

Programme: Bachelor of Science (Animation) with Minor in Art and Design.

Faculty: Interdisciplinary

Programme Outcome's:

1. Students will get knowledge of 2D, 3D Animation, VFX, Matte painting, Gaming, Interactive and print media.
2. Able to analysis critical problem and come up with creative solution using their knowledge and latest technology.
3. Communicate with audiences using creative tools such as presentation, design and storytelling.
4. Mastering latest technologies as per industrial requirements.
5. Having a clear understanding of professional and ethical values.
6. Competence to adapt with cutting edge technologies.
7. Function effectively as an individual, team member or leader in multidisciplinary settings.
8. Recognize the need for and have the preparation and ability to engage in independent and life-long learning.

Programme Specific Outcomes:

1. Animation learning through script to screen.
2. Animation learning, visual effects, interactive, gaming and science technology.
3. Job opportunities in Storytelling, storyboard designing, matt painting, comic designing, 3D designing, Rigging, 2D, 3D animation, music & dubbing, game designing.
4. Use of science, engineering & technology in animation.
5. Research opportunities.
6. Use of animation in medical, engineering, mechanical designing
7. Use of animation in augmented reality and virtual reality science.

Employability Potential of the Programme:

The animation industry is opening up a wide range of career possibilities. There is more demand for creativity in the animation industry, and people are trying to reshape it according to their ideas. A wide variety of employment opportunities is available for qualified animators and related experts, including graphic designers, game developers, multimedia developers, and 3D modelers. The majority of these professionals can work in fields like advertising, theatre, film and television, cartoon production, e-learning, video gaming, and online and print journalism. There are plenty of opportunities for animation within both the public and private sectors. Aside from all of these fantastic opportunities, multimedia experts and animators can also work as entrepreneurs or start their businesses if they have sufficient capital and expertise. Therefore, the animation is the best option and an excellent choice for candidates who have great drawing skills and want to become animators. The demand for content grows tremendously today, and animators and artists who can meet this demand will be successful in the industry in the future as well. Few of career options are listed below

1) Art Directors

Art directors are responsible for the visual style and images in magazines, newspapers, product packaging, movies and television production. They create the overall design and direct others who develop artwork or layouts. Art directors review and approve designs, artwork, photography, and graphics developed by other staff members, talk to clients to develop an artistic approach and style, coordinate activities with other artistic and creative departments, develop detailed budgets and timelines, and present designs to clients for approval.

2) Animators

Animators create animation and visual effects for everything from films and video games to television, mobile devices and other forms of media using illustrations and software programs. Animators also create graphics and develop storyboards, drawings, and illustrations. They create, plan, and script animated narrative sequences and assist with background design and production coordination. Animators may also research upcoming projects to help create realistic designs or animation, they edit animation and effects on the basis of feedback from directors, other animators, game designers, or clients, and they meet with clients.

3) Animation Directors

Animation directors recruit and coordinate animation teams. They lead each team from the beginning to the end of an animated film production. Animation directors typically have years of experience in the art and animation industries. For this reason, among others, animation directors are the most sought after professionals in the entertainment industry. In addition to recruiting, coordinating and managing animation teams, animation directors work with the director (the person managing the production overall) by interpreting briefs and communicating them to the animation team. During the production process, animation directors review all work produced by animators and assistants. They answer to the production department on longer projects regarding schedule, budget, and output. It is the animation director's job to make sure the creative desires and production requirements are met, which means, the animation director must be able to negotiate with both departments to reach the best agreement for the good of the production.

4) Background Painters

Background painters (also matte painters) are responsible for creating backgrounds for animated and live-action films. A background painter may create an entire matte painting, such as a village or skyline, where animation or live action occurs in only a few spots. This requires advanced skills in developing 2D and 3D backgrounds. Background painters may draw, paint or create backgrounds manually, by computer or both for animated and live action productions. With a strong sense of compositing, design, color, and proportioning, these creative individuals design backgrounds for characters and objects to live in and move through in a natural manner. Some of the different types of software used includes Maya, Photoshop, and Illustrator.

5) Concept artists

Concept Artists also called "conceptual artists," create visual images of ideas for use in areas such as animation, comic book illustration, gaming, advertising, print, and many others. Concept artists work with other art departments to ensure that the right visual style is reflected in each part of the project. Concept artists have a unique skill set. They have mastered the art of using paint, pencils, software programs, or whatever it takes to draw weapons, vehicles, environments, graphics, or the characters needed for any given project.

