theme, Style, Form vs Content
- Principles of Story Design – 3 Act structure (Hero's Journey)
- Elements of structure – Characters & Setting
- Narrative styles and genres

SCRIPTING FOR MEDIA

- Scripting & Storyboarding
- Script-writing for fiction / non-fiction – different types of scripts, writing an AV script
- Scripting for Media – basic theories that govern screenwriting; pace and rhythm
- Shot division & Dialogue Writing

Learning Outcomes (LOs)

- Demonstrate story development via loglines, premises, and beat sheets.
- Apply three-act/alternative structures to scripts and scenes.
- Analyse character motivation, conflict, and stakes in drafts.
- Critique script pages for pacing, clarity, and audience alignment.

Course Outcomes (COs): On successful completion of this course, students will be able to:

- CO1: Demonstrate script formatting and scene construction. (Apply)
- CO2: Analyse drafts for structure, characterisation, and rhythm. (Analyse)
- CO3: Evaluate dialogue and action for clarity and subtext. (Evaluate)
- CO4: Create a short script + treatment ready for production planning. (Create)
- CO5: Present and defend writing choices using peer/mentor feedback. (Evaluate)

Evaluation:

Theory	Practical	Marks
CIA:	CA: 2-3 projects are given during the semester for submission for 50 marks	=> 48+2=50
Semester Exam:		

Reading/Reference Lists:

- *Story - Substance, Structure, Style and the Principles of Screenwriting*, Robert McKee, Regan Books (1997)
- *Save The Cat! The Last Book on Screenwriting You'll Ever Need*, Blake Snyder, Michael Wiese Productions (2005)
- *The Hero with a Thousand Faces*, Joseph Campbell, Fontana Press, 1993
- *Making a Good Script Great*, Linda Seger, Silman-James Press, 1987
- *Writing for Animation, Comics, and Games*, Christy Marx, Routledge (2006)

Sem. IV	ENVS 2		V2EE23041P
	Value Added	Practical	**Credits 2**

Course Objective: Building on foundational environmental studies, this course addresses energy resources, environmental policy, international agreements, and ethics in sustainability. Students connect global frameworks with Indian contexts, evaluating feasibility and equity of interventions. Studio-style assignments translate knowledge into communication artefacts and small-scale action plans for campus and community.

Syllabus:

1. **Energy Resources**
   Renewable and non-renewable resources- solar, wind, geothermal, tidal, OTEC, hydro- and SHP, fossil fuels, and nuclear energy.
2. **Environmental Management**

Policies-

- Concept and objectives, the evolution of Indian environmental policy.
- UN Conferences and commissions- UNCHE, WCED & sustainable development, UNCED, WSSD, Rio+20.
- International agreements: CLRTAP, Basel Convention, Convention on Biological Diversity (CBD), CITES, Cartagena Protocol, TRIPS, Vienna Convention, concept of carbon trading.
- International Organizations- FAO, UNEP, UNDP, IUCN.
- National organization- MoEFCC, PCBs.

Environment Laws-

- Wildlife Protection Act, 1972
- Water (Prevention and Control of Pollution) Act, 1974 &Water Cess Act 1977
- Forest Conservation Act,1980.
- Air (Prevention & Control of Pollution) Act,1981.
- Environment Protection Act,1986 (with subordinate Acts and Rules).
- Biodiversity Act, 2002.
- Role of National Green Tribunal.
- Environmental movements: Chipko, Silent Valley, Bishnoi, Narmada Bachao Andolan, Nava Danya.

Practices-

- Developing Environmental standards- MINAS, NAAQS, BIS, WHO, AQI, and Emission standards.
- Practices- Environmental audit & ISO 14000 certification audit.
- Earth Hour; carbon sequestration, Green Buildings
- EIA (concept, objectives, principles, generic process, the concept of EIA in India).
- Environmental and health application of IT and AI.

3. **Sustainable Development**
   - Sustainability: Definition and emergence of the concept of sustainable development
   - Need and relevance in the contemporary society, principles of sustainable development, SDGs pertaining to environmental issues
   - Policy Initiatives for Sustainable Development in India (Swachh Bharat mission, Beti Bacho Beti Padhao)
4. **Sanitation and Health**
   - Water, Sanitation and Hygiene (WASH): Concept, Meaning, Principles, and Practices
   - Sanitation: Meaning, Concept, and Applications. Institutional Sanitation.
   - Health: Concept and Meaning. Determinants of Health and Well-being. Public Health and Community Health.
   - Human population growth: impacts on environment, human health and welfare, Family Welfare Programme (FWP)
   - Hygiene: Concept, Meaning, Principles, and Importance. Types of Hygiene: Personal, Food, and Community. Standard Hygiene Practices

Learning Outcomes (LOs)

- Demonstrate literacy in key energy resources and policy instruments.
- Interpret international/national agreements and institutions in context.
- Analyse interventions for efficacy, trade-offs, and justice implications.
- Critique sustainability proposals for ethics, feasibility, and impact.

