2026

MSc Multimedia (5 Yrs. Integrated)

PG. DEPT. OF MULTIMEDIA

NEP 2020 SYLLABUS

Integrated MSc Multimedia Programme

About the Programme

The Integrated MSc Multimedia is a five-year interdisciplinary programme designed to train students in animation, design, and film production. The programme combines artistic creativity, digital technologies, storytelling, and critical media studies to prepare students for contemporary creative industries.

Students study together during the first three years, gaining foundational skills across multimedia practices. In the final two years, they specialise in one of three streams — Animation, Design, or Film Studies and Production — and complete advanced studio work, research, and a final creative project.

Programme Relevance and Stakeholders

This programme prepares graduates for careers in animation, visual design, film production, digital media industries, and creative entrepreneurship. The curriculum has been designed to address the needs of multiple stakeholders including students, creative industries, academic institutions, and cultural organisations.

Through interdisciplinary training, research orientation, and professional production practice, the programme aims to produce graduates who can contribute to the evolving media and creative economy.

Programme Structure and Vision

The Integrated MSc Multimedia programme is designed in alignment with the principles of the National Education Policy (NEP) 2020, emphasising interdisciplinary learning, creative exploration, research orientation, and professional practice. The programme responds to the rapidly evolving landscape of media, design, animation, and film production by integrating artistic creativity, technological competence, and critical understanding.

The five-year integrated structure allows students to develop a broad interdisciplinary foundation before progressing into specialised creative practice. During the first three years of the programme, students from all streams study together and engage with a common curriculum that introduces them to the fundamental principles of animation, design, filmmaking, visual communication, storytelling, digital media technologies, and production workflows. Courses in media studies and film studies provide theoretical grounding that helps students understand visual culture, narrative structures, and the historical development of media practices. This interdisciplinary stage ensures that every student develops a holistic understanding of multimedia practice and the interconnected nature of contemporary media industries.

The final two years of the programme constitute the specialisation stage. Based on students' interests, creative strengths, and demonstrated abilities, they are guided into one of three areas of advanced study:

- Animation
- Design
- Film Studies and Production

At this stage, students undertake advanced studio courses, specialised technical training, theoretical inquiry, and research-led creative practice within their chosen domain. The curriculum balances practical production work with critical reflection, encouraging students to understand media not only as a tool for creative expression but also as a cultural, social, and technological practice.

Consistent with the objectives of NEP 2020, the programme integrates practice-based learning, research methodology, and industry-oriented engagement. The structure allows students to develop technical expertise, conceptual clarity, and professional discipline while also cultivating analytical and ethical awareness in media production.

The programme culminates in a capstone creative project and research thesis, enabling students to synthesise their technical skills, creative vision, and scholarly inquiry. Through this process, graduates demonstrate their readiness for professional practice in animation, design, film production, and related multimedia industries, while also being prepared for advanced research and academic engagement.

Programme Learning Outcomes (PLOs)

Integrated MSc Multimedia Programme

Upon successful completion of the Integrated MSc Multimedia programme, graduates will be able to:

PLO 1 – Interdisciplinary Understanding
Demonstrate a comprehensive understanding of the interconnected fields of animation, design, film production, and multimedia technologies developed through an interdisciplinary learning environment.

PLO 2 – Conceptual Creativity
Apply creative thinking, conceptual development, and visual storytelling strategies to design and produce meaningful multimedia content across diverse media platforms.

PLO 3 – Technical and Production Competence
Employ advanced tools, technologies, and professional production workflows across animation, design, and film production, demonstrating technical precision, process discipline, and adaptability to evolving media technologies.

PLO 4 – Critical and Analytical Ability
Analyse media, visual culture, and communication practices through theoretical frameworks from media studies, film studies, and design discourse.

PLO 5 – Research and Inquiry
Conduct independent research using appropriate methodologies to support creative practice, media analysis, and scholarly investigation.

PLO 6 – Professional Practice and Collaboration
Demonstrate professional discipline, project management skills, and collaborative practices required in creative industries and multimedia production environments.

PLO 7 – Ethical and Cultural Awareness
Engage responsibly with social, cultural, and ethical issues in media production while representing diverse perspectives with sensitivity and awareness.

PLO 8 – Innovation and Emerging Technologies
Explore and adapt to emerging technologies, digital tools, and new media environments including interactive, immersive, and AI-assisted creative practices.

PLO 9 – Project Realisation
Conceptualise, design, and execute original multimedia projects that demonstrate creative vision, narrative coherence, aesthetic sensitivity, and integration of interdisciplinary knowledge.

PLO 10 – Scholarly and Professional Communication
Present creative and research outcomes effectively through visual, written, and oral communication suitable for academic, professional, and public contexts.

Pedagogical Structure of the Integrated MSc Multimedia Programme

The Integrated MSc Multimedia programme follows a progressive learning structure that moves from interdisciplinary foundation to specialised creative practice and research-led production. The five-year curriculum is organised in two major stages: an interdisciplinary foundation phase and a specialisation phase.

Interdisciplinary Foundation (Years 1–3)

During the first three years, all students study together through a common curriculum that introduces the core principles of multimedia practice. Students develop foundational competencies in animation, design, filmmaking, visual communication, storytelling, digital media technologies, and production workflows. Courses in media studies and film studies provide theoretical grounding that enables students to understand visual culture, narrative traditions, and the historical development of media practices.

This shared interdisciplinary stage ensures that every student gains a broad understanding of multimedia as an integrated field of creative practice. It also allows students to explore different areas of interest before selecting a specialisation.

Specialisation Stage (Years 4–5)

In the final two years, students enter the specialisation phase of the programme. Based on their interests, creative strengths, and demonstrated abilities, they are guided into one of three specialised streams:

- Animation
- Design
- Film Studies and Production

Within their chosen specialisation, students engage in advanced studio practice, specialised technical training, theoretical inquiry, and research-oriented coursework. The curriculum encourages deeper exploration of professional production workflows, creative experimentation, and critical analysis within each domain.

Research and Capstone Integration

The final stage of the programme integrates creative practice with research. Students undertake a research thesis alongside a capstone creative project that demonstrates their ability to synthesise conceptual understanding, technical competence, and professional production standards.
This pedagogical progression ensures that graduates develop strong interdisciplinary foundations, specialised expertise, and research capabilities required for contemporary multimedia industries and advanced academic engagement.

Structure of Specialisations

After completing the interdisciplinary foundation of the first three years, students enter the specialisation stage of the Integrated MSc Multimedia programme in Years Four and Five. At this stage, students are guided into one of three areas of advanced study based on their interests, creative aptitude, and demonstrated abilities during the foundational phase of the programme. The specialisation stage allows students to deepen their knowledge and develop professional competencies within a focused domain of multimedia practice. Each specialisation combines theoretical inquiry, advanced studio practice, and research-oriented coursework, enabling students to engage critically with contemporary media practices while developing specialised technical and creative skills.

The programme offers the following three specialisations:

Animation

This stream focuses on character animation, procedural animation systems, visual effects, interactive animation environments, and contemporary animation practices. Students explore both artistic and technical dimensions of animation production while engaging with animation theory and emerging technologies.

Design

The design specialisation develops advanced competencies in visual communication, spatial and environmental design, digital interfaces, and generative design practices. The curriculum integrates conceptual thinking, user-centred design approaches, and contemporary design research.

Film Studies and Production

This stream combines critical film studies with advanced filmmaking practice. Students explore cinematic language, documentary and narrative filmmaking, cinematography, editing, and post-production workflows while examining the cultural and theoretical dimensions of cinema.
Each specialisation culminates in a research thesis and a capstone creative project that demonstrate the student's ability to integrate theoretical understanding, technical expertise, and professional creative practice.

Programme Progression

Integrated MSc Multimedia (Five-Year Structure)

The Integrated MSc Multimedia programme follows a progressive learning structure that moves from interdisciplinary foundations to specialised creative practice and research-based production. The five-year curriculum is organised in two stages: a common interdisciplinary foundation and an advanced specialisation phase.

Stage	Year	Academic Focus	Learning Orientation
Interdisciplinary Foundation	Year 1	Introduction to multimedia practices, visual communication, storytelling, and digital media tools	Exploration of multiple media forms and basic production skills
	Year 2	Development of technical skills in animation, design, filmmaking, and digital media workflows	Strengthening creative practice and visual communication
	Year 3	Advanced interdisciplinary studio work, media studies, film studies, and production-oriented learning	Integration of theory and practice across multimedia disciplines
Specialisation Stage	Year 4	Entry into specialised streams: Animation, Design, or Film Studies and Production	Advanced studio practice, technical systems, and conceptual inquiry
	Year 5	Research and capstone production	Research thesis and final multimedia project

Specialisation Options

In the final two years of the programme, students specialise in one of the following streams:

- Animation
- Design
- Film Studies and Production

Each specialisation integrates advanced production practice, theoretical engagement, and research-oriented coursework, leading to a final creative project and thesis.

Programme Outcomes (POs) — (Semesters I–VI)

PO1: Creative & Technical Knowledge: Demonstrate a structured and evolving understanding of multimedia concepts, theories, tools, and workflows across animation, design, and film, from foundational principles to advanced specialized practice.

PO2: Design & Production Skills: Apply technical proficiency and artistic sensibility to conceptualize, plan, produce, and refine multimedia artefacts using industry-standard tools, methods, and production pipelines.

PO3: Critical & Contextual Inquiry: Analyse visual and audio-visual texts within cultural, historical, and theoretical frameworks, using research and critical thinking to inform and justify creative practice.

PO4: Professional & Ethical Practice: Evaluate and apply ethical, legal, environmental, and inclusive principles in media production, demonstrating safe, collaborative, and socially responsible studio practices.

PO5: Collaboration & Communication: Work effectively in multidisciplinary teams, communicate ideas persuasively across various media, and document processes for diverse audiences through presentations and critiques.

PO6: Adaptability & Lifelong Learning: Cultivate a capacity for independent, reflective learning to adapt to emerging technologies, industry trends, and personal artistic growth throughout one's career.

Programme Specific Outcomes (PSOs) — (Semesters I–VI)

PSO1 (Animation & Dynamics): Produce sophisticated animation sequences (2D, 3D, stop-motion) and dynamic simulations demonstrating mastery of biomechanics, performance, facial animation, visual effects (VFx), and integration with sound, ready for specialized animation pipelines.

PSO2 (Design & Brand Systems): Develop, manage, and implement comprehensive visual identity systems, publication designs, and iconographic solutions that are strategically sound, culturally resonant, accessible, and technically prepared for print and digital delivery.

PSO3 (Film & Narrative Media): Plan, shoot, direct, and edit live-action and animated narrative works, integrating cinematography, sound design, and editing to achieve clarity, emotional impact, and professional polish, while critically analysing film language and theory.

PSO4 (Integrative & Professional Portfolio): Synthesize cross-disciplinary knowledge and skills to develop, manage, and present a cohesive body of work (portfolio/showreel) that demonstrates technical mastery, conceptual depth, and readiness for specialization, employment, or higher study.

Detailed PO-Semester-Course Alignment Matrix

This matrix shows the primary (•) and secondary (○) development of each PO across semesters and key courses. It illustrates the clear progression from foundations to capstone.