6) Color key artists

Color key artists create background paintings and color keys that lighting, materials, and production teams use for animated features, television series, and animated shorts. They have a sharp eye for color along with advanced software skills. Color key artists may use programs such as Adobe Illustrator and Photoshop for color styling. In the animation or game design industry, color key artists develop color schemes in animations, they paint and design animation backgrounds, and they work with technical directors on light rigging. Also called "background painters" or "look development painters," color key artists create color schemes that are appropriate for different lighting situations such as "at night" or "underwater." A typical job with an animation or game studio may require painting/rendering color keys for animations along with expertise in industry software programs such as Adobe Illustrator and Photoshop.

7) Cartoonists

Cartoonists draw advertising, political, social, and sports cartoons. Some cartoonists work with artists who create the idea or story and write captions, and sometimes the cartoonist will write captions themselves. Most cartoonists have critical, comic, or dramatic talents in addition to drawing skills. In the animation industry, cartoonists render drawings of characters, environments, and objects for small and large-scale productions. Additional duties may include developing moods and color patterns, dramatizing action, and create and paint background scenes. Cartoonists may draw characters and scenes manually, on the computer or a combination of the two. TV and film cartoonists may draw animated cartoons, prepare model drawings and sketches of characters, and draw special effects for animation projects.

8) Character Animators

Character animators create and design characters using animation software, 3D modeling, 2D animations, and even puppetry. These creative professionals develop characters that use movement to tell a story, whether it's for film, television, video games or mobile applications. Character animators create then manipulate animated characters to interact in digital environments by using computer software such as MotionBuilder 3D, Flash Professional, Light Wave, Maya and other programs. They also draw storyboards, create models, and design environments. Character animators work with sound engineers to make sure movements are in harmony with sound, and they work with clients to help pitch ideas and develop concepts.

9) Character Riggers

Character riggers are experts at manipulating the geometry of characters in their interaction with environments. Character riggers accomplish this through a thorough understanding of physics and anatomy, operating systems such as UNIX, and software such as Autodesk Maya, Motion Builder, 3D Studio Max, and XSI. Character rigging is a very tedious process. It requires creativity, precision, and an eye for detail. As such, character riggers are responsible for using computer programs to form skeletons by creating a series of bones that deform and animate specific parts of the character. Character riggers may also help develop tools for animation production processes, collaborate with modelers and animators, and develop new techniques to solve character production challenges.

9) Compositing Artist

Compositing artists are some of the most important players in the production process. They are responsible for helping create the final finished animation, film or other project by detecting errors and developing compositing strategies, which results in an overall balanced look. Compositing artists may use compositing software such as Adobe After Effects, Flame 3D Visual Effects (VFX), Motion 5, Nuke, or others to help flesh out the final touches. Compositing artists work with lighting directors and FX artists to help create the final finished product. According to the career center at DePaul University, compositing artists, FX artists, and lighting director's work together to develop compositing strategies and achieve an aesthetically balanced overall look. The compositing artist corrects errors that may not have been anticipated by other departments. Compositing artists may also work with lighting and digital or live action elements.

10) Directors

Directors help create films, television shows, videos, live theater, animated productions, and other performing arts productions by supervising actors, camera crews, and other staff. In a nutshell, the director "directs" the entire production. In some cases, the director is also the creator of the project, so he may provide the vision and determine the visual style of the production. If the director has not already written the piece, he will work closely with the filmmaker, screenwriter, designers, and producers to come up with a final design and direction for the piece before production begins. Directors have a lot of responsibility. The final product is largely in their hands and it must be delivered according to clients' desires. If the piece is the directors own creation (from screenplay to final product), he still has to answer to investors, meaning, the final product must be good enough to turn a profit. In addition to producing a film, television series, commercial, or video that sells, directors must also handle management, budgeting, scheduling, hiring, and firing.

11) Digital painters

Digital painters work with 2D drawn animation, 2D computer animation, and 3D digital computer animation. They add color to images created by animators and work as part of a team consisting of compositors, color key artists, scanners, and color stylists. The entire team works under the direction of the head of digital color and compositing. Digital painters receive drawings from the animation or other related department. They use computer software to clean up line work, if needed, and then add color using software programs such as Photoshop, Toon Boom, Illustrator, Animo, and/or Opus Creator. Digital painters have a keen eye for color and detail. These fine artists also understand the animation process, which helps them deliver spectacular images.

12) Effects Animator

Effects animators are responsible for adding natural or supernatural characters or things to animated films. They work with VFX supervisors to determine the most effective approach to solving effects issues and develop the finished, final product. Effects animators create effects based on concept art and design from art departments. They use 3D lighting and effects as well as compositing tools to achieve the desired look. In addition to VFX supervisors, effects animators work with technical directors, designers, and art directors to create realistic effects. Effects animators collaborate with other departments on the best approach to improving throughput. This requires thorough knowledge of tools and interfaces. Effects animators are experts with Houdini, Render man, Mantra, Nuke, and other technology used to create effects.