Course Outcomes (COs): On successful completion of this course, students will be able to:

- CO1: Demonstrate applied understanding of resources and policies. (Apply)
- CO2: Analyse case studies linking science, policy, and community needs. (Analyse)
- CO3: Evaluate strategies against SDGs and environmental ethics. (Evaluate)
- CO4: Create communication artefacts and action plans for awareness. (Create)
- CO5: Document personal sustainability practice with measurable goals. (Create)

Evaluation:

Theory	**Practical**	**Marks**
CIA:	CA: Script 20 marks	=> 13+2=15
Semester Exam:	Semester Exam: Group of 4 will do an AV project and will have Viva 35 marks	35

Reading/Reference Lists:

- Mitra, A.K., and R. Chakraborty. *Introduction to Environmental Studies.* Kolkata: Book Syndicate, 2016.
- Basu, M., and S. Xavier. *Fundamentals of Environmental Studies.* Cambridge: Cambridge University Press, 2016.
- Enger, Eldon D. and Bradley F. Smith. *Environmental Science: A Study of Interrelationships.* 12th ed. New York: McGraw-Hill, 2010.

- Harris, P.G., ed. *Routledge Handbook of Global Environmental Politics.* London: Routledge, 2014.
- Rosencranz, Armin, Shyam Divan, and Martha L. Noble. *Environmental Law and Policy in India.*
- Sengupta, Ramprasad. *Ecology and Economics: An Approach to Sustainable Development.* Delhi: Oxford University Press, 2003.
- Glasson, John, and Riki Therivel. *Introduction to Environmental Impact Assessment.* New York: Routledge, 2013.
- Twidell, John. *Renewable Energy Resources.* 3rd ed. New York: Routledge, 2021.
- Kruger, Paul. *Alternative Energy Resources: The Quest for Sustainable Energy.* Hoboken, NJ: Wiley, 2006.

SEMESTER – V
Advanced Practice

Sem. V	Advanced 3D – 1: Rigging and Animation		C3MM23051C
	Major (Core)	Composite	**Credits 4**

Course Objective: This course consolidates professional 3D character setup and performance animation. Students progress from joint layout and controller design to deformation, constraints, and skinning, with disciplined use of local rotation axes, set-driven keys and corrective shapes. Animation tasks emphasise weight, timing, spacing, arcs and polished body mechanics, integrating camera and simple acting beats. By iterating with checklists, playblasts and notes, learners refine technical reliability and performance clarity to production standard.

Students must devote at least 4 preparatory hours per week.

Unit-1

Introduction to Rigging

- Building the skeleton – understanding joints.
- Forward and Inverse Kinematics.
- Constraints – how to make a character's eyes follow an object, a hand picking up glass,
- Skinning – binding a character with the rig.
- Local Rotation, Axis Controllers, Set Driven Key, Blending Shapes.

Unit-2

Intermediate Rigging

- Reverse Foot – Spline – IKFK Switch.
- Advanced Blend Shapes.

Unit-3

Animation

- Setting key frames and adjusting them.
- Animating a bouncing ball with stretch and squash.
- Animating with rigged objects, animating constrains and groups (pendulum with a string).
- Understanding Graph Editor.
- Working with rigged characters – posing a character.
- Walk Cycle.

Unit – 4

Acting for 3D Animation

- Character lifting a heavy object (with purpose).
- Hammering a nail.
- Character juggling (loop).
- Standing up (from the ground).
- Pressing an elevator button and waiting.

Learning Outcomes (LOs)

- Demonstrate skeleton construction, FK/IK systems, constraints and skinning.
- Apply controllers, set-driven keys, local rotation axes and blend shapes for deformation control.
- Animate body mechanics with convincing weight, timing, spacing and arcs.
- Critique rigs and shots for stability, readability and pipeline readiness.

Course Outcomes (COs): On successful completion of this course, students will be able to:

- CO1: Demonstrate end-to-end biped rigging with clean deformation. (Apply)
- CO2: Analyse control behaviour to diagnose and optimise rig performance. (Analyse)
- CO3: Evaluate animation tests for believable weight and timing. (Evaluate)
- CO4: Create a short 3D performance shot using an in-house/custom rig. (Create)
- CO5: Document rig features and animation workflow to professional standards. (Create)

Evaluation:

Theory	**Practical**	**Marks**
CIA: Written 20 marks	CA: 20 marks	=> 25+5=30
Semester Exam: Written 20 marks	Semester Exam: 50 marks	70

Paper Structure for Theory Semester Exam:

A. Short Answer any two questions out of three [2 x 2 = 4]
B. Medium Answer any two questions out of three [2 x 4 = 8]
C. Long Answer any one question out of two [1 x 8 = 8]

Reading/Reference Lists:

- O'Hailey, Tina. *Rig it Right! Maya Animation Rigging Concepts.* 3rd ed. Boca Raton, FL: CRC Press, 2024.
- Cabrera, Cheryl. *An Essential Introduction to Maya Character Rigging.* Boston: Focal Press, 2008.
- Williams, Richard E. *The Animator's Survival Kit.* New York: Farrar, Straus & Giroux, 2012.
- Beane, Andy. *3D Animation Essentials.* Indianapolis: Sybex, 2012.
- Hooks, Ed. *Acting for Animators.* 4th ed. New York: Routledge.