Semester I: Foundations & Values

PO	Primary Development (•)	Secondary Development (○)
PO1	• Principles of Photography, • Graphic Design 1, • Understanding Drawing 1	○ Digital Methods 1
PO2	• Digital Methods 1, • Understanding Drawing 1	○ Principles of Photography, ○ Graphic Design 1
PO3		○ Principles of Photography (critique)
PO4	• Mulya Pravah	○ Principles of Photography (ethics)
PO5		○ MIL
PO6	• Understanding Drawing 1, • Digital Methods 1	• Mulya Pravah

Semester II: Skills & Methods

PO	Primary Development (•)	Secondary Development (○)
PO1	• Animation Fundamentals, • Graphic Design 2, • Understanding Drawing 2	○ Audiography/Sound Design 1
PO2	• **All Core Courses (Animation, Design, Drawing, Digital 2D, Sound)**	
PO3	• Graphic Design 2 (semiotics)	○ Film Studies (intro)
PO4	• Jeevan Kaushal	○ Graphic Design 2 (cultural sensitivity)
PO5	• Jeevan Kaushal, • Animation Fundamentals (collaborative exercises)	○ Audiography (group project)
PO6	• Digital Methods 2, • Animation Fundamentals (flipbooks)	• Jeevan Kaushal

Semester III: Concepts & Systems

PO	Primary Development (•)	Secondary Development (○)
PO1	• Advanced 2D Animation 1, • Preproduction, • Brand Identity 1	○ ENVS 1

PO2	• Advanced 2D Animation 1, • Preproduction, • Digital Methods 3 (DTP)	○ Brand Identity 1
PO3	• **All Major Courses (theory into practice)**	○ ENVS 1 (case studies)
PO4	• ENVS 1, • Brand Identity 1 (ethics)	○ Preproduction (feasibility)
PO5	• Preproduction (collaborative ideation)	○ Digital Methods 3 (project workflow)
PO6	• Digital Methods 3, • Advanced 2D Animation 1 (complex cycles)	• Preproduction (iteration)

Semester IV: Integration & Contexts

PO	**Primary Development (•)**	**Secondary Development (○)**
PO1	• Introduction to 3D, • Film Studies, • Stop Motion	○ ENVS 2
PO2	• **All Courses (3D modelling, filmmaking, stop motion, publishing, scripting)**	
PO3	• Film Studies (critical analysis), • Story Design, • ENVS 2 (policy)	○ Introduction to 3D (artistic intent)
PO4	• ENVS 2 (sustainability projects), • Film Studies (ethics)	○ Book Art (accessibility)
PO5	• Film Studies (practical workshops), • ENVS 2 (group AV project)	○ Story Design (peer critique)
PO6	• Introduction to 3D (asset creation), • Book Art (professional publishing)	• Stop Motion (pipeline)

Semester V: Advanced Practice

PO	Primary Development (•)	Secondary Development (○)
PO1	• Advanced 3D - 1, • Media Studies, • Applied Art & Iconography	○ Brand Identity 2
PO2	• Advanced 3D - 1 (rigging/animation), • Advanced 2D Animation 2 (facial/EFX)	• Brand Identity 2 (system application)
PO3	• Media Studies, • Applied Art & Iconography (cultural analysis)	○ Advanced 3D - 1 (performance analysis)
PO4	• Brand Identity 2 (inclusivity/sustainability), • Media Studies (ethics)	
PO5	• Media Studies (presentations/debates)	○ Brand Identity 2 (client/audience focus)
PO6	**• All Courses (advanced, self-directed projects)**	

Semester VI: Capstone & Transition

PO	Primary Development (•)	Secondary Development (○)
PO1	• Art History (synthesis), • Understanding Comics	○ Advanced 3D - 2
PO2	**• Capstone Courses (Advanced 3D - 2, Live Action Film, Audiography 2)**	
PO3	• Art History (critical theories), • Understanding Comics (narrative analysis)	○ Live Action Film (editing choices)
PO4	• Live Action Film (professional set practice)	○ Art History (cultural context)
PO5	• Live Action Film (collaborative production), • Portfolio Presentation	○ Audiography 2 (group mixing)
PO6	**• Portfolio/Showreel Creation (across all courses)**	• Transition to specialisation/industry

The POs/PSOs are integrated with Semesters I–VI of the programmes and are stream-neutral; they evidence progression from foundations to capstone.

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.

Prerequisites: None. This is a foundational course.

Syllabus:

Topics	No. of Classes	CO Mapping	Cognitive Level
Basic Principles of Photography (History, Camera Obscura)	4	CO1, CO2	K1, K2
Visual Language of Photography (Composition, Framing)	4	CO2, CO3	K2, K4
Language of the Lens (Focal Lengths, Perspectives)	4	CO1, CO2	K2, K3
Exposure Theory (Aperture, Shutter Speed, ISO)	4	CO1	K2, K3
Fundamentals of Lighting (Natural, Artificial, Quality of Light)	3	CO1, CO2	K1, K2
Physical Basis of Optics, Focus and Depth of Field	3	CO1	K2, K3
Language of Digital Imaging (File Formats, Sensors, Resolution)	3	CO1, CO3	K2, K4
Advancement in Camera Technologies (DSLR, Mirrorless, Computational)	3	CO1	K2, K4
Foundations for Art and Design in Photography	3	CO4, CO5, CO6	K5, K6
Pictorial Photography & Genres (Portrait, Landscape, Street)	3	CO5, CO6	K5, K6
Smartphone Photography Techniques	3	CO1, CO2	K2, K4
Ethics Discussion: "How Images Shape Perception"	3	CO4	K4, K5

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)

CO	CO Description	Cognitive Level
CO1	Identify and operate fundamental camera controls and settings.	Remember
CO2	Demonstrate proficiency in camera operations and exposure control in practical scenarios.	Apply
CO3	Compose photographic works applying principles of framing, perspective, and visual language.	Apply
CO4	Analyse photographs for narrative structure, aesthetic choices, and technical execution.	Analyse
CO5	Critique photographic projects for their cultural, ethical, and societal significance.	Evaluate
CO6	Create a cohesive thematic photo series that integrates technical skill with narrative intent.	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]

Text Books

- Peterson, B. (2016). *Understanding exposure: How to shoot great photographs*. Amphoto Books.
- Freeman, M. (2007). *The photographer's eye: Composition and design for better digital photos*. Ilex Press.
- DK. (2021). *Digital photography complete course*. DK.

Suggested readings

- Rai, Raghu, Sohrab Hura, Dayanita Singh, Gauri Gill. "Contemporary Indian Photographers." (Student presentations/research.)

Web Resources

- DPReview. (n.d.). *Digital photography review*. Retrieved September 15, 2025, from https://www.dpreview.com
- Magnum Photos. (n.d.). *Essays*. Retrieved September 15, 2025, from https://www.magnumphotos.com/arts-culture
- PetaPixel. (n.d.). *Photography news, tips, and reviews*. Retrieved September 15, 2025, from https://petapixel.com

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.

Prerequisites: None. This is a foundational course.

Syllabus:

Topics	No. of Classes	CO Mapping	Cognitive Level
Historical Outline of Graphic Design till Modernism	4	CO1, CO6	K1, K2
Understanding Typography: Anatomy & Classification	4	CO1, CO2	K1, K2
Origins: Scripture, Signs, Icons, Symbols, Alphabets	4	CO1, CO4	K1, K4
Understanding Space and Form in Graphic Design	4	CO2, CO3	K2, K3
Elements of Graphic Design; Design as Art	3	CO2, CO3, CO5	K2, K3, K6
Hand-drawn Lettering Exercises	3	CO2, CO6	K3, K6
Principles of Typographic Hierarchy	4	CO2, CO3	K2, K3
Grid Systems and Layout Composition	4	CO2, CO3	K2, K3
Typography for Accessibility and Legibility	3	CO3, CO4	K3, K4
Cultural Context in Typographic Choices	3	CO4, CO5	K4, K5
Software Introduction (Adobe InDesign/Illustrator)	2	CO2, CO6	K2, K6
From Sketch to Digital: Prototyping Layouts	2	CO2, CO3, CO6	K3, K6

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)

CO	CO Description	Cognitive Level
CO1	Recall key historical developments and anatomical terminology of typography.	Remember
CO2	Demonstrate the use of typographic hierarchy, spacing, and grid systems in layouts.	Apply
CO3	Compose integrated layouts that effectively combine type and image for clear communication.	Apply
CO4	Analyse typographic works for legibility, aesthetic quality, and cultural resonance.	Analyse
CO5	Critique design solutions for their relevance to the target audience and conceptual clarity.	Evaluate
CO6	Create a portfolio-ready project that showcases innovative and effective typographic design.	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]

Text Books:

- Lupton, E. (2010). *Thinking with type* (2nd ed.). Princeton Architectural Press.
- Bringhurst, R. (2012). *The elements of typographic style* (4th ed.). Hartley & Marks.
- Ambrose, G., & Harris, P. (2018). *The fundamentals of typography* (2nd ed.). AVA Publishing.

Suggested readings:

- Tagore, R. (1930). *Sahaj Path*. Visva-Bharati.
- Subramanyan, K. G. (2008). *The king and the little man*. Seagull Books.
- Hyndman, S. (2016). *Why fonts matter*. Virgin Books.

Web Resources

- Adobe. (n.d.). *Adobe Fonts*. Retrieved September 15, 2025, from https://fonts.adobe.com
- Hoefler&Co. (n.d.). *Typography.com*. Retrieved September 15, 2025, from https://www.typography.com
- I Love Typography. (n.d.). *Ilovetypography.com*. Retrieved September 15, 2025, from https://ilovetypography.com

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.

Prerequisites: None. This is a foundational course.

Syllabus:

Topics	No. of Classes	CO Mapping	Cognitive Level
Visual Reading: Signs, Symbols, Allegory	4	CO1, CO4	K1, K4
Picture Reading: Surface and Inner Meaning	4	CO3, CO4	K2, K4
Preliminary Elements of Art History and Aesthetics	4	CO1, CO4	K1, K4
Understanding Colour: Theory and Language	4	CO1, CO2, CO6	K1, K2, K6
The Relationship Between Art and Society	2	CO4	K4
Basic Object Drawing: Shapes and Forms	4	CO2, CO5	K2, K3
Extensive Still Life Study (Organic/Inorganic)	4	CO2, CO3, CO5	K2, K3, K5
Gesture/Action Drawing for Animation	4	CO2, CO3, CO5	K2, K3, K5
Perspective Study: People in Motion	4	CO2, CO3	K2, K3
Clinical Study of Animation Art Books and Styles	4	CO4, CO6	K4, K6

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)

CO	CO Description	Cognitive Level
CO1	Identify and describe fundamental elements of visual language, art history, and colour theory.	Remember
CO2	Demonstrate observational drawing skills using proportion, perspective, and gesture.	Apply
CO3	Illustrate expressive forms and actions in character and object sketches.	Apply
CO4	Analyse drawings and artworks for structure, meaning, and socio-cultural context.	Analyse
CO5	Critique peer work and professional sketches for clarity, style, and technical quality.	Evaluate
CO6	Create a portfolio of original sketches and studies reflecting artistic growth and experimentation.	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]

Text Books:

- Dodson, B. (1990). *Keys to drawing*. North Light Books.
- Pumphrey, R. (1971). *Elements of art*. Prentice Hall.
- Ocvirk, O. G., Stinson, R. E., Wigg, P. R., Bone, R. O., & Cayton, D. L. (2012). *Art fundamentals: Theory and practice* (12th ed.). McGraw-Hill.

Suggested readings:

- Berger, J. (1972). *Ways of seeing*. British Broadcasting Corporation.
- Craven, R. C. (1997). *Indian art: A concise history*. Thames & Hudson.
- Arnason, H. H., & Prather, M. F. (1998). *A history of modern art* (4th ed.). Thames & Hudson.
- Simpson, D. (2015). *Cartooning: Concepts and methods, Part I: Figure drawing basics*.
- Loomis, A. (2011). *Figure drawing for all it's worth*. Titan Books.
- Hogarth, B. (2003). *Dynamic anatomy*. Watson-Guptill.
- Vilppu, G. (1997). *The Vilppu drawing manual*. Vilppu Studio.
- Mattesi, M. D. (2006). *Force: Dynamic life drawing for animators* (2nd ed.). Focal Press.

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.

Prerequisites: None. This is a foundational course.

Syllabus:

Topics	No. of Classes	CO Mapping	Cognitive Level
Intro: Raster vs. Vector, Pixels, Resolution, Colour Modes	4	CO1, CO5	K1, K2
Digital Project Research Methods	2	CO5	K4
File Operations: Opening, Viewing, Saving in various software	3	CO1	K2
Canvas/Artboard Control & Screen Modes	3	CO1	K2
Working with Layers: Masking, Blending Modes, Styles	6	CO1, CO2	K2, K3
Using Images, Guides, Grids, Rulers, Transform Tools	4	CO1, CO2	K2, K3
Working with Text, Brushes, and Pen Tools	6	CO1, CO2	K2, K3
Vector Drawing Techniques	6	CO1, CO2, CO6	K2, K3, K6
Advanced Compositing, Retouching, and Correction	6	CO2, CO3, CO6	K3, K4, K6
Use of Effects & Filters	4	CO2, CO6	K3, K6
File Formats & Exporting for Different Purposes	3	CO4	K3
Interacting with other Adobe Applications	3	CO1	K2

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)

CO	CO Description	Cognitive Level
CO1	Identify core concepts and demonstrate basic workflows in raster and vector software.	Remember
CO2	Apply software tools to design and construct professional-quality graphics and layouts.	Apply
CO3	Analyse visual projects for clarity, technical optimisation, and scalability.	Analyse
CO4	Evaluate output files for technical correctness and appropriateness for delivery (print/screen).	Evaluate
CO5	Compare and select appropriate research methods and technical approaches for a given digital project brief.	Analyse
CO6	Create integrated, multi-layered 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:

Text Books:

- Adobe. (n.d.). *Illustrator user guide*. Retrieved September 15, 2025, from https://helpx.adobe.com/illustrator/user-guide.html
- Adobe. (n.d.). *Photoshop user guide*. Retrieved September 15, 2025, from https://helpx.adobe.com/photoshop/user-guide.html
- Fraser, B. (2004). *Real world Photoshop* (6th ed.). Peachpit Press.
- Kelby, S. (2020). *The Photoshop book for digital photographers*. New Riders.