13) Flash Animators

Flash animators create animation for websites, videos, advertising and marketing, games, and education materials using Adobe Animate CC (formerly Adobe Flash). Flash animators may also use Adobe Photoshop, Illustrator, Dreamweaver (formerly Macromedia Dreamweaver), Autodesk 3ds Max (formerly 3D Studio and 3D Studio Max, and After Effects. Flash animators have excellent design, art, and layout skills as well as a superior command of high end 3D packages. They coordinate with creative directors to ensure that the animation compliments the design and works in harmony with the technology used to drive the finished product. Flash animators may also create storyboards and design multimedia presentations.

14) Film and video editors

Film and video editors manipulate images that entertain or inform an audience. They arrange footage shot by camera operators and collaborate with producers and directors to create the final content. Typical duties include organizing digital footage with video-editing software, discussing filming and editing techniques with a director to improve a scene, and editing scenes based on the director's vision. Nearly all editing work is completed on a computer, and editors often have training in a specific type of editing software. Editors often have one or more assistants that support him or her keeping track of each shot in a database or loading digital video into an editing bay. Assistants may also perform editing tasks.

15) Graphic Designers

Graphic designers use art and technology to create catchy graphics for websites, logos, and illustrations in everything from advertising to aerospace. Thanks to the wide variety of exciting industries graphic designers serve, graphic design is number 18 on the list of Top 20 Best Jobs for Most graphic designers will agree that there is never a dull moment in this dynamic career field.

16) In between artist

The animation historians at Disney say that, “at most animation studios, the best animators only sketched a few animation drawings, leaving gaps in between. Later on, a person called an “in-betweener” would finish the scenes by drawing in between the areas that the animator had left.” Well, not much has changed about this key position. Today most job descriptions affirm that in-between are responsible for the continuity of movement between scenes in an animated production. in-betweeners decide how animated characters will move when transitioning between major key movements scenes. After the animator draws out key scenes, it is up to the in-between to take the images and create the characters’ movements in transitioning between scenes. In-between use illustration and 2D animation skills to complete assigned tasks. Many aspiring animators spend several years in the in-between department in order to gain valuable experience in the industry.

17) Key animators

Key animators work primarily for animation studios and motion picture and video production companies, as well as gaming companies. Some may work for advertising or marketing firms.

18) Lighting technicians

In animation, lighting technicians work with the lighting department to create color keys, compositing renderings, and light rigs for shots. In addition to animation skills, lighting technicians use design skills and knowledge of shadows and lighting to create the environments and characters that the project calls for. Depending on the animation project, lighting technicians use back, key, fill, and background light to illuminate subjects, backgrounds, and scenes. They use a variety of techniques to create appropriate lighting schemes for situations such as a rainy day, underwater, darkness, foggy, sunny, or whatever the project dictates.

14) 3D Modelers

3D modelers build 3D characters and environments that are based on the concept art. To create the models’ surfaces or skins, they paint and wrap 2D textures on a digital frame. Modelers also create character skeletons, which animators then control. Modeling is performed using a variety of programs such as Maya, 3DS Max, Pixar’s RenderMan, POV-Ray, and many others. The characters and environments 3D modelers create are used for videogames and 3D movies as well as images and modeling for websites, graphic designs, animation, film effects, simulations, broadcast design, special effects, characters and props for film, television effects, CD-Rom design, and location-based entertainment. These multi-talented professionals also create images/models for geologists, architects, scientists, engineers, healthcare agencies, and more.

15) Storyboard artists

Storyboard artists draw storyboards for animated features, films, television commercials and other ad campaigns, music videos, video games, and more. The storyboard artist begins creating the storyboard after a concept or script has been written. The storyboard presents the “action” in a series of scenes or “panel by panel,” which allows filmmakers, advertisers, and producers to evaluate the project before beginning production. Storyboards are also used to provide direction during production. Storyboard artists draw scenes by hand or computer. They might sketch in black and white or produce full color storyboards manually or by computer. Also called “storyboarders,” storyboard artists work with producers, directors, and film crew from start to finish by sketching scenes during initial meetings, and editing or eliminating scenes as the project progresses.

16) Stop motion animators

Stop motion animators use models, puppets, or clay to create animated films, television commercials, and branded entertainment. Stop motion animation is also called stop frame, model animation, puppet animation, and clay animation. Stop motion animators combine the art of photography, narrative skill, and the ability to manipulate lighting and calculate angles to create stop motion animation without digitally manipulating it. The animator creates pictures of objects, characters, or scenes that show them in various positions. When the pictures run together, it appears that the object is moving on its own. This creates one of the most unique forms of animation, which is neither cartoon-like nor similar to computer-generated animations.