Sem. V	Brand Identity 2		C3MM23052C
	Major (Core)	Composite	**Credits 4**

Course Objective: Extending prior branding study, this course tackles advanced strategy and system building across packaging, digital and environmental touchpoints. Students translate research insights into architecture, narratives and robust identity systems guided by the Brand Identity Prism. Studio projects stress coherence, accessibility, localisation and sustainability, with testing protocols for legibility and usability. Learners develop professional guideline documents and demonstrate multi-platform roll-outs with measurable outcomes.

Students must devote at least 4 preparatory hours per week.

Syllabus:

1. Advanced Brand Identity Principles: Concepts of brand development and strategic positioning.
2. Cutting-Edge Packaging Design Techniques: Exploring advanced design methodologies for creating impactful packaging and brand identities.
3. Strategic Brand Architecture: Analysis of complex market dynamics and developing strategic brand architectures for diverse contexts.
4. Dynamic Brand Management Strategies: Implementing advanced strategies for maintaining brand relevance and coherence across platforms.
5. Brand Identity Prism – physique, relationship, reflection, personality etc.
6. Case Studies and Projects: Apply learned theories and techniques through hands-on projects and real-world case analyses.

Learning Outcomes (LOs)

- Demonstrate research-led brand strategy and system planning.
- Apply identity prism, architecture and packaging principles across media.
- Prototype and test brand artefacts for legibility, accessibility and localisation.
- Critique case studies for ethics, inclusivity and market fit.

Course Outcomes (COs): On successful completion of this course, students will be able to:

- CO1: Demonstrate a coherent, research-driven brand system across touchpoints. (Apply)
- CO2: Analyse brand architectures and identity prisms for strategic alignment. (Analyse)
- CO3: Evaluate campaigns for accessibility, sustainability and cultural sensitivity. (Evaluate)
- CO4: Create a professional brand guideline with usage, grids, colour and type specs. (Create)
- CO5: Present outcomes with metrics linking design choices to objectives. (Evaluate)

Evaluation:

Theory	Practical	Marks
CIA: Written 20 marks	CA: 20 marks	=> 25+5=30
Semester Exam: Written 20 marks	Semester Exam: 50 marks	70

Paper Structure for Theory Semester Exam:

A. Short Answer any two questions out of three [2 x 2 = 4]
B. Medium Answer any two questions out of three [2 x 4 = 8]
C. Long Answer any one question out of two [1 x 8 = 8]

Reading/Reference Lists:

- Wheeler, Alina. *Designing Brand Identity: An Essential Guide for the Whole Branding Team.* New York: Wiley, 2017.
- Aaker, David A., and Erich Joachimsthaler. *Brand Leadership: Building Assets in an Information Economy.* New York: Free Press, 2009.
- Lindstrom, Martin. *Brand Sense: Sensory Secrets Behind the Stuff We Buy.* New York: Free Press, 2010.
- Healey, Matthew. *What is Branding?* Hove, UK: Rotovision.
- Olins, Wally. *The Brand Handbook*. London: Thames & Hudson.
- Lupton, Ellen. *Graphic Design Thinking*. New York: Princeton Architectural Press.

Sem. V	Media Studies		C3MM23053C
	Major (Core)	Composite	**Credits 4**

Course Objective: This course equips students to read media as cultural, economic and technological systems. It surveys key traditions in mass communication theory; representation and ideology; semiotics; authorship and reception; media effects and globalisation. Through close analysis of film/TV, social platforms and transnational media, students interrogate power, ethics and audience address. Assignments develop critical writing and mixed-media critique that connect theory to contemporary Indian and global contexts.

Students must devote at least 4 preparatory hours per week.

Syllabus:

- Basics of Media Studies, kinds of media, media text, multimedia
- Media Literacy
- Media Effects – Traditional & Contemporary
- Media & Culture (Popular Culture)
- Approaches to studying media – Encoding/Decoding, Death of the Author
- Semiotics & Media
- Media & Representation
- Media & Globalisation
- Genre & Media
- Traditional Media & Contemporary Media – Television, Social Media, Transnational Media, Fandoms
- Media Ethics
- Case study: How *traditional animation* conveys culture (e.g., Disney vs. Ghibli)

Learning Outcomes (LOs)

- Demonstrate familiarity with core theories and debates in media studies.
- Apply semiotic and cultural frameworks to analyse media texts and industries.
- Interpret relations among media, culture, ideology, audience and platform.
- Critique ethical issues, regulation and globalisation impacts.