Suggested readings:

- Lupton, E. (2011). *Graphic design thinking: Beyond brainstorming*. Princeton Architectural Press.
- Bowles, J. (2002). *Digital imaging: Essential skills* (2nd ed.). Focal Press.
- Ambrose, G., & Harris, P. (2009). *Design basics*. AVA Publishing.

Web Resources

- (Web) Adobe Photoshop and Illustrator official documentation.

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**		V1FD25011C
	Value-Added	Theory	**Credits 2**

Course Objective: This course aims to cultivate ethical, cultural, and spiritual values by drawing from Indian ethos and world religions (Hinduism, Jainism, Buddhism, Christianity, Islam). It also sensitises students to **digital responsibility, misinformation awareness, and ethical decision-making**, preparing them to act with integrity and accountability in personal, academic, and digital spaces.

Prerequisites: None. This is a foundational course.

Syllabus:

Topics	No. of Classes	CO Mapping	Cognitive Level
Indian Ethos & World Religions: Hinduism (Vedas, Gita, dharma, karma yoga); Jainism (ahimsa, aparigraha); Buddhism (Four Noble Truths, mindfulness); Christianity (love, forgiveness, service); Islam (faith, brotherhood, justice); comparative values and relevance in leadership	3	CO1, CO2	K1, K2
Human Values & Ethics: Satya, Dharma, Ahimsa; ethical theories; professional, academic, and digital ethics (responsible online behaviour, cyber respect, prevention of misuse)	2	CO2, CO3	K2, K3
Constitutional Values & Citizenship: Preamble, rights & duties; secularism, inclusion, justice; responsible media consumption and misinformation awareness; SDGs and global citizenship	2	CO3, CO4	K3, K4
Values & Skills for Youth: Self-awareness, teamwork, empathy, digital ethics; resilience, **creative mindset practices**; inclusion and respect for diversity	2	CO4, CO5	K3, K4, K5
Integrated Personality & Well-being: Panchakosha, Maslow, emotional intelligence, resilience, yoga, balance of body–mind–soul, ethical reasoning, life goals	3	CO5, CO6	K4, K5, K6

Learning Outcomes (LOs)

- Recognise the ethical and spiritual teachings of Hinduism, Jainism, Buddhism, Christianity, and Islam.
- Apply values of compassion, service, and non-violence in everyday contexts.
- Demonstrate awareness of professional, academic, and **digital ethics**.
- Analyse constitutional values, citizenship, and challenges of misinformation in digital media.
- Evaluate teamwork, empathy, and resilience for youth development.
- Create holistic strategies for ethical decision-making, well-being, and purpose.

Course Outcomes (COs)

CO	CO Description	Cognitive Level
CO1	Recall and compare ethical teachings across Hinduism, Jainism, Buddhism, Christianity, and Islam	Remember, Understand
CO2	Apply principles of compassion, service, and non-violence in daily life	Apply
CO3	Demonstrate awareness of professional, academic, and **digital responsibility**	Apply
CO4	Analyse constitutional values and evaluate challenges of misinformation and digital ethics	Analyse
CO5	Evaluate teamwork, resilience, and intercultural harmony practices	Evaluate
CO6	Create balanced strategies for well-being, ethical reasoning, and creative life goals	Create

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

Textbooks/References

- **NEP 2020 and UGC Mulya Pravah Guidelines**
- *The Bhagavad Gita* – Swami Chinmayananda / Eknath Easwaran
- Long, J. (2009). *Jainism: An Introduction*. I.B. Tauris.
- Hagen, S. (2013). *Buddhism: Plain and Simple*. Broadway Books.
- The Bible (New Testament – Sermon on the Mount)
- The Qur'an – English interpretation by Dr. M. Muhsin Khan
- Vivekananda, S. (1893). *Chicago Addresses and Lectures*
- Sen, A. (2009). *The Idea of Justice*. Penguin.
- UNESCO. (2015). *Global Citizenship Education 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.

Prerequisites: Understanding Drawing 1 (B1MM23011C). Requires foundational drawing skills.

Syllabus:

Topics	**No. of Classes**	**CO Mapping**	**Cognitive Level**
Types of Animation & Production Pipeline	4	CO1, CO5	K1, K2
History of Animation: US, Japan, India, Europe	4	CO1, CO5	K1, K2
The 12 Principles of Animation	8	CO1, CO2, CO6	K1, K2, K6
Practical: Coin Rolling, Ball Bouncing (Rubber/Iron)	6	CO2, CO3	K2, K3
Practical: Pendulum, Bird Flying, Blob Jump	6	CO2, CO3, CO6	K2, K3, K6
Flipbook Creation (Tactile)	4	CO2, CO6	K2, K6
Introduction to Exposure Sheets, Field Guides, Ladder System	4	CO1, CO4	K1, K4
Consolidation/Review Session	2	All COs	K6

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)

CO	CO Description	Cognitive Level
CO1	Identify different animation types, historical contexts, and fundamental tools of the craft.	Remember
CO2	Demonstrate the 12 principles of animation through a series of practical exercises.	Apply
CO3	Illustrate weight, timing, and spacing in character and object actions.	Apply
CO4	Analyse motion tests and exposure sheets for clarity, exaggeration, and technical correctness.	Analyse
CO5	Critique animated works from history and peers for believability, staging, and appeal.	Evaluate
CO6	Create short animation projects integrating multiple principles into a cohesive whole.	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]

Text Books:

- Williams, R. (2009). *The animator's survival kit* (Rev. ed.). Faber and Faber.
- Thomas, F., & Johnston, O. (1995). *The illusion of life: Disney animation*. Disney Editions.
- Blair, P. (1994). *Cartoon animation*. Walter Foster Publishing.

Suggested Reading:

- Hooks, E. (2017). *Acting for animators* (4th ed.). Routledge.
- Laybourne, K. (1998). *The animation book: A complete guide to animated filmmaking* (2nd ed.). Three Rivers Press.
- Lasseter, J. (1987). Principles of traditional animation applied to 3D computer animation. *ACM SIGGRAPH Computer Graphics, 21*(4), 35–44.

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.

Students must devote at least 4 preparatory hours per week.

Prerequisites: Graphic Design 1: Typography (C1MM23012C).

Syllabus:

Topics	No. of Classes	CO Mapping	Cognitive Level
Historical Outline of Drawing for Illustration & Design	4	CO1, CO5	K1, K2
How to Read and Understand Works of Art and Illustrations	4	CO3, CO4	K3, K4
Understanding Black & White Images and Visuals	4	CO2, CO3	K2, K3
Illustration for Printing, Publishing, and E-Industry	4	CO2, CO6	K2, K6
Introduction to Semiotics (Study of Signs & Symbols)	6	CO1, CO3, CO4	K1, K3, K4
Principles of Visual Balance, Rhythm, and Harmony	6	CO2, CO3	K2, K3
Experimentation with Colour, Typography, and Imagery	6	CO2, CO6	K2, K6
Cultural Sensitivity and Visual Impact in Design	4	CO4, CO5	K4, K5
Creating Integrated Design Campaigns	4	CO2, CO5, CO6	K3, K5, K6
Final Project Workshop/Critique	2	CO6	K6

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)

CO	CO Description	Cognitive Level
CO1	Identify key historical movements and semiotic concepts in visual design.	Remember
CO2	Demonstrate the use of balance, rhythm, and harmony in visual compositions and layouts.	Apply
CO3	Analyse design artefacts and artworks for coherence, effectiveness, and symbolic meaning.	Analyse
CO4	Critique designs for their cultural sensitivity, audience relevance, and visual impact.	Evaluate
CO5	Defend aesthetic design choices through cultural adaptability and inclusivity criteria.	Evaluate
CO6	Create original design projects that apply advanced aesthetic principles to real-world contexts.	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]

Text Books:

- Munari, B. (2017). *Design as art*. Penguin UK.
- Norman, D. (2013). *The design of everyday things* (Rev. and expanded ed.). Basic Books.
- Subramanyan, K. G. (2005). *The tale of the talking face*. Seagull Books.

Suggested Reading:

- Wong, W. (1993). *Principles of form and design*. John Wiley & Sons.
- Lupton, E., & Phillips, J. C. (2015). *Graphic design: The new basics* (2nd ed.). Princeton Architectural Press.
- Arnheim, R. (2004). *Art and visual perception: A psychology of the creative eye* (50th anniversary ed.). University of California Press.
- Subramanyan, K. G. (2010). *How Hanu became Hanuman*. Seagull Books.
- Meggs, P. B., & Purvis, A. W. (2016). *Meggs' history of graphic design* (6th ed.). John Wiley & Sons.

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.

Prerequisites: Understanding Drawing 1 (B1MM23011C).

Syllabus:

Topics	No. of Classes	CO Mapping	Cognitive Level
Major Art Movements: Renaissance to Modernism	6	CO1, CO5	K1, K2
Indian Art & Modernism: Figure Styles (Theory/Practical)	4	CO1, CO4, CO5	K1, K4, K5
Composition & Structure: Indian and Western Concepts	6	CO2, CO3	K2, K3
Drawing Figures, Forms, Spaces: Indian/Western Ways of Seeing	6	CO2, CO3	K2, K3
Introduction to Art Historiography and Terminologies	4	CO1, CO4	K1, K4
Introduction to Model Studies	4	CO2, CO3	K2, K3
Study of Anatomy: Human and Animal (Skeletal/Muscular)	8	CO1, CO2, CO6	K1, K2, K6
Study of Human Anatomy: Dynamic Figure Drawing	6	CO2, CO3, CO6	K2, K3, K6
Study of Portraits	2	CO2, CO3, CO6	K2, K3, K6
Industrial Scale Drawing: Cityscape	2	CO2, CO6	K2, K6

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)

CO	CO Description	Cognitive Level
CO1	Identify major art movements, anatomical structures, and key art historical terminologies.	Remember
CO2	Demonstrate anatomical knowledge through skeletal, muscular, and gesture studies in sketches.	Apply
CO3	Illustrate postures, gestures, and movements of humans and animals with accuracy and expression.	Apply
CO4	Analyse life studies and artworks for rhythm, proportion, and cultural context.	Analyse
CO5	Critique anatomical sketches and character designs for structural quality and stylistic effectiveness.	Evaluate
CO6	Create original character designs and detailed studies 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]

Text Books:

- Craven, R. C. (1997). *Indian art: A concise history*. Thames & Hudson.
- Hultgren, K. (2016). *The art of animal drawing: Construction, action analysis, caricature*. Dover Publications.
- Bridgman, G. B. (1971). *Bridgman's life drawing*. Dover Publications.

Suggested Reading:

- Bose, N. (1999). *Rupabali*. Visva-Bharati.
- Perard, V. (2001). *Anatomy and drawing*. Dover Publications.
- Goldfinger, E. (1991). *Human anatomy for artists: The elements of form*. Oxford University Press.
- Vilppu, G. (1997). *The Vilppu drawing manual*. 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.

Prerequisites: Digital Methods 1: Raster & Vector Graphics (M1MM23011P). Requires basic software proficiency.

Syllabus:

Topics	No. of Classes	CO Mapping	Cognitive Level
Introduction to Software and Basic Tools	4	CO1	K1, K2
File Operations: Opening, Viewing, Saving	2	CO1	K2
Controlling the Stage (Working Area)	2	CO1	K2
Timeline and Key Frames (Details & Types)	6	CO1, CO2	K2, K3
Tween Animations: Shape, Classic, Motion	8	CO2, CO6	K2, K3, K6
Applying Mask and Motion Path Techniques	6	CO2, CO6	K3, K6
Creating Text and Gradient Animations	4	CO2, CO6	K3, K6
Frame-by-Frame Animation	6	CO2, CO6	K3, K6
Creating Banner Animations	2	CO2, CO6	K3, K6
Working with Symbols and Effects	4	CO2, CO6	K3, K6
Tracing, Rigging, and Animating a 2D Character	8	CO2, CO3, CO6	K3, K4, K6
Exporting Graphics and Video Files	2	CO4	K3
Interacting with Other Applications	2	CO1	K2

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)

CO	CO Description	Cognitive Level
CO1	Identify the interface, tools, and basic workflows of digital 2D animation software.	Remember, Apply
CO2	Apply tweening, rigging, and symbol-based techniques to create motion.	Apply
CO3	Integrate characters, backgrounds, and sound to build short narrative animations.	Apply
CO4	Analyse digital animations and export settings for movement, performance, and technical readiness.	Analyse
CO5	Critique finished animations for timing, visual clarity, and narrative effectiveness.	Evaluate
CO6	Create short animated films demonstrating a command of the digital 2D pipeline.	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. (n.d.). *Animate user guide*. Retrieved September 15, 2025, from https://helpx.adobe.com/animate/user-guide.html
- Halas, J., & Whitaker, H. (2009). *Timing for animation* (2nd ed.). Focal Press.
- Kerlow, I. V. (2009). *The art of 3D computer animation and effects* (4th ed.). John Wiley & Sons.
- White, T. (2006). *Animation from pencils to pixels: Classical techniques for the digital animator*. Focal Press.