Course Outcomes (COs): On successful completion of this course, students will be able to:

- CO1: Demonstrate theoretical frameworks in written/oral critiques. (Apply)
- CO2: Analyse media texts for ideology, representation and genre. (Analyse)
- CO3: Evaluate production/consumption ethics and regulatory contexts. (Evaluate)
- CO4: Create critical essays or AV analyses synthesising theory and case studies. (Create)
- CO5: Present comparative studies of traditional vs. digital media ecologies. (Evaluate)

Evaluation:

Theory	Practical	Marks
CIA: Written 20 marks	CA: 20 marks	=> 25+5=30
Semester Exam: Written 20 marks	Semester Exam: 50 marks	70

Paper Structure for Theory Semester Exam:

A. Short Answer any two questions out of three [2 x 2 = 4]
B. Medium Answer any two questions out of three [2 x 4 = 8]
C. Long Answer any one question out of two [1 x 8 = 8]

Reading/Reference Lists:

- Thornham, Sue, Caroline Bassett, and Paul Marris, eds. *Media Studies: A Reader.* Edinburgh: Edinburgh University Press, 2009.
- Williams, Raymond. Keywords: *A Vocabulary of Culture and Society*. Oxford: Oxford University Press, 1985.
- Campbell, Richard, Christopher R. Martin, and Bettina Fabos. *Media & Culture: Mass Communication in a Digital Age.* Boston: Bedford/St. Martin's, 2014.
- Fiske, John. *Television Culture*. London: Routledge, 2010.
- Storey, John. *Cultural Theory & Popular Culture*. London: Longman, 2008.
- Braudy, Leo, and Marshall Cohen, eds. *Film Theory and Criticism: Introductory Readings*. Oxford: Oxford University Press, 2016.
- McQuail, Denis. McQuail's *Mass Communication Theory*. London: Sage.
- Silverstone, Roger. *Media and Morality.* Cambridge: Polity.
- Williams, Raymond. *Television: Technology and Cultural Form*. London: Routledge.
- Hall, Stuart. Representation. London: Sage.

Sem. V	Applied Art & Iconography		C3MM23054C
	Major (Core)	Composite	**Credits 4**

Course Objective: Positioned at the intersection of design and cultural studies, this course examines symbols, motifs and visual systems in Indian and global contexts. Students unpack iconographic grammar—form, gesture, attribute, proportion—and its translation into applied art for identity, editorial, packaging and spaces. Assignments emphasise culturally responsible appropriation, accessibility and contemporary reinterpretation of traditional vocabularies. Learners build visual dictionaries and demonstrate applications that balance scholarship with design innovation.

Students must devote at least 4 preparatory hours per week.

Syllabus:

1. Defining Applied Art: Understanding its purpose and significance in various fields
2. Layout and designing of 2D expressions
3. Poster designing
4. Idea of iconography, signs and symbols
5. Image-word pairing

Learning Outcomes (LOs)

- Demonstrate iconographic analysis (form, attribute, proportion, gesture).
- Apply symbolic vocabularies to contemporary applied-art artefacts responsibly.
- Interpret Indian and global case studies for context, meaning and ethics.
- Critique appropriations for accuracy, sensitivity and communicative power.

Course Outcomes (COs): On successful completion of this course, students will be able to:

- CO1: Demonstrate research-led use of iconographic systems in design outputs. (Apply)
- CO2: Analyse historic symbols for meaning, context and transformation. (Analyse)
- CO3: Evaluate applied artefacts for cultural sensitivity and legibility. (Evaluate)
- CO4: Create a mini compendium and pilot applications (identity/editorial/packaging). (Create)
- CO5: Present a reflective rationale linking scholarship to design choices. (Evaluate)

Evaluation:

Theory	Practical	Marks
CIA: Written 20 marks	CA: 20 marks	=> 25+5=30
Semester Exam: Written 20 marks	Semester Exam: 50 marks	70

Paper Structure for Theory Semester Exam:

A. Short Answer any two questions out of three [2 x 2 = 4]
B. Medium Answer any two questions out of three [2 x 4 = 8]
C. Long Answer any one question out of two [1 x 8 = 8]

Reading/Reference Lists:

- Sennett, Richard. *The Craftsman*. New Haven: Yale University Press, 2009.
- Dresser, Christopher. *The Art of Decorative Design.* Amer Life Foundation, Facsimile Reproduction, 1977.
- Panofsky, Erwin. *Studies in Iconology*. Oxford: Oxford University Press.
- Gombrich, E.H. *Symbolic Images*. London: Phaidon.
- Chitharanjan, B. *Indian Iconography*. Mumbai: Bharatiya Vidya Bhavan.
- Lynton, Norbert. *The Story of Modern Art*. London: Phaidon.
- Mitter, Partha. *Indian Art.* Oxford: Oxford University Press.
- Zimmer, Heinrich. *Myths and Symbols in Indian Art and Civilization.* Princeton, NJ: Princeton University Press.
- Coomaraswamy, Ananda K. *The Dance of Śiva*. New York: Noonday Press.
- Dondis, Donis A. *A Primer of Visual Literacy*. Cambridge, MA: MIT Press.

Sem. V	Advanced 2D Animation 2: Facial Expression & 2D EFX		B3MM23051C
	Minor (Gen. Elective)	Composite	**Credits 4**

Course Objective: Focusing on performance and graphic effects, this course advances lip-sync, facial acting and the design of 2D effects (smoke, fire, water, debris, stylised energy). Students refine posing, mouth shapes, timing charts and accents to convey thought and emotion, while combining EFX layers that support narrative dynamics. Production exercises emphasise clarity of staging, economy of drawings, and compositing for final polish.

Students must devote at least 4 preparatory hours per week.

Syllabus:

Unit 1: Lip-Sync Animation

- Exploring various human lip gestures during speech.
- Analysing lip charts for reference.
- Incorporating expressions into lip movements.
- Deconstructing dialogue tracks for lip-sync and creating exposure sheets.
- Implementing lip animation techniques in classical and digital 2D animation.

Unit 2: Special Effect Animation

- Grasping the theoretical principles behind wave animation and its practical application in simulating sea waves and waving flags.
- Creating animations of water splashes and water jet effects using a hosepipe.
- Crafting animations of rain and snowfall.
- Mastering the techniques for animating fire, explosions and smoke.

Unit 3: Morphing

- Exploring the seamless transformation of one character into another through morphing animation techniques.
- Utilizing keyframes and interpolation to smoothly transition between different shapes and forms.
- Achieving captivating visual effects by morphing objects, characters, or environments into entirely new entities.

Learning Outcomes (LOs)

- Demonstrate precise mouth-shape sets, lip-sync timing and expressive posing.
- Apply acting beats, accents and subtext to facial performance shots.
- Design and animate 2D effects that enhance narrative and rhythm.
- Critique performance and EFX layers for readability and appeal.

Course Outcomes (COs): On successful completion of this course, students will be able to:

- CO1: Demonstrate dialogue scenes with accurate lip-sync and expression. (Apply)
- CO2: Analyse acting beats and staging for performance clarity. (Analyse)
- CO3: Evaluate 2D EFX for graphic clarity and narrative contribution. (Evaluate)
- CO4: Create a polished performance shot integrating 2D EFX passes. (Create)
- CO5: Assemble a reel segment evidencing advanced 2D performance craft. (Create)

Evaluation:

Theory	**Practical**	**Marks**
CIA: Written 20 marks	CA: 20 marks	=> 25+5=30
Semester Exam: Written 20 marks	Semester Exam: 50 marks	70

Paper Structure for Theory Semester Exam:

A. Short Answer any two questions out of three [2 x 2 = 4]
B. Medium Answer any two questions out of three [2 x 4 = 8]
C. Long Answer any one question out of two [1 x 8 = 8]

Reading/Reference Lists:

- Whitaker, Harold, and John Halas. *Timing for Animation.* Burlington, MA: Elsevier, 2009.
- Williams, Richard E. *The Animator's Survival Kit.* Expanded Edition. London: Faber, 2009.
- Johnston, Ollie, and Frank Thomas. *The Illusion of Life.* New York: Disney Editions.
- White, Tony. *Animation from Pencils to Pixels.* Burlington, MA: Focal Press.
- Hooks, Ed. *Acting for Animators.* New York: Routledge.

SEMESTER – VI
Capstone & Transition

Sem. VI	Art History		C3MM23061T
	Major (Core)	Theory	**Credits 4**

Course Objective: This course offers a survey of visual art traditions from classical to modern and contemporary periods. Students examine painting, sculpture, architecture, and design within their historical, social, and cultural contexts. Emphasis is placed on stylistic analysis, symbolism, and the shifting role of art across societies. Learners will critically connect historical movements to contemporary creative practices and design innovations.

Students must devote at least 4 preparatory hours per week.

Syllabus:

- Story of art and story in art (Indian, Western and Far-Eastern perspectives)
- Modern and Postmodern art movements - An Introduction
- Study of signs and symbols in art (Indian and Western perspectives)
- Art and Cinema
- How to read art?
- Writings on art

Learning Outcomes (LOs)

- Demonstrate familiarity with major art movements, styles, and practitioners.
- Interpret works of art in cultural, historical, and symbolic contexts.
- Analyse stylistic innovations and their influence on modern practice.
- Critique artworks for cultural and historical significance.

Course Outcomes (COs): On successful completion of this course, students will be able to:

- CO1: Demonstrate knowledge of art history across periods and cultures. (Apply)
- CO2: Analyse visual works for style, symbolism, and technique. (Analyse)
- CO3: Evaluate art movements for their cultural and historical impact. (Evaluate)
- CO4: Create presentations linking art history to contemporary design practice. (Create)
- CO5: Reflect critically on legacies of art in professional creative work. (Evaluate)

Evaluation:

Theory	Practical	Marks
CIA: Written 20 marks	CA: 20 marks	=> 25+5=30
Semester Exam: Written 20 marks	Semester Exam: 50 marks	70

Paper Structure for Theory Semester Exam:

A. Short Answer any two questions out of three [2 x 2 = 4]
B. Medium Answer any two questions out of three [2 x 4 = 8]
C. Long Answer any one question out of two [1 x 8 = 8]

Reading/Reference Lists:

- Brigstocke, Hugh. *The Oxford Companion to Western Art.* Oxford: Oxford University Press, 2001.
- Gombrich, E.H. *The Story of Art*. London: Phaidon Press, 1995.
- Preziosi, Donald. *The Art of Art History: A Critical Anthology*. Oxford: Oxford University Press, 2009.
- Arnason, H. H., and Marla F. Prather. *History of Modern Art.* Upper Saddle River, NJ: Prentice Hall, 2002.
- Honour, Hugh, and John Fleming. *A World History of Art.* London: Laurence King Publishing, 2009.
- Berger, John. *Ways of Seeing.* London: Penguin Classics, 2008.
- Subramaniyan, K.G. *Moving Focus: Essays on Indian Art*. Kolkata: Seagull Books, 2006.
- Farthing, Stephen. *Art: The Whole Story*. London: Thames and Hudson, 2010.