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.

Prerequisites: None.

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

Topics	No. of Classes	CO Mapping	Cognitive Level
Physics of Sound: Waves, Propagation, Frequency, Amplitude	6	CO1, CO5	K1, K2
Environmental Soundscapes & Case Studies	4	CO3, CO5	K2, K4
Practical: Recording Natural Sounds	4	CO1, CO6	K2, K6
Evolution of Sound Recording: Analogue to Digital	4	CO1, CO5	K1, K2
Recording Equipment: Mics, Mixers, DAWs, Field Recorders	8	CO1, CO2	K1, K2
Practical: Recording Various Sources & Creating a Mix	6	CO2, CO6	K2, K6
Sound Design in Film and TV: Techniques & Case Studies	6	CO3, CO4	K3, K4
Sound in Expanding Media: Games, VR, Interactive	4	CO3, CO5	K3, K5
Group Project: Sound for a Short Film/Game	8	CO3, CO4, CO6	K4, K5, K6

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)

CO	CO Description	Cognitive Level
CO1	Identify the physics of sound, key historical milestones, and functions of recording equipment.	Remember
CO2	Demonstrate microphone techniques and sound recording setups for various scenarios.	Apply
CO3	Apply editing, layering, and mixing techniques to produce clear and effective soundtracks.	Apply
CO4	Analyse sound projects and commercial works for clarity, narrative support, and emotional impact.	Analyse
CO5	Critique soundtracks and soundscapes for their technical quality and contribution to media.	Evaluate
CO6	Create original audio projects that are 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:		

Text Books

- Rumsey, F., & McCormick, T. (2009). *Sound and recording: Applications and theory* (6th ed.). Focal Press.
- Alten, S. R. (2014). *Audio in media* (10th ed.). Wadsworth Cengage Learning.

Suggested Readings

- Everest, F. A., & Pohlmann, K. C. (2009). *Master handbook of acoustics* (5th ed.). McGraw-Hill Education.
- Kenny, T. (2000). *Sound for picture: The art of sound design for film and TV*. Artistpro.
- Holman, T. (2010). *Sound for film and television* (3rd ed.). Focal Press.
- Yewdall, D. L. (2011). *Practical art of motion picture sound* (4th ed.). Focal Press.
- Sonnenschein, D. (2001). *Sound design: The expressive power of music, voice, and sound effects in cinema*. Michael Wiese Productions.
- Viers, R. (2014). *The sound effects bible: How to create and record Hollywood style sound effects* (Rev. ed.). Michael Wiese Productions.

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

Course Objective: This course develops life skills through communication, professionalism, leadership, and emotional intelligence. It also equips students with **resilience and creative mindset practices** to thrive in academic and professional environments, while upholding workplace ethics and adaptability in digital contexts.

Prerequisites: None. This is a foundational course.

Syllabus:

Topics	No. of Classes	CO Mapping	Cognitive Level
Communication Skills: Listening, speaking, body language, writing, public speaking; digital communication etiquette	3	CO1, CO2	K1, K2
Professional Skills: Workplace ethics, digital tools, résumé/interview, adaptability; responsible online presence	3	CO2, CO3	K2, K3
Leadership & Management: Leadership styles, teamwork, conflict resolution, decision-making, ethical leadership	3	CO3, CO4	K3, K4
Emotional Intelligence & Resilience: EQ, stress management, **creative mindset practices**, cultural etiquette, resilience in academic/professional life	3	CO4, CO5, CO6	K4, K5, K6

Learning Outcomes (LOs)

- Identify communication processes and barriers in physical and digital contexts.
- Demonstrate clarity in verbal, non-verbal, and digital communication.
- Apply professional ethics, adaptability, and responsible online conduct.
- Analyse leadership styles, teamwork dynamics, and decision-making strategies.
- Evaluate emotional intelligence and **resilience** for workplace collaboration.
- Create workplace-ready artefacts and personal strategies for **creative and professional growth**.

Course Outcomes (COs)

CO	CO Description	Cognitive Level
CO1	Recall principles and barriers of communication in personal and digital settings	Remember
CO2	Demonstrate clarity in oral, written, and digital communication	Apply
CO3	Apply professionalism, adaptability, and **ethical digital behaviour**	Apply
CO4	Analyse teamwork, leadership, and decision-making frameworks	Analyse
CO5	Evaluate collaboration, resilience, and intercultural workplace contexts	Evaluate
CO6	Create professional artefacts and personal strategies for **resilient and creative practice**	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:

- Covey, S. (2004). *The 7 Habits of Highly Effective People*. Free Press
- Carnegie, D. (2010). *How to Win Friends and Influence People*. Simon & Schuster
- Goleman, D. (2006). *Emotional Intelligence*. Bantam
- Robbins, S. P., & Judge, T. (2019). *Organisational Behaviour* (18th ed.). Pearson
- Sinek, S. (2009). *Start with Why*. Penguin
- UNESCO & WHO (2021). *Youth Well-being & Life Skills Toolkits*

Sem. II	Indian Knowledge Systems		V1IK250211T
	Value-Added	Theory	Credits 2

Course Objective:
This course introduces students to the foundational structures of Indian Knowledge Systems (IKS), focusing on the classification of traditional texts and the oral traditions that preserved them. Additionally, it equips multimedia students with essential philosophical vocabulary and knowledge frameworks (such as the Anubandha Chatushtaya). The goal is to enable students to understand, interpret, and authentically represent Indian cultural concepts in digital media, storytelling, and character design.

Prerequisites: None.
Syllabus:

Topics	No. of Classes	CO Mapping	Cognitive Level
Unit 1: Structure of Indian Knowledge			
Introduction & The Oral Tradition: Significance of IKS; The Oral Tradition (preservation mechanisms); Organization of IKS (The 14/18 Vidyas).	1	CO1, CO2	K1, K2
Classification of Texts – I: Vedas, Vedangas, and Upavedas: Overview and relevance to arts/science.	1	CO1	K1
Classification of Texts – II: Puranas, Dharma Shastras, Darshanas, and Tantras: Narrative and philosophical structures.	1	CO1, CO2	K1, K2
Unit 5: Framework & Vocabulary			
Knowledge Framework (Anubandha Chatushtaya) – I: The four aspects: Subject matter (*Vishaya*) and Goal/Purpose (*Prayojana*).	1	CO3, CO4	K3, K4
Knowledge Framework (Anubandha Chatushtaya) – II: Qualification (*Adhikara*) and Relations (*Sambandha*); Applying this framework to analyze creative works.	1	CO3, CO4	K3, K4
Essential Vocabulary – I (Self & Action): Key terms: *Atman, Brahman, Ahankara* (Identity); *Karma, Kriya* (Action/Causality).	1	CO2, CO3	K2, K3
Essential Vocabulary – II (Order & Nature): Key terms: *Dharma, Rta* (Cosmic Order); *Prakriti, Maya* (Nature/Illusion); *Guna* (Qualities).	1	CO2, CO3	K2, K3
Student Presentations			
Presentations & Critique:	3	CO3, CO4	K4, K6

Topics	No. of Classes	CO Mapping	Cognitive Level
Students present on specific IKS concepts or text classifications relevant to multimedia applications.			

Learning Outcomes (LOs):

- Identify the hierarchy and classification of major Indian traditional texts (Vedas to Darshanas).
- Explain the significance of oral traditions in the preservation of Indian knowledge.
- Apply the *Anubandha Chatushtaya* framework to determine the purpose and audience of a text or creative work.
- Interpret key philosophical terms (e.g., Dharma, Karma, Maya) accurately for use in narrative and visual media.

Course Outcomes (COs):

CO	CO Description	Cognitive Level
CO1	Recall the classification of Indian texts including Vedas, Upavedas, and Vedangas.	Remember
CO2	Demonstrate understanding of the oral traditions and the definitions of key philosophical terms.	Understand
CO3	Apply IKS vocabulary and the *Anubandha Chatushtaya* framework to analyze contexts or narratives.	Apply
CO4	Analyze the relationship between subject matter (*Vishaya*) and purpose (*Prayojana*) in knowledge systems.	Analyze

Evaluation:

Theory	Practical	Marks
CIA: Written / Assignment		15
Semester Exam: Written		35
Total		**50**

Text Books:

- Mahadevan, B., Bhat, V. R., & Nagendra, P. (2022). *Introduction to Indian Knowledge System: Concepts and Applications*. PHI Learning Pvt. Ltd.

Suggested Readings:

- Swami Harshananda. (2006). *A Concise Encyclopaedia of Hinduism* (Vols. 1-3). Ramakrishna Math.
- James, L. (2002). *The Illustrated Encyclopedia of Hinduism*. Rosen Publishing.

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.
Students must devote at least 4 preparatory hours per week.

Prerequisites: Animation Fundamentals (C1MM23021C) and Understanding Drawing 2 (B1MM23021C).

Syllabus:

Topics	No. of Classes	CO Mapping	Cognitive Level
Analysing Human Locomotion	4	CO1, CO4	K2, K4
Biped Walk Cycles: Phases (Contact, Down, Passing, Up)	6	CO1, CO2	K2, K3
Creating Key Poses for Walk Cycles; Adding Secondary Motion	6	CO1, CO2, CO5	K3, K6
Progressive Walk Cycles (Speed Changes)	4	CO1, CO2	K2, K3
Perspective Walk Cycles (Towards/Away from Camera)	4	CO1, CO2, CO4	K3, K4
Run Cycle Mechanics; Types of Runs (Jogging, Sprinting)	6	CO1, CO2	K2, K3
Creating Dynamic Run Cycles with Weight & Momentum	4	CO1, CO2, CO5	K3, K6
Transitions: Walks to Runs	2	CO1, CO2	K3
Jump Animations: Mechanics, Key Poses, Anticipation	6	CO1, CO2	K2, K3
Timing and Spacing for Realistic Jumps	4	CO1, CO2, CO4	K3, K4
Observation Exercises: Filming Real-life Movements	4	CO4	K4

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)

CO	CO Description	Cognitive Level
CO1	Identify the biomechanical principles underlying complex body mechanics like walks, runs, and jumps.	Remember
CO2	Demonstrate advanced body mechanics (walks, runs, jumps) in 2D animation tests.	Apply
CO3	Analyse motion for timing, spacing, arcs, and overlap to ensure believability.	Analyse
CO4	Evaluate animated performances for clarity of intent, physical believability, and appeal.	Evaluate
CO5	Integrate sound, pacing, and camera into polished animation shots.	Create
CO6	Produce a portfolio sequence showcasing advanced biomechanics and 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]

Text Books

- Thomas, F., & Johnston, O. (1995). *The illusion of life: Disney animation*. Disney Editions.
- Webster, C. (2005). *Animation mechanics*. Focal Press.
- Williams, R. (2009). *The animator's survival kit* (Expanded ed.). Faber and Faber.

Suggested Readings

- Blair, P. (1994). *Cartoon animation*. Walter Foster Publishing.
- Halas, J., & Whitaker, H. (2009). *Timing for animation* (2nd ed.). Focal Press.
- Hooks, E. (2017). *Acting for animators* (4th ed.). Routledge.

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.
Students must devote at least 4 preparatory hours per week.

Prerequisites: Animation Fundamentals (C1MM23021C) and Graphic Design 2: Visual Aesthetics (C1MM23022C).

Syllabus:

Topics	No. of Classes	CO Mapping	Cognitive Level
Unit 1: Preproduction for Animation			
Basics of the Preproduction Process in Animation	4	CO1, CO5	K1, K2
Animation Layout from Storyboards; Background Layout	4	CO2, CO4	K3, K4
Character Design: Look, Appeal, Personality, Context	4	CO2, CO4, CO6	K3, K4, K6
Understanding Animatics: Camera, Magnification, Editing	4	CO2, CO4	K3, K4
Unit 2: Preproduction for Design			
Defining Project Scope: Objectives, Audience, Deliverables	2	CO1, CO5	K1, K2
Research & Inspiration: Visual References, Trends	2	CO3, CO4	K4, K5
Concept Development: Brainstorming, Approach	2	CO3, CO6	K4, K6
Sketching, Iteration, Wireframes, Feedback	4	CO2, CO6	K3, K6
Unit 3: Preproduction for Film			
Importance of Preproduction in A/V Production	2	CO1, CO5	K1, K2
Research & Development (R&D), Budgeting, Scripting	4	CO1, CO3	K2, K4
Planning, Scheduling, Execution for a Small Video	4	CO1, CO3	K2, K4, K3
Preproduction for Film: Financing, Casting, Staffing, Locations	2	CO1, CO5	K2, K5
Camera Distance, Movements, Eyelevel, Lensing	4	CO2, CO4	K3, K4
Explanation of Different Shorts	2	CO4, CO5	K4, K5

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)

CO	CO Description	Cognitive Level
CO1	Identify the components and processes involved in preproduction for animation, design, and film.	Remember
CO2	Demonstrate visual continuity and narrative pacing through thumbnails, storyboards, and animatics.	Apply
CO3	Compose production-ready short scripts, beat sheets, and scene breakdowns.	Apply
CO4	Analyse story structure, visual style, and design coherence in preproduction packages.	Analyse
CO5	Evaluate preproduction artefacts for audience fit, feasibility, and communicative strength.	Evaluate
CO6	Create a complete preproduction package (script, boards, designs, schedule) for a short project.	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]

Text Books

- Hart, J. (2013). *The art of the storyboard: A filmmaker's introduction*. Focal Press.
- Simon, M. (2012). *Storyboards: Motion in art* (3rd ed.). Focal Press.
- White, T. (2006). *Animation from pencils to pixels: Classical techniques for the digital animator*. Focal Press.