Sem. VI	Advanced 3D – 2: Lighting, Rendering & Dynamics		C3MM23062C
	Major (Core)	Composite	**Credits 4**

Course Objective: Course Objective: This course develops advanced technical and artistic skills in 3D lighting, rendering, and dynamic simulation. Students learn how to create realistic and stylised lighting setups, manage render engines, and simulate natural phenomena like smoke, fire, and fluids. The course stresses balancing realism, mood, and efficiency through render optimisation and compositing. Assignments prepare learners to produce production-ready outputs for film, animation, and interactive applications.

Students must devote at least 4 preparatory hours per week.

Syllabus:

Unit-1
Lighting (Introduction to Lighting)

Introduction to basic 3 – Point Lighting – Directional Light – Ambient Light – Spot Light – Area Light – Volume Light – Depth Map Shadows – Ray traced shadow – Software rendering.

Unit-2

Various Lighting Assignments – Interior and Exterior Lighting – Arnold render engine and its properties.

Unit-3

Rendering – Hardware rendering – Wireframe rendering – Multi-pass rendering and compositing – Batch rendering.

Unit-4
(Introduction to Particle)

Particle tool – create emitter – emit from object – Make Collide – Particle Collision Event Editor – Goal-Instancer (Replacement) – Sprite Wizard.

Unit-5
(Advanced Dynamics)

Different type of fields (Air, Drag, Gravity, Newton, Radial, Turbulence, Uniform, Vertex) – Active Rigid Body – Passive Rigid Body – Constraints (Nail, Pin, Hinge, Spring, Barrier) – Create Soft Body – Create Springs – Paint Soft Body Weight tool.

Unit-6
(MEL and Fluids)

Create 3D and 2D Container – Ocean and Pond – Make Collide – Initial State settings – Fluid Cache Settings – Intro to MEL (Maya Embedded Language) – Different types of Variables – Predefined and custom attributes.

Unit-7
nParticles (Advanced Particles)

Create nParticle – Types of nParticle (Points, Ball, Cloud, Thick Cloud, Water) – Particle collision event editor – Goal – Instancer (Replacement) – Sprite Wizard – nParticle attributes.

Unit-8
(nCloth)

Create nCloth – Create Passive Collider – nCloth caching – generate forces fields with nCloth.

Learning Outcomes (LOs)

- Demonstrate advanced lighting setups for mood, style, and realism.
- Apply rendering techniques with optimisation for production efficiency.
- Simulate dynamic effects such as fire, water, and smoke.
- Critique renders and dynamics for visual and narrative impact.

Course Outcomes (COs): On successful completion of this course, students will be able to:

- CO1: Demonstrate mastery of lighting, rendering, and simulation tools. (Apply)
- CO2: Analyse outputs for technical accuracy and visual storytelling. (Analyse)
- CO3: Evaluate render passes for efficiency and artistic quality. (Evaluate)
- CO4: Create dynamic scenes integrating lighting and simulation. (Create)
- CO5: Build a portfolio project demonstrating advanced 3D rendering. (Create)

Evaluation:

Theory	**Practical**	**Marks**
CIA: Written 20 marks	CA: 20 marks	=> 25+5=30
Semester Exam: Written 20 marks	Semester Exam: 50 marks	70

Paper Structure for Theory Semester Exam:

A. Short Answer any two questions out of three [2 x 2 = 4]
B. Medium Answer any two questions out of three [2 x 4 = 8]
C. Long Answer any one question out of two [1 x 8 = 8]

Reading/Reference Lists:

- Lanier, Lee. *Maya Studio Projects: Texturing and Lighting.* Indianapolis: John Wiley & Sons.
- Palamar, Todd. *Mastering Autodesk Maya 2016.* Indianapolis: Wiley, 2015.
- Birn, Jeremy. *Digital Lighting and Rendering.* 3rd ed. Berkeley, CA: New Riders, 2013.
- Lanier, Lee. *Aesthetic 3D Lighting: History, Theory, and Application.* New York: Routledge, 2018.
- McKinley, Michael. *Maya Studio Projects: Game Environments and Props.* Indianapolis: Sybex, 2010.
- Apodaca, Anthony, and Larry Gritz. *Advanced RenderMan: Creating CGI for Motion Pictures.* San Francisco: Morgan Kaufmann.
- Okun, Jeffrey, and Susan Zwerman. *The VES Handbook of Visual Effects.* Burlington, MA: Focal Press.
- Kerlow, Isaac V. *The Art of 3D Computer Animation and Effects.* Hoboken, NJ: Wiley.

Sem. VI	Live Action Film: Production & Editing		C3MM23063C
	Major (Core)	Composite	**Credits 4**

Course Objective: This course introduces the production pipeline for live-action filmmaking, covering directing, cinematography, production management, and editing. Students plan, shoot, and edit short films, experimenting with narrative strategies, visual styles, and sound integration. Attention is given to continuity, shot composition, editing rhythm, and post-production workflows. The course emphasises collaboration, problem-solving, and professional practice.

Syllabus:

Theory Component

1. **Foundations of Film Editing**
   - Evolution of editing: From tape to digital.
   - Overview of editing roles and responsibilities in the film industry.
2. **Contemporary Editing Theories**
   - Discussion on modern editing theories and their application in nonlinear storytelling.
   - Review of dynamic editing techniques used in recent successful films.
3. **Film Analysis**
   - Detailed analysis of editing techniques in films such as "Blade Runner 2049" and "The Social Network".
   - Exploration of how editing influences narrative structure and viewer engagement.
4. **Genre-Specific Editing Techniques**
   - Understanding genre influences on editing decisions.
   - Comparing editing techniques in different genres: Action, Drama, Documentary.
5. **Ethical and Legal Considerations**
   - Discussing the ethical implications of editing decisions.
   - Overview of copyright laws affecting film editing.

Practical Component

1. **Getting Started with Editing Software**
   - Training on Final Cut Pro, or DaVinci Resolve.
   - Basics of setting up a project and importing footage.
2. **Basic Editing Skills**
   - Exercises on cuts, transitions, layering, and timeline management.
   - Simple projects to practice matching action and maintaining continuity.
3. **Advanced Editing Techniques**
   - Working on colour correction, grading, and sound design.
   - Practice sessions using advanced tools in software.
4. **Editing for Different Media**
   - Creating edits for different formats: commercials, music videos, and documentaries.
   - Understanding workflow variations for episodic content versus feature films.

5. **Final Project**
   - Students collaborate to edit a short narrative film.
   - Workshops for feedback and iterative improvement of projects.

Learning Outcomes (LOs)

- Demonstrate competence in directing, cinematography, and production planning.
- Apply editing techniques for continuity, rhythm, and storytelling.
- Analyse films for visual style, editing choices, and narrative flow.
- Critique peer projects for cinematic effectiveness and professional standards.

Course Outcomes (COs): On successful completion of this course, students will be able to:

- CO1: Demonstrate live-action film production and editing workflows. (Apply)
- CO2: Analyse shots and edits for continuity, rhythm, and clarity. (Analyse)
- CO3: Evaluate films for technical and narrative coherence. (Evaluate)
- CO4: Create a short film integrating directing, shooting, and editing. (Create)
- CO5: Collaborate effectively in film crews with professional discipline. (Evaluate)

Evaluation:

Theory	**Practical**	**Marks**
CIA: Written 20 marks	CA: 20 marks	=> 25+5=30
Semester Exam: Written 20 marks	Semester Exam: 50 marks	70

Paper Structure for Theory Semester Exam:

A. Short Answer any two questions out of three [2 x 2 = 4]
B. Medium Answer any two questions out of three [2 x 4 = 8]
C. Long Answer any one question out of two [1 x 8 = 8]

Reading/Reference Lists:

- Keast, Greg. *The Art of the Cut: Editing Concepts Every Filmmaker Should Know.* 2020.
- Pearlman, Karen. *Cutting Rhythms: Shaping the Film Edit.* 2nd ed. 2020.
- Brindle, Mark. *Digital Filmmaking Handbook.* 2019 ed.
- Brown, Blain. *Cinematography: Theory and Practice.* Burlington, MA: Focal Press.
- Murch, Walter. *In the Blink of an Eye.* Los Angeles: Silman-James Press.
- Rabiger, Michael. *Directing: Film Techniques and Aesthetics.* Burlington, MA: Focal Press.
- Reisz, Karel, and Gavin Millar. *The Technique of Film Editing.* Burlington, MA: Focal Press.

Sem. VI	Understanding of Comics, Graphic Novels, and Sequential Art		C3MM23064C
	Major (Core)	Composite	**Credits 4**

Course Objective: This course examines the art and theory of comics, graphic novels, and sequential art as a form of visual storytelling. Students will explore narrative structure, panel composition, pacing, and the relationship between text and image. Assignments encourage experimentation with sequential storytelling techniques while critically situating the medium in cultural and historical contexts. Learners develop both critical appreciation and creative production skills.

Syllabus:

1. History and Culture: Explore the evolution and cultural impact of comics and graphic novels.
2. Narrative Analysis: Analysis of storytelling techniques and visual strategies employed in comics.
3. Visual Storytelling Skills: Develop proficiency in sequential art, character design and panel composition.
4. Hand-drawn comic strips (ink/paper or basic Clip Studio)
5. Industry Insights: Gain knowledge of trends, practices, and opportunities in the comics industry.
6. Creative Projects: Apply learned concepts through hands-on creation of original comic work.
7. Public outreach of students in developing visual language and sense of special dynamics.

Learning Outcomes (LOs)

- Demonstrate understanding of sequential storytelling principles.
- Apply panel layout, pacing, and text-image integration in projects.
- Analyse comics and graphic novels for themes, styles, and cultural significance.
- Critique sequential works for narrative clarity and visual design.