Suggested Readings

- Cartwright, S. R. (1996). *Pre-production planning for video, film, and multimedia*. Focal Press.
- Field, S. (2005). *Screenplay: The foundations of screenwriting*. Delta.
- Lidwell, W., Holden, K., & Butler, J. (2010). *Universal principles of design*. Rockport Publishers.
- McCloud, S. (1994). *Understanding comics: The invisible art*. William Morrow Paperbacks.
- McKee, R. (1997). *Story: Substance, structure, style, and the principles of screenwriting*. ReganBooks.

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.

Prerequisites: Graphic Design 1: Typography (C1MM23012C) and Graphic Design 2: Visual Aesthetics (C1MM23022C).

Syllabus:

Topics	No. of Classes	CO Mapping	Cognitive Level
Introduction to Brand Identity: Concept & Importance	4	CO1, CO5	K1, K2
Principles of Logo Design; Types of Logos	6	CO2, CO6	K2, K3, K6
Colour Theory in Branding; Cohesive Colour Palettes	4	CO2, CO3	K2, K3
Visual Consistency and Brand Guidelines	4	CO3, CO4	K3, K4
Brand Application Across Various Design Mediums	6	CO3, CO6	K3, K6
The Design Process: R&D, Campaign, Branding, Execution	4	CO1, CO4, CO5	K2, K4, K5
Case Studies of Successful Brand Identities	4	CO4, CO5	K4, K5
Ethics, Inclusivity, and Cultural Relevance in Branding	4	CO4, CO5	K4, K5

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)

CO	CO Description	Cognitive Level
CO1	Identify the core concepts, components, and processes of brand identity design.	Remember
CO2	Demonstrate iterative logo exploration and refinement through multiple drafts.	Apply
CO3	Apply typography, colour, and grid systems to create a coherent core identity system.	Apply
CO4	Analyse brand assets and case studies for coherence, accessibility, and cultural fit.	Analyse
CO5	Evaluate identity options and strategies against audience needs and ethical considerations.	Evaluate
CO6	Create a starter brand guideline document and prototype key applications (e.g., stationery).	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:

Text Books

- Airey, D. (2014). *Logo design love: A guide to creating iconic brand identities*. New Riders.
- Neumeier, M. (2005). *The brand gap*. New Riders.
- Wheeler, A. (2017). *Designing brand identity: An essential guide for the whole branding team*. Wiley.

Suggested Readings

- Aaker, D. A. (2010). *Building strong brands*. Simon & Schuster.
- Kapferer, J. N. (2012). *The new strategic brand management*. Kogan Page.
- Kumar, R. (2016). *Managing Indian brands*. Vikas Publishing.
- Millman, D. (2013). *Brand thinking and other noble pursuits*. Allworth Press.
- Olins, W. (2004). *On brand*. Thames & Hudson.

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.
Prerequisites: None.

Syllabus:

Topics	No. of Classes	CO Mapping	Cognitive Level
Introduction to Environment and Ecosystem: • Concept of environment, types and components; Multidisciplinary nature of environmental studies. • Concepts of Ecology and ecosystem, components, structure and functions; examples and relevant case studies	1-3	CO1, CO2	K1, K2
Environmental Pollution and Global issues: • Types, cause, impacts and control measures for major types of environmental pollution with relevant case studies. • Green house effect, global warming and Climate Change; Policies: UNFCCC and Paris Agreement, Key National Initiatives (NAPCC, Net Zero goals), Strategies for adaptation and mitigation. • Ozone Depletion, Overview of Montreal Protocol; Acid Rain, smog and photochemical smog, eutrophication, biomagnification	4-7	CO2, CO3, CO4, CO5, CO6	K2, K4, K5, K6
Waste Management and Disaster Management: • Wastes, classification of wastes as per national law (MSW, Industrial wastes and biomedical wastes); Waste Management hierarchy and policies and principles, important methods, Current status and examples. • Concept of hazards, disaster, risk and vulnerability, components, types, policies and general strategy of disaster management, special reference to flood, cyclones and earthquakes with examples.	8-10	CO2, CO3, CO5	K2, K4, K5
Biodiversity and Conservation: • Concept, types, concept of hotspots, Red Data Book and important categories of species, threats, conservation practices, policy implications, relevant case studies.	11-12	CO1, CO2, CO3, CO5	K4, K5

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)

CO	CO Description	Cognitive Level
CO1	Recall key terms, concepts, and components of ecology, ecosystems, and biodiversity.	Remember
CO2	Demonstrate understanding of environmental issues, pollution, and climate change drivers.	Understand
CO3	Analyse case studies and scenarios for environmental drivers, impacts, and trade-offs.	Analyse
CO4	Interpret national and international policies and agreements for their context and goals.	Understand
CO5	Evaluate conservation strategies and sustainability interventions for ethical soundness and feasibility.	Evaluate
CO6	Create awareness artefacts or simple action plans to promote sustainable practices.	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]**

Text Books

- Basu, M., & Xavier, S. (2016). *Fundamentals of environmental studies*. Cambridge University Press.
- Mitra, A. K., & Chakraborty, R. (2016). *Introduction to environmental studies*. Book Syndicate.

Suggested Readings

- Agrawal, K. M., Sikdar, P. K., & Deb, S. C. (2002). *A text book of environment*. Macmillan.
- Carson, R. (2002). *Silent spring*. Houghton Mifflin Harcourt. (Original work published 1962)
- Enger, E. D., & Smith, B. F. (2010). *Environmental science: A study of interrelationships*. McGraw-Hill.
- Gadgil, M., & Guha, R. (1993). *This fissured land: An ecological history of India*. University of California Press.
- Wright, R. T. (2008). *Environmental science: Toward a sustainable future*. Prentice-Hall.

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.

Prerequisites: Digital Methods 1: Raster & Vector Graphics (M1MM23011P) and Graphic Design 1: Typography (C1MM23012C).

Syllabus:

Topics	No. of Classes	CO Mapping	Cognitive Level
Getting to Know the Tools, Panels, Workspaces	3	CO1	K1, K2
Navigating, Zooming, Document Setup	3	CO1	K2
Setting Up Master Pages	4	CO1, CO2	K2, K3
Automatic Page Numbering and Sections	3	CO1, CO2	K2, K3
Placing Text and Graphics	4	CO1, CO2	K2, K3
Working with Typography: Tracking, Kerning	4	CO2, CO4	K2, K3
Advanced Typography: Drop Caps, Rules, Tabs, Indents	4	CO2, CO4	K3, K4
Developing Paragraph, Character, Object Styles	6	CO2, CO4	K3, K4
Flowing, Threading, Spell-Checking Text	4	CO2	K3
Adding Colour: Swatches, Gradients, Tints	4	CO2, CO3	K2, K3
Shortcuts and Efficient Techniques	2	CO1	K2
Placing, Managing, Editing Linked Graphics	4	CO2, CO3	K2, K3
Working with Clipping Paths & Alpha Channels	4	CO2, CO3	K3, K4
Exporting to PDF for Commercial Printing	3	CO3, CO5	K3, K5
Pre-press Checks: Bleeds, Margins, Colour Modes	3	CO3, CO5	K3, K5

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)

CO	CO Description	Cognitive Level
CO1	Identify the interface, tools, and core concepts of professional DTP software.	Remember, Apply
CO2	Apply grid systems, typographic hierarchy, and image handling to create multi-page layouts.	Apply
CO3	Analyse layouts and export settings for technical readiness, accessibility, and brand coherence.	Analyse
CO4	Evaluate typographic decisions, spacing, and hierarchy for readability and visual rhythm.	Evaluate
CO5	Evaluate final outputs against print or digital delivery specifications.	Evaluate
CO6	Create a publication package (e.g., booklet, brochure) to professional standards.	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:

- Adobe. (n.d.). *InDesign user guide*. Retrieved September 15, 2025, from https://helpx.adobe.com/indesign/user-guide.html
- Ambrose, G., & Harris, P. (2011). *The fundamentals of typography*. AVA Publishing.
- Computer Arts Magazine.
- Lake, S., & Bean, K. (2009). *Digital desktop publishing: The business of technology*. South-Western.
- Lupton, E. (2010). *Thinking with type*. Princeton Architectural Press.
- Samara, T. (2007). *Making and breaking the grid*. Rockport.
- Shah, A. (n.d.). *D.T.P (Desktop Publishing).* Computer World Publication.

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.
Students must devote at least 4 preparatory hours per week.

Prerequisites: Understanding Drawing 2 (B1MM23021C), Preproduction (C2MM23032C) and Digital Methods 1: Raster & Vector Graphics (M1MM23011P). Strong spatial and design sense is required.

Syllabus:

Topics	No. of Classes	CO Mapping	Cognitive Level
Unit 1: 3D Modelling Fundamentals			
Principles of 3D Modelling	3	CO1, CO5	K1, K2
Overview of Low Poly Modelling Techniques	3	CO1, CO2	K1, K2
Polygonal Geometry & Mesh Topology	4	CO1, CO3	K1, K3
Hands-on Practice with Basic Shapes & Forms	2	CO2, CO6	K2, K6
Unit 2: Low Poly Props & Backgrounds			
Techniques for Low Poly Props & Backgrounds	4	CO2, CO6	K2, K6
Importance of Efficient Geometry for Optimization	3	CO3, CO4	K3, K4
Practice: Furniture, Plants, Architectural Elements	6	CO2, CO6	K2, K6
Maintaining Visual Appeal with Low Poly Count	2	CO3, CO4	K3, K4
Unit 3: Texturing, UV Mapping, Materials			
Texturing & UV Mapping Concepts	4	CO1, CO2	K1, K2
Role of Textures in Enhancing 3D Models	2	CO2, CO4	K2, K4
Unwrapping UVs for Low Poly Models	4	CO2, CO6	K2, K6
Creating & Applying Materials for Realism	4	CO2, CO6	K2, K6
Unit 4: Human Face Modelling			
Introduction to Character Modelling Techniques	3	CO2, CO6	K2, K6
Facial Anatomy & Proportions	3	CO1, CO3	K1, K3
Techniques for Stylized/Realistic Faces	3	CO2, CO6	K2, K6
Sculpting & Refining Facial Features	2	CO2, CO6	K2, K6

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):

CO	CO Description	Cognitive Level
CO1	Identify the principles, tools, and terminology of 3D modelling and texturing.	Remember
CO2	Demonstrate low-poly and mid-poly modelling workflows with clean topology.	Apply
CO3	Apply UV layout and texturing techniques to enhance material definition and realism.	Apply
CO4	Analyse meshes for edge flow, shading artefacts, and optimisation efficiency.	Analyse
CO5	Evaluate 3D assets against the project brief, scale, and technical constraints.	Evaluate
CO6	Create a small asset pack (props, environment pieces) 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]

Text Books

- Birn, J. (2000). *Digital texturing & painting*. New Riders.
- Chandramouli, M. (2021). *3D modelling & animation: A primer*. Taylor & Francis Ltd.
- Vaughan, W. (2011). *Digital modelling*.

Suggested Readings

- Autodesk. (n.d.). *Maya help*. Retrieved September 15, 2025, from https://help.autodesk.com/view/MAYAUL/
- Kerlow, I. V. (2009). *The art of 3D computer animation and effects* (4th ed.). Wiley.
- Palamar, T. (2015). *Mastering Autodesk Maya 2016*. Sybex.
- Subramanian, V. (2006). *Texturing and modeling: A procedural approach*. Morgan Kaufmann.
- Thilakanathan, D. (n.d.). *3D modelling for beginners: Learn everything you need to know about 3D modelling!*.

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.

Prerequisites: Preproduction (C2MM23032C). Understanding of narrative structure is essential.