Course Outcomes (COs): On successful completion of this course, students will be able to:

- CO1: Demonstrate knowledge of comics and sequential art theory. (Apply)
- CO2: Analyse panel composition, pacing, and narrative flow. (Analyse)
- CO3: Evaluate works for cultural and aesthetic contributions. (Evaluate)
- CO4: Create original sequential art projects with integrated storytelling. (Create)
- CO5: Reflect critically on the role of comics in contemporary media. (Evaluate)

Evaluation:

Theory	Practical	Marks
CIA: Written 20 marks	CA: 20 marks	=> 25+5=30
Semester Exam: Written 20 marks	Semester Exam: 50 marks	70

Paper Structure for Theory Semester Exam:

A. Short Answer any two questions out of three [2 x 2 = 4]
B. Medium Answer any two questions out of three [2 x 4 = 8]
C. Long Answer any one question out of two [1 x 8 = 8]

Reading/Reference Lists:

- McCloud, Scott. *Understanding Comics: The Invisible Art.* New York: William Morrow Paperbacks, 1994.
- McCloud, Scott. *Making Comics: Storytelling Secrets of Comics, Manga and Graphic Novels.* New York: William Morrow Paperbacks, 2006.
- Eisner, Will. *Comics and Sequential Art.* New York: W. W. Norton.
- Hatfield, Charles. *Alternative Comics: An Emerging Literature.* Jackson: University Press of Mississippi.
- Sabin, Roger. *Comics, Comix and Graphic Novels: A History of Comic Art.* London: Phaidon.

Sem. VI	Audiography/ Sound Design 2		B3MM23061P
	Minor (Gen. Elective)	Practical	Credits 4

Course Overview: This course builds on foundational sound design knowledge by exploring multi-channel recording, mixing, and integration of sound with moving images. Students will create Foley, ADR, and layered soundscapes to enhance emotional impact and storytelling. The course emphasises technical mastery alongside creative experimentation, preparing students for professional-level sound work in film and animation.

Syllabus:

1. **Dubbing:**
   - Techniques and tools for effective voice replacement and synchronization.
   - Practical Exercise: Dub a short scene in two different languages.
2. **Foley Recording:**
   - Techniques for creating and recording custom sound effects.
   - Automated Foley: Introduction to software solutions.
   - Practical Exercise: Design and record foley for an assigned video clip.
3. **Track Laying and Mixing:**
   - Concepts and workflows for multi-track editing.
   - Immersive Audio: Introduction to Dolby Atmos and Auro 3D.
   - Group Project: Mix sound for a student film project in stereo and surround formats.

Practical Assignments Overview

1. **Dubbing Exercise** (20 marks): Sync dialogue with a provided video clip.
2. **Foley Session** (20 marks): Create original foley sounds for a short scene.
3. **Track Laying Workshop** (20 marks): Organize multiple audio tracks into a cohesive project.
4. **Individual Mixing Assignment** (20 marks): Mix an original project using learned techniques.
5. **Group Project** (20 marks): Collaborate to create comprehensive sound design for a short film clip.

Important Notes

- Attendance and active participation are crucial for skill development.
- Collaboration is encouraged, especially during group projects.

- All assignments must demonstrate creativity, technical proficiency, and adherence to industry standards.

Learning Outcomes (LOs)

- Demonstrate advanced sound recording, Foley, and ADR techniques.
- Apply multi-channel mixing to enhance audiovisual storytelling.
- Analyse soundtracks for emotional, narrative, and technical qualities.
- Critique projects for integration of sound with image and audience impact.

Course Outcomes (COs): On successful completion of this course, students will be able to:

- CO1: Demonstrate advanced Foley, ADR, and mixing workflows. (Apply)
- CO2: Analyse sound projects for technical and emotional effectiveness. (Analyse)
- CO3: Evaluate sound design in film/animation for narrative contribution. (Evaluate)
- CO4: Create professional sound projects integrated with visual media. (Create)
- CO5: Build a portfolio of polished sound design work. (Create)

Evaluation:

Theory	**Practical**	**Marks**
CIA:	CA: 5 Audio-Visual projects are given during this semester for submission	=> 95+5=100
Semester Exam:		

Reading/Reference Lists:

- Viers, Ric. *The Sound Effects Bible: How to Create and Record Hollywood Style Sound Effects.* Studio City, CA: Michael Wiese Productions.
- Wyatt, Hilary, and Tim Amyes. *Audio Post Production for Television and Film.* Burlington, MA: Focal Press.
- Kerner, Marvin M. *The Art of the Sound Effects Editor.* Boston: Focal Press, 1989.
- Rumsey, Francis, and Tim McCormick. *Sound and Recording: Applications and Theory.* 6th ed. Burlington, MA: Focal Press.
- Kenny, Tom. *Sound for Picture: The Art of Sound Design for Film and TV*. Artistpro, 2000.
- Watkinson, John. *An Introduction to Digital Audio.* Boston: Focal Press, 2002.
- Everest, F. Alton, and Ken C. Pohlmann. *Master Handbook of Acoustics.* New York: The McGraw-Hill Companies, 2009.
- Beauchamp, Robin. *Designing Sound for Animation.* Burlington, MA: Focal Press.
- Holman, Tomlinson. *Sound for Film and Television.* Burlington, MA: Focal Press.