Syllabus:

Topics	No. of Classes	CO Mapping	Cognitive Level
1. Theory			
Film as Art/Commerce/Technology/Entertainment/Culture	4	CO1, CO5	K1, K2
Types of Films: Fiction, Non-fiction, Experimental, Animated	4	CO1, CO2	K1, K2
Major Film Movements: Formalism, Expressionism, etc.	4	CO1, CO3	K1, K3
Film Form and Style	4	CO2, CO4	K2, K4
Silent Film Study: Visual Storytelling	4	CO2, CO4	K2, K4
2. Practical			
Making a Film: Concept to Post-production	4	CO2, CO6	K2, K5, K6
Film Form: Narrative Construction, Scriptwriting	4	CO2, CO6	K2, K4, K6
Film Style: Cinematography, Acting, Editing, Sound	6	CO2, CO4, CO6	K2, K4, K6
Technical Workshops: Editing & Sound Software	6	CO2, CO6	K2, K6
Role-Playing Exercises: Film Set Roles	2	CO2, CO6	K2, K6

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

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:

CO	CO Description	Cognitive Level
CO1	Identify key film movements, genres, theories, and technical terminology.	Remember
CO2	Demonstrate use of film-making techniques and analysis vocabulary in practical and written work.	Apply
CO3	Interpret cinematic language and themes within their historical and cultural contexts.	Understand
CO4	Analyse film scenes and sequences for narrative function, style, and ideological meaning.	Analyse
CO5	Evaluate films, movements, and genres for their cultural, political, and aesthetic significance.	Evaluate
CO6	Create short films or analytical essays that apply theoretical concepts to practical criticism.	Create

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]

Text Books

- Bordwell, D., Thompson, K., & Smith, J. (2019). *Film art: An introduction* (12th ed.). McGraw Hill.
- Cook, D. A. (2016). *A history of narrative film* (5th ed.). W.W. Norton.
- Monaco, J. (2009). *How to read a film: Movies, media, and beyond* (4th ed.). Oxford University Press.

Suggested Readings

- Andrew, J. D. (1976). *The major film theories: An introduction*. Oxford University Press.
- Arnheim, R. (1957). *Film as art*. University of California Press.
- Braudy, L., & Cohen, M. (Eds.). (2016). *Film theory and criticism: Introductory readings* (8th ed.). Oxford University Press.
- Stam, R. (2000). *Film theory: An introduction*. 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.

Prerequisites: Animation Fundamentals (C1MM23021C) and Understanding Drawing 2 (B1MM23021C).

Syllabus:

Topics	No. of Classes	CO Mapping	Cognitive Level
Unit 1: Introduction			
History & Techniques of Stop Motion Animation	4	CO1, CO5	K1, K2
Types: Claymation, Puppet, Object, Cut-out Animation	4	CO1, CO2	K1, K2
Principles of Animation applied to Stop Motion	4	CO1, CO2	K1, K2
Analysing Stop Motion Examples	4	CO4, CO5	K4, K5
Storyboarding for Stop Motion	4	CO2, CO6	K2, K6
Unit 2: Background Design & Construction			
Importance of Backgrounds	2	CO2, CO4	K2, K4
Design & Creation with various materials	4	CO2, CO6	K2, K6
Unit 3: Prop Design & Construction			
Role of Props in Stop Motion	2	CO2, CO4	K2, K4
Designing Props for Animation	4	CO2, CO6	K2, K6
Constructing Props: Clay, Wire, Foam, etc.	4	CO2, CO6	K2, K6
Unit 4: Puppet Design & Construction			
Puppet Anatomy & Design Considerations	4	CO1, CO2	K1, K2
Types: Armature, Clay, Fabric, Cut-out Puppets	4	CO1, CO2	K1, K2
Ensuring Articulation & Expressive Movement	4	CO2, CO6	K2, K6
Unit 5: Shooting & Performance			
Frame-by-Frame Animation with Puppets/Objects	6	CO2, CO3, CO6	K2, K3, K6
Lighting & Camera Control for Continuity	4	CO2, CO3	K2, K3
Staging, Timing, Spacing for Weight & Intention	4	CO2, CO3, CO4	K2, K3, K4

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):

CO	CO Description	Cognitive Level
CO1	Identify the history, techniques, and types of stop-motion animation.	Remember
CO2	Demonstrate stop-motion workflows from puppet/asset creation to frame capture.	Apply
CO3	Apply lighting, camera strategies, and animation principles to maintain continuity and performance.	Apply
CO4	Analyse motion tests for timing, arcs, and readable posing.	Analyse
CO5	Evaluate finished shots for technical issues (flicker, drift, jitter) and narrative effectiveness.	Evaluate
CO6	Create a short stop-motion film with cohesive narrative intent and technical precision.	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]

Text Books

- Priebe, K. A. (2010). *The advanced art of stop-motion animation*. Cengage Learning PTR.
- Purves, B. (2008). *Stop motion: Passion, process and performance*. Routledge.
- Shaw, S. (2004). *Stop motion: Craft skills for model animation*. Routledge.

Suggested Readings

- Laybourne, K. (1998). *The animation book: A complete guide to animated filmmaking*. Three Rivers Press.
- Lord, P., & Sibley, B. (1998). *Cracking animation: The Aardman book of 3-D animation*. Thames & Hudson.
- Priebe, K. A. (2006). *The art of stop-motion animation*. Thomson.
- Wells, P. (1998). *Understanding animation*. 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.
Prerequisites: Digital Methods 3: Desk Top Publishing (S2MM23031P) and Graphic Design 1: Typography (C1MM23012C).

Syllabus:

Topics	No. of Classes	CO Mapping	Cognitive Level
Introduction to Book Art & Publishing Design	4	CO1, CO5	K1, K2
Layout & Composition Principles	6	CO2, CO4	K2, K4
Cover Design & Illustration for Professionals	6	CO2, CO6	K2, K6
Integrating Typography, Imagery, and Type	6	CO2, CO3, CO6	K2, K3, K6
Print Production & Prepress Standards	6	CO3, CO5	K3, K5
Professional Practices in Publishing	4	CO5	K5
Web Publishing & Digital Formats	4	CO3, CO6	K3, K6
Accessibility & Readability in Publication Design	4	CO3, CO4	K3, K4

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):

CO	CO Description	Cognitive Level
CO1	Identify the history, components, and professional practices of book art and publishing.	Remember
CO2	Demonstrate end-to-end workflows for designing book covers and multi-page interiors.	Apply
CO3	Apply illustration and imagery integrated with typography for cohesive layouts.	Apply
CO4	Analyse layouts for pacing, hierarchy, readability, and accessibility.	Analyse
CO5	Evaluate files for prepress readiness, digital delivery, and production constraints.	Evaluate
CO6	Create a print or digital publication package to professional specification.	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:

- Ambrose, G., & Harris, P. (2011). *The fundamentals of typography*. AVA Publishing.
- Bringhurst, R. (2012). *The elements of typographic style* (4th ed.). Hartley & Marks.
- Deb, D. (2015). *Rang tulir Satyajit*. Ananda Publishers.
- Lupton, E. (2010). *Thinking with type* (2nd ed.). Princeton Architectural Press.
- Samara, T. (2009). *Publication design workbook*. Rockport.
- Subramanyan, K. G. (2020). *The king and the little man*. Seagull Books.
- Tschichold, J. (1991). *The form of the book: Essays on the morality of good design*. 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.

Prerequisites: Preproduction (C2MM23032C).

Syllabus:

Topics	No. of Classes	CO Mapping	Cognitive Level
STORY DESIGNING			
Importance of Storytelling: Social/Cultural, History	4	CO1, CO5	K1, K2, K5
Research and Development for Stories	4	CO1, CO6	K1, K6
Story Structure: Plot, Theme, Style, Form vs Content	6	CO1, CO2	K1, K2
Principles: 3-Act Structure, Hero's Journey	6	CO2, CO3	K2, K3
Elements: Characters & Setting	4	CO2, CO3	K2, K3
Narrative Styles and Genres	4	CO1, CO4	K1, K4, K5
SCRIPTING FOR MEDIA			
Scripting & Storyboarding	4	CO2, CO6	K2, K5, K6
Script-writing for Fiction/Non-fiction; AV Scripts	6	CO2, CO3, CO6	K2, K3, K6
Theories Governing Screenwriting; Pace & Rhythm	4	CO3, CO4	K3, K4
Shot Division & Dialogue Writing	4	CO2, CO3, CO6	K2, K3, K6
Writing for Multiple Platforms	4	CO2, CO6	K2, K6

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):

CO	CO Description	Cognitive Level
CO1	Identify the core components, structures, and history of storytelling for media.	Remember
CO2	Demonstrate script formatting, scene construction, and visual planning (shot lists, beats).	Apply
CO3	Apply three-act and alternative narrative structures to develop scripts and character arcs.	Apply
CO4	Analyse script drafts for structure, characterization, rhythm, and dialogue subtext.	Analyse
CO5	Critique story ideas and scripts for audience alignment, clarity, and originality.	Evaluate
CO6	Create a short script and treatment ready for production planning.	Create

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:

- McKee, R. (1997). *Story: Substance, structure, style and the principles of screenwriting*. ReganBooks.
- Seger, L. (1987). *Making a good script great*. Silman-James Press.
- Snyder, B. (2005). *Save the cat! The last book on screenwriting you'll ever need*. Michael Wiese Productions.
- Campbell, J. (2008). *The hero with a thousand faces* (3rd ed.). New World Library. (Original work published 1949)
- Marx, C. (2006). *Writing for animation, comics, and games*. Routledge.

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.
Prerequisites: ENVS 1 (V2EE23031T).

Syllabus:

Topics	No. of Classes	CO Mapping	Cognitive Level
Energy Resources & Sustainable Development: • Overview of Renewable and Non-renewable energy resources. • The definition, principles, and relevance of Sustainable Development. • Introduction to the Sustainable Development Goals (SDGs).	1-3	CO1, CO5	K1, K5
Environmental Governance, Law & Policy: • Evolution of Indian Environmental Policy and key laws (Wildlife, Water, Forest, Air Acts). • Role of national bodies (NGT, MoEFCC) and major environmental movements (Chipko, etc.). • Overview of major international agreements and UN conferences.	4-7	CO1, CO3, CO4	K1, K4, K4
Environmental Management & Impact Assessment: • Concept and process of Environmental Impact Assessment (EIA) in India. • Introduction to Environmental Audits and standards like ISO 14000. • Role of IT and AI in environmental applications.	8-10	CO2, CO4, CO5	K2, K4, K5
Public Health, Sanitation & Hygiene: • Principles of WASH (Water, Sanitation and Hygiene). • Concepts of public health and its determinants. • Impact of human population growth on environmental health.	11-12	CO2, CO6	K2, K6

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):

CO	CO Description	Cognitive Level
CO1	Recall key energy resources, policies, laws, and sustainability frameworks.	Remember
CO2	Demonstrate understanding of environmental practices, sanitation, and health protocols.	Understand
CO3	Interpret international agreements, national laws, and case studies in context.	Understand
CO4	Analyse interventions, movements, and policies for efficacy, ethics, and justice.	Analyse
CO5	Evaluate strategies, standards, and practices against SDGs and sustainability goals.	Evaluate
CO6	Create communication artefacts and action plans to promote environmental awareness.	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:

- Basu, M., & Xavier, S. (2016). *Fundamentals of environmental studies*. Cambridge University Press.
- Enger, E. D., & Smith, B. F. (2010). *Environmental science: A study of interrelationships* (12th ed.). McGraw-Hill.
- Glasson, J., & Therivel, R. (2013). *Introduction to environmental impact assessment*. Routledge.
- Harris, P. G. (Ed.). (2014). *Routledge handbook of global environmental politics*. Routledge.
- Kruger, P. (2006). *Alternative energy resources: The quest for sustainable energy*. Wiley.
- Mitra, A. K., & Chakraborty, R. (2016). *Introduction to environmental studies*. Book Syndicate.
- Rosencranz, A., Divan, S., & Noble, M. L. (2001). *Environmental law and policy in India*.

- Sengupta, R. (2003). *Ecology and economics: An approach to sustainable development*. Oxford University Press.
- Twidell, J. (2021). *Renewable energy resources* (3rd ed.). Routledge.

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.

Prerequisites: Introduction to 3D: Modelling & Texturing (C2MM23041C) and Advanced 2D Animation 1: Biomechanics and Animation (C2MM23031C).

Topics	No. of Classes	CO Mapping	Cognitive Level
Unit 1: Introduction to Rigging			
Building the Skeleton - Understanding Joints	4	CO1	K1, K2
Forward and Inverse Kinematics (FK/IK)	4	CO1, CO2	K2, K3
Constraints (e.g., eyes follow object, hand pick up)	3	CO1, CO2	K2, K3
Skinning: Binding Character to Rig	3	CO1, CO2	K2, K3
Local Rotation Axis, Controllers, Set Driven Key, Blend Shapes	4	CO1, CO2	K2, K3
Unit 2: Intermediate Rigging			
Reverse Foot Setup	2	CO1, CO2	K3
Spline IK Systems	2	CO1, CO2	K3
IK/FK Switching Mechanisms	3	CO1, CO2	K3
Advanced Blend Shapes for Facial Rigging	3	CO1, CO2, CO6	K3, K6
Unit 3: Animation			
Setting Keyframes & Graph Editor Mastery	4	CO3, CO6	K2, K6
Animating Bouncing Ball with Squash/Stretch	2	CO3, CO6	K2, K6
Animating Rigged Objects & Constraints (Pendulum)	2	CO3, CO6	K2, K6
Working with Rigged Characters - Posing	2	CO3, CO6	K2, K6
Walk Cycle Animation	4	CO3, CO4, CO6	K3, K4, K6
Unit 4: Acting for 3D Animation			
Character Lifting Heavy Object	2	CO3, CO4, CO6	K3, K4, K6
Hammering a Nail	2	CO3, CO4, CO6	K3, K4, K6
Character Juggling (Loop)	2	CO3, CO4, CO6	K3, K4, K6
Standing Up from Ground	2	CO3, CO4, CO6	K3, K4, K6
Pressing Button & Waiting (Anticipation)	2	CO3, CO4, CO6	K3, K4, K6

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):

CO	CO Description	Cognitive Level
CO1	Identify the principles, components, and techniques of 3D character rigging.	Remember
CO2	Demonstrate end-to-end biped rigging with clean deformation and control systems.	Apply
CO3	Apply animation principles to create believable body mechanics and performance shots.	Apply
CO4	Analyse control behaviour and animation tests to diagnose and optimise rig and performance.	Analyse
CO5	Evaluate rig functionality and animation for stability, believability, and technical readiness.	Evaluate
CO6	Create a short 3D performance shot using a custom rig, demonstrating polished animation.	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]

Text Books

- O'Hailey, T. (2024). *Rig it right! Maya animation rigging concepts* (3rd ed.). CRC Press.
- Beane, A. (2012). *3D animation essentials*. Sybex.
- Williams, R. (2012). *The animator's survival kit*. Farrar, Straus & Giroux.

Suggested Readings

- Cabrera, C. (2008). *An essential introduction to Maya character rigging*. Focal Press.
- Hooks, E. (2017). *Acting for animators* (4th ed.). 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.

Prerequisites: Brand Identity 1 (B2MM23031C).

Syllabus:

Topics	No. of Classes	CO Mapping	Cognitive Level
Advanced Brand Identity Principles & Strategic Positioning	6	CO1, CO4	K1, K4
Cutting-Edge Packaging Design Techniques	6	CO2, CO6	K2, K6
Strategic Brand Architecture & Complex Market Dynamics	6	CO1, CO4	K1, K4
Dynamic Brand Management Strategies for Relevance	6	CO4, CO5	K4, K5
Brand Identity Prism: Physique, Relationship, Reflection, Personality	8	CO1, CO2, CO4	K1, K2, K4
Research-Led Brand Strategy & System Planning	6	CO1, CO4	K1, K4
Prototyping & Testing for Legibility, Accessibility, Localisation	6	CO3, CO5	K3, K5
Case Studies & Hands-on Projects	10	CO4, CO5, CO6	K4, K5, K6

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:

CO	CO Description	Cognitive Level
CO1	Identify advanced branding concepts, strategies, and models like the Brand Identity Prism.	Remember
CO2	Demonstrate the application of identity systems across various media and touchpoints.	Apply
CO3	Apply prototyping and testing methods to ensure legibility, accessibility, and localisation.	Apply
CO4	Analyse brand architectures, strategies, and case studies for strategic alignment and coherence.	Analyse
CO5	Evaluate branding campaigns for ethics, inclusivity, cultural sensitivity, and sustainability.	Evaluate
CO6	Create a professional brand guideline and multi-platform rollout with measurable outcomes.	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]

Text Books

- Aaker, D. A., & Joachimsthaler, E. (2009). *Brand leadership: Building assets in an information economy*. Free Press.
- Neumeier, M. (2005). *The brand gap*. New Riders.
- Wheeler, A. (2017). *Designing brand identity: An essential guide for the whole branding team*. Wiley.

Suggested Readings

- Healey, M. (2008). *What is branding?* Rotovision.
- Lindstrom, M. (2010). *Brand sense: Sensory secrets behind the stuff we buy*. Free Press.
- Lupton, E. (2011). *Graphic design thinking: Beyond brainstorming*. Princeton Architectural Press.
- Olins, W. (2008). *The brand handbook*. Thames & Hudson.

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.

Prerequisites: Film Studies (C2MM23042C). Ability to critically analyse text and context is required.

Syllabus:

Topics	No. of Classes	CO Mapping	Cognitive Level
Basics of Media Studies, Kinds of Media, Media Text, Multimedia	4	CO1, CO5	K1, K2
Media Literacy	4	CO1, CO2	K1, K2
Media Effects: Traditional & Contemporary	4	CO1, CO3	K1, K3
Media & Culture (Popular Culture)	4	CO3, CO4	K3, K4
Approaches: Encoding/Decoding, Death of the Author	4	CO3, CO4	K3, K4
Semiotics & Media	4	CO2, CO4	K2, K4
Media & Representation	4	CO3, CO4	K3, K4
Media & Globalisation	4	CO3, CO4	K3, K4
Genre & Media	4	CO1, CO4	K1, K4
Traditional & Contemporary Media: TV, Social Media, Transnational	6	CO3, CO4, CO5	K3, K4, K5
Media Ethics	4	CO4, CO5	K4, K5
Case Study: Traditional Animation Conveying Culture (Disney vs. Ghibli)	4	CO4, CO5, CO6	K4, K5, K6

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):

CO	CO Description	Cognitive Level
CO1	Identify core media theories, concepts, and historical debates.	Remember
CO2	Demonstrate the use of theoretical frameworks in written and oral critiques of media.	Apply
CO3	Apply semiotic and cultural analysis to deconstruct media texts and industries.	Apply
CO4	Analyse media for ideology, representation, genre, and globalisation impacts.	Analyse
CO5	Evaluate ethical issues, regulatory contexts, and production/consumption practices.	Evaluate
CO6	Create critical essays or AV analyses that synthesize theory and case studies.	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]

Text Books

- Campbell, R., Martin, C. R., & Fabos, B. (2014). *Media & culture: Mass communication in a digital age*. Bedford/St. Martin's.
- McQuail, D. (2010). *McQuail's mass communication theory* (6th ed.). Sage.
- Thornham, S., Bassett, C., & Marris, P. (Eds.). (2009). *Media studies: A reader*. Edinburgh University Press.

Suggested Readings

- Braudy, L., & Cohen, M. (Eds.). (2016). *Film theory and criticism: Introductory readings* (8th ed.). Oxford University Press.
- Fiske, J. (2010). *Television culture*. Routledge.
- Hall, S. (Ed.). (1997). *Representation: Cultural representations and signifying practices*. Sage.
- Silverstone, R. (2006). *Media and morality*. Polity.
- Storey, J. (2008). *Cultural theory & popular culture*. Longman.
- Williams, R. (1985). *Keywords: A vocabulary of culture and society*. Oxford University Press.
- Williams, R. (2003). *Television: Technology and cultural form*. Routledge. (Original work published 1974)

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.
Prerequisites: Graphic Design 2: Visual Aesthetics (C1MM23022C) and Brand Identity 1 (B2MM23031C).

Syllabus:

Topics	No. of Classes	CO Mapping	Cognitive Level
Defining Applied Art: Purpose & Significance	4	CO1, CO5	K1, K2
Layout & Designing of 2D Expressions	6	CO2, CO6	K2, K6
Poster Designing	6	CO2, CO6	K2, K6
Idea of Iconography, Signs & Symbols	6	CO1, CO3	K1, K3
Image-Word Pairing	4	CO2, CO3, CO6	K2, K3, K6
Iconographic Analysis: Form, Attribute, Proportion, Gesture	6	CO3, CO4	K3, K4
Indian & Global Case Studies: Context, Meaning, Ethics	4	CO3, CO4, CO5	K3, K4, K5
Culturally Responsible Appropriation & Reinterpretation	4	CO4, CO5	K4, K5
Project Consolidation & Critique	4	CO6	K6

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):

CO	CO Description	Cognitive Level
CO1	Identify the principles, history, and key symbols of applied art and iconography.	Remember
CO2	Demonstrate the use of iconographic systems and design principles in applied art outputs.	Apply
CO3	Apply symbolic vocabularies to create contemporary design artefacts responsibly.	Apply
CO4	Analyse historic and contemporary symbols for meaning, context, and transformation.	Analyse
CO5	Evaluate applied art for cultural sensitivity, accuracy, and communicative effectiveness.	Evaluate
CO6	Create a mini compendium and pilot applications (e.g., poster, packaging) using iconography.	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]

Text Books

- Chitharanjan, B. (n.d.). *Indian iconography*. Bharatiya Vidya Bhavan.
- Dondis, D. A. (1973). *A primer of visual literacy*. MIT Press.
- Sennett, R. (2009). *The craftsman*. Yale University Press.

Suggested Readings

- Coomaraswamy, A. K. (1957). *The dance of Śiva*. Noonday Press. (Original work published 1918)
- Dresser, C. (1977). *The art of decorative design*. Amer Life Foundation.
- Gombrich, E. H. (1972). *Symbolic images*. Phaidon.
- Lynton, N. (1980). *The story of modern art*. Phaidon.
- Mitter, P. (2001). *Indian art*. Oxford University Press.
- Panofsky, E. (1939). *Studies in iconology*. Oxford University Press.
- Zimmer, H. (1946). *Myths and symbols in Indian art and civilization*. Princeton University 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.

Prerequisites: Advanced 2D Animation 1: Biomechanics and Animation (C2MM23031C).

Syllabus:

Topics	No. of Classes	CO Mapping	Cognitive Level
Unit 1: Lip-Sync Animation			
Human Lip Gestures During Speech	4	CO1, CO2	K1, K2
Analysing Lip Charts & Reference	4	CO2, CO4	K2, K4
Incorporating Expressions into Lip Movements	4	CO2, CO6	K2, K6
Deconstructing Dialogue Tracks & Exposure Sheets	6	CO2, CO4	K2, K4
Lip Animation in Classical & Digital 2D	6	CO2, CO6	K2, K6
Unit 2: Special Effect Animation			
Wave Animation Theory: Sea Waves, Waving Flags	4	CO1, CO3	K1, K3
Water Splashes & Water Jet Effects	4	CO3, CO6	K3, K6
Animating Rain & Snowfall	4	CO3, CO6	K3, K6
Animating Fire, Explosions & Smoke	6	CO3, CO6	K3, K6
Unit 3: Morphing			
Transformation of Characters through Morphing	4	CO3, CO6	K3, K6
Keyframes & Interpolation for Smooth Transitions	4	CO3, CO6	K3, K6
Morphing Objects, Characters, Environments	4	CO3, CO6	K3, K6
Unit 4: Integration & Polish			
Refining Posing, Timing Charts, Accents	6	CO2, CO4, CO6	K2, K4, K6
Combining EFX Layers with Narrative	6	CO3, CO4, CO6	K3, K4, K6
Clarity of Staging & Economy of Drawings	4	CO4, CO5	K4, K5

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):

CO	CO Description	Cognitive Level
CO1	Identify the principles and techniques of lip-sync and 2D effects animation.	Remember
CO2	Demonstrate dialogue scenes with accurate lip-sync, expression, and posing.	Apply
CO3	Apply techniques to design and animate various 2D effects (water, fire, smoke, morphing).	Apply
CO4	Analyse acting beats, staging, and EFX for clarity, timing, and narrative contribution.	Analyse
CO5	Evaluate performance and EFX shots for technical quality and emotional impact.	Evaluate
CO6	Create polished performance shots integrating facial animation and 2D EFX.	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]

Text Books

- Whitaker, H., & Halas, J. (2009). *Timing for animation*. Elsevier.
- White, T. (2006). *Animation from pencils to pixels*. Focal Press.
- Williams, R. (2009). *The animator's survival kit* (Expanded ed.). Faber and Faber.

Suggested Readings

- Hooks, E. (2017). *Acting for animators* (4th ed.). Routledge.
- Thomas, F., & Johnston, O. (1995). *The illusion of life: Disney animation*. Disney Editions.

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.

Prerequisites: Film Studies (C2MM23042C) and Media Studies (C3MM23053C). Provides necessary context for critical analysis.

Syllabus:

Topics	No. of Classes	CO Mapping	Cognitive Level
Story of Art & Story in Art: Indian, Western, Far-Eastern	8	CO1, CO3, CO5	K1, K3, K5
Modern & Postmodern Art Movements - An Introduction	8	CO1, CO3	K1, K3
Study of Signs & Symbols in Art (Indian & Western)	8	CO2, CO4	K2, K4
Art and Cinema: Intersections & Influences	6	CO3, CO5	K3, K5
How to Read Art?: Methodologies of Analysis	6	CO2, CO4	K2, K4
Writings on Art: Critical Theories & Historiography	6	CO4, CO5	K4, K5
Connecting Historical Art to Contemporary Design Practice	6	CO5, CO6	K5, K6

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):

CO	CO Description	Cognitive Level
CO1	Identify major art movements, periods, styles, and key practitioners across cultures.	Remember
CO2	Demonstrate knowledge of iconography, symbols, and methods for visual analysis.	Apply
CO3	Interpret artworks within their specific historical, social, and cultural contexts.	Understand
CO4	Analyse artworks for style, technique, symbolism, and philosophical underpinnings.	Analyse
CO5	Evaluate art movements and works for their cultural impact and historical significance.	Evaluate
CO6	Create presentations or essays linking art historical knowledge to contemporary practice.	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]

Text Books

- Arnason, H. H., & Prather, M. F. (2002). *History of modern art*. Prentice Hall.
- Gombrich, E. H. (1995). *The story of art*. Phaidon Press.
- Honour, H., & Fleming, J. (2009). *A world history of art*. Laurence King Publishing.

Suggested Readings

- Berger, J. (2008). *Ways of seeing*. Penguin Classics. (Original work published 1972)
- Brigstocke, H. (Ed.). (2001). *The Oxford companion to Western art*. Oxford University Press.
- Farthing, S. (Ed.). (2010). *Art: The whole story*. Thames and Hudson.
- Mitter, P. (2001). *Indian art*. Oxford University Press.
- Preziosi, D. (Ed.). (2009). *The art of art history: A critical anthology*. Oxford University Press.
- Subramanyan, K. G. (2006). *Moving focus: Essays on Indian art*. Seagull Books.

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

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.

Prerequisites: Advanced 3D - 1: Rigging and Animation (C3MM23051C) and Introduction to 3D: Modelling & Texturing (C2MM23041C).

Syllabus:

Topics	No. of Classes	CO Mapping	Cognitive Level
Unit 1: Lighting (Introduction)			
3-Point Lighting, Directional, Ambient, Spot, Area, Volume Lights	4	CO1, CO6	K1, K2, K6
Depth Map Shadows vs. Ray Traced Shadows	2	CO1, CO4	K1, K4
Software Rendering Overview	2	CO1	K1
Unit 2: Lighting Assignments			
Various Lighting Setups: Interior & Exterior	4	CO1, CO6	K2, K6
Arnold Render Engine & Its Properties	4	CO1, CO4	K2, K4
Unit 3: Rendering			
Hardware Rendering, Wireframe Rendering	2	CO1, CO4	K2, K4
Multi-Pass Rendering & Compositing	4	CO4, CO5, CO6	K4, K5, K6
Batch Rendering for Production	2	CO4, CO5	K4, K5
Unit 4: Introduction to Particle Systems			
Particle Tool, Create Emitter, Emit from Object	2	CO2, CO6	K2, K6
Make Collide, Particle Collision Event Editor	2	CO2, CO6	K2, K6
Goal, Instancer (Replacement), Sprite Wizard	2	CO2, CO6	K2, K6
Unit 5: Advanced Dynamics			
Fields: Air, Drag, Gravity, Newton, Radial, Turbulence, Uniform, Vertex	3	CO2, CO6	K2, K6
Active & Passive Rigid Bodies	2	CO2, CO6	K2, K6
Constraints: Nail, Pin, Hinge, Spring, Barrier	2	CO2, CO6	K2, K6
Unit 6: MEL & Fluids			
Create 3D/2D Container, Ocean, Pond	2	CO2, CO6	K2, K6
Make Collide, Initial State, Fluid Cache Settings	2	CO2, CO6	K2, K6

Intro to MEL (Maya Embedded Language), Variables, Attributes	2	CO2	K2
Unit 7: nParticles (Advanced Particles)			
Create nParticle, Types: Points, Ball, Cloud, Thick Cloud, Water	2	CO2, CO6	K2, K6
nParticle Attributes, Collision Events, Goal, Instancer, Sprite Wizard	2	CO2, CO6	K2, K6
Unit 8: nCloth			
Create nCloth, Create Passive Collider	2	CO2, CO6	K2, K6
nCloth Caching, Generating Force Fields	1	CO2, CO6	K2, K6
Final Project Integration Worshop	3	CO6	K6

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):

CO	CO Description	Cognitive Level
CO1	Identify the principles, tools, and techniques of 3D lighting and rendering.	Remember
CO2	Demonstrate mastery of dynamics tools for simulating particles, fluids, and cloth.	Apply
CO3	Apply rendering and lighting techniques to achieve specific moods and realism.	Apply
CO4	Analyse render passes and simulation settings for technical accuracy and efficiency.	Analyse
CO5	Evaluate final outputs for artistic quality, narrative contribution, and technical readiness.	Evaluate
CO6	Create dynamic, fully rendered scenes integrating complex lighting and simulation.	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]

Text Books

- Birn, J. (2013). *Digital lighting and rendering* (3rd ed.). New Riders.
- Lanier, L. (2011). *Maya studio projects: Texturing and lighting*. John Wiley & Sons.
- Palamar, T. (2015). *Mastering Autodesk Maya 2016*. Wiley.

Suggested Readings

- Apodaca, A. A., & Gritz, L. (1999). *Advanced RenderMan: Creating CGI for motion pictures*. Morgan Kaufmann.
- Kerlow, I. V. (2009). *The art of 3D computer animation and effects* (4th ed.). Wiley.
- Lanier, L. (2018). *Aesthetic 3D lighting: History, theory, and application*. Routledge.
- McKinley, M. (2010). *Maya studio projects: Game environments and props*. Sybex.
- Okun, J. A., & Zwerman, S. (Eds.). (2010). *The VES handbook of visual effects*. Focal Press.

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.
Prerequisites: Film Studies (C2MM23042C), Audiography/ Sound Design 1 (M1MM23022P), and Preproduction (C2MM23032C).

Syllabus:

Topics	No. of Classes	CO Mapping	Cognitive Level
Theory Component			
Foundations of Film Editing: Evolution, Roles	4	CO1, CO5	K1, K2
Contemporary Editing Theories & Nonlinear Storytelling	4	CO3, CO4	K3, K4
Film Analysis: "Blade Runner 2049", "The Social Network"	2	CO3, CO4	K3, K4
Genre-Specific Editing: Action, Drama, Documentary	3	CO3, CO4	K3, K4
Ethical & Legal Considerations in Editing	3	CO4, CO5	K4, K5
Practical Component			
Getting Started with Editing Software (DaVinci Resolve/FCP)	4	CO2, CO6	K2, K6
Basic Editing: Cuts, Transitions, Layering, Timeline	4	CO2, CO6	K2, K6
Advanced Editing: Colour Correction, Grading, Sound Design	6	CO2, CO4, CO6	K2, K4, K6
Editing for Different Media: Commercials, Music Videos, Docs	4	CO2, CO6	K2, K6
Workflow for Episodic vs. Feature Films	4	CO2, CO4	K2, K4
Final Project: Collaborative Editing of a Short Narrative Film	6	CO2, CO4, CO6	K2, K4, K6

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):

CO	CO Description	Cognitive Level
CO1	Identify the roles, processes, and history of film production and editing.	Remember
CO2	Demonstrate live-action production and editing workflows using professional tools.	Apply
CO3	Apply editing techniques to achieve continuity, rhythm, and narrative clarity.	Apply
CO4	Analyse shots and edits for their contribution to visual style and story flow.	Analyse
CO5	Evaluate films and peer work for technical coherence, ethical practice, and narrative impact.	Evaluate
CO6	Create a short film that integrates directing, shooting, and editing effectively.	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]

Text Books

- Murch, W. (2001). *In the blink of an eye* (2nd ed.). Silman-James Press.
- Brown, B. (2016). *Cinematography: Theory and practice* (3rd ed.). Focal Press.
- Keast, G. (2020). *The art of the cut: Editing concepts every filmmaker should know*.

Suggested Readings

- Brindle, M. (2019). *Digital filmmaking handbook*.
- Pearlman, K. (2020). *Cutting rhythms: Shaping the film edit* (2nd ed.).
- Rabiger, M. (2014). *Directing: Film techniques and aesthetics*. Focal Press.
- Reisz, K., & Millar, G. (2009). *The technique of film editing*. 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.
Prerequisites: Story Design & Scripting for Media (S2MM23042P) and Understanding Drawing 2 (B1MM23021C).

Syllabus:

Topics	No. of Classes	CO Mapping	Cognitive Level
History & Culture: Evolution & Impact of Comics	6	CO1, CO5	K1, K2
Narrative Analysis: Storytelling Techniques & Visual Strategies	8	CO3, CO4	K3, K4
Visual Storytelling: Sequential Art, Character Design, Panel Composition	10	CO2, CO6	K2, K6
Hand-drawn Comic Strips (Ink/Paper or Clip Studio)	8	CO2, CO6	K2, K6
Industry Insights: Trends, Practices, Opportunities	4	CO1, CO5	K1, K5
Creative Projects: Original Comic Work	8	CO6	K6
Public Outreach: Developing Visual Language & Spatial Dynamics	4	CO2, CO5	K2, K5

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):

CO	CO Description	Cognitive Level
CO1	Identify the history, cultural impact, and industry practices of comics and sequential art.	Remember
CO2	Demonstrate sequential storytelling principles through panel composition and layout.	Apply
CO3	Apply narrative structures and integrate text and image in original projects.	Apply
CO4	Analyse comics and graphic novels for thematic depth, style, and cultural significance.	Analyse
CO5	Evaluate sequential works for their narrative clarity, visual design, and cultural contributions.	Evaluate
CO6	Create original sequential art projects that demonstrate narrative and visual sophistication.	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]

Text Books

- Eisner, W. (1985). *Comics and sequential art*. W. W. Norton.
- McCloud, S. (1994). *Understanding comics: The invisible art*. William Morrow Paperbacks.
- McCloud, S. (2006). *Making comics: Storytelling secrets of comics, manga and graphic novels*. William Morrow Paperbacks.

Suggested Readings

- Hatfield, C. (2005). *Alternative comics: An emerging literature*. University Press of Mississippi.
- Sabin, R. (1996). *Comics, comix and graphic novels: A history of comic art*. 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.
Prerequisites: Audiography/ Sound Design 1 (M1MM23022P).

Syllabus:

Topics	No. of Classes	CO Mapping	Cognitive Level
1. Dubbing			
Techniques & Tools for Voice Replacement & Sync	8	CO1, CO6	K2, K6
Practical: Dubbing a Short Scene in Two Languages	8	CO1, CO6	K2, K6
2. Foley Recording			
Techniques for Creating & Recording Custom SFX	8	CO1, CO6	K2, K6
Automated Foley: Software Solutions	4	CO1, CO4	K2, K4
Practical: Foley for an Assigned Video Clip	8	CO1, CO6	K2, K6
3. Track Laying & Mixing			
Concepts & Workflows for Multi-Track Editing	8	CO2, CO6	K2, K6
Immersive Audio: Dolby Atmos & Auro 3D	6	CO2, CO4	K2, K4
Group Project: Mix for a Student Film in Stereo & Surround	10	CO2, CO4, CO6	K2, K4, K6

Practical Assignments Overview

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

CO	CO Description	Cognitive Level
CO1	Demonstrate advanced Foley, ADR, and dubbing techniques and workflows.	Apply
CO2	Apply multi-track editing and mixing techniques in stereo and immersive formats.	Apply
CO3	Analyse sound projects for their technical execution and emotional effectiveness.	Analyse
CO4	Evaluate sound technology and strategies for their creative and narrative potential.	Evaluate
CO5	Evaluate sound design in film/animation for its overall contribution to the narrative.	Evaluate
CO6	Create professional, polished sound projects fully integrated with visual media.	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:

- Beauchamp, R. (2005). *Designing sound for animation*. Focal Press.
- Everest, F. A., & Pohlmann, K. C. (2009). *Master handbook of acoustics*. McGraw-Hill.
- Holman, T. (2010). *Sound for film and television*. Focal Press.
- Kenny, T. (2000). *Sound for picture: The art of sound design for film and TV*. Artistpro.
- Kerner, M. M. (1989). *The art of the sound effects editor*. Focal Press.
- Rumsey, F., & McCormick, T. (2009). *Sound and recording: Applications and theory* (6th ed.). Focal Press.
- Viers, R. (2008). *The sound effects bible: How to create and record Hollywood style sound effects*. Michael Wiese Productions.
- Watkinson, J. (2002). *An introduction to digital audio*. Focal Press.
- Wyatt, H., & Amyes, T. (2005). *Audio post production for television and film*. Focal Press.