17) Pre Production Artist

The Production Associate works on a project through the completion of pre-production. As a PA, they are available to support the artists and production crew on all tasks during pre-production and production. Gathering all artwork including character models, props and location designs for shipments to production facilities, including labeling, categorizing and creating final model packs for shipment. Organizes asset files, uploads models to Insight, preps files for Background Painters and Color Designer. Maintain all artwork files to be in standardized formats, including naming conventions. Assisting in the creation and maintenance of design lists as needed. Take notes at assigned meetings - conference calls (Blue Jeans) with Vendor, animation launches, etc. Getting Director’s approval on artwork. Providing any necessary materials for artists including reference. Quality control for line quality in digital artwork communicating any delays to Production Manager or Supervisor immediately assisting in the archival of artwork once a production is complete Make suggestions for streamlining and improving pipelines including ideas for re-use, workflow efficiencies, and flagging complexity issues. Assisting in prepping materials for awards submissions. Update and maintain production art boards. Maintains a helpful attitude, while showing eagerness and curiosity. Helps organize morale events as directed by the Line Producer / Associate Producer or Production Manager/Production Supervisor. Performing all other applicable duties as assigned by Line Producer or Production Manager

18) Content Writer

The job of a content writer is to create print and digital content for companies that provides information or showcases the products or services they offer. To develop content that accurately reflects company ideals, content writers often research the material they need to write each article or product description. They collaborate closely with a content manager and clients to write according to a company’s editorial style.

19) Project Coordinator & Manager

Production coordinators keep everything in the animation pipeline running smoothly by supporting all departments with their production requirements. They are responsible for creating and maintaining asset databases and for tracking the delivery of assets to third parties. Their role will vary slightly depending on the size of the company that they’re employed by. If they’re working for a larger production company, they may be responsible for uploading and delivering completed animated series episodes to broadcasters and animated films to distribution partners. If they are working for a small independent production company, they may be required to work on reception.

20) Compositors (VFX)

Compositors create the final image of a frame, shot or VFX sequence. They take all the different digital materials used (assets), such as computer-generated (CG) images, live action footage and matte paintings, and combine them to appear as one cohesive image and shot. Compositors consider visual aspects of a scene. Realistic lighting is a key one of these. Anything caused by light hitting a lens is a compositor’s responsibility. They relight in order to improve the look of the image. Compositors do ‘chroma keying’ (also just called keying). This is where they select a specific part of an image that has a distinct colour or lighting and extract it to be used elsewhere. This method is commonly used with ‘green screen’ or ‘blue screen’ footage, where a subject has been shot in front of a singularly green or blue background, in order to be able to place the subject in a different setting or environment later, in postproduction. Compositors work as the

last part of a VFX 'pipeline' (the name given to the VFX production process). They can be employed by VFX studios or work as freelancers.

Programme: Bachelor of Science (Animation) with Minor in Art and Design.

Faculty: Interdisciplinary

Year- First Semester-I

Sr. No	Vertical No.	NEP Vertical Type	Course code	Course	Teaching Scheme Hours			Learning		Teaching Work Load Hours
					L	T	P	Total Hour	Credit offered	
Induction Programme										
1	(a & b)	Major and Minor (Theory)	800200	Film Appreciation (DSC 1)	2	---	---	2	2	2
			800201	History of Indian Art (DSC 2)	2	---	---	2	2	2
2	(a & b)	Major and Minor (Practical /Laboratories)	800202	Computer Fundamentals (DSE 1)	---	---	2	2	1	2 x No. of batches
			800203	Application of Colors (DSC 3)	---	---	2	2	1	2 x No. of batches
			800204	Design and Composition (DSC 4)	---	---	2	2	1	2 x No. of batches
			800205	Nature and Manmade (DSC 5)	---	---	2	2	1	2 x No. of batches
			800206	Perspective and Layout (DSC 6)	---	---	2	2	1	2 x No. of batches
800207	Introduction to Drawing and Painting (DSC 7)	---	---	2	2	1	2 x No. of batches			
3	e	i. AEC	800208	English Language	2	---	---	2	2	2
			800209	Second Language/MIL	2	---	---	2	2	2
4	e	ii. AEC	800210	Generic IKS	1	---	---	1	1	1
5	d	Vocational and Skill Enhancement Courses (VSEC)	800211	i. (SEC) Life Skills 1 ii. Communication Skills in English	---	---	2	2	1	2 x No. of batches
			800212	Communication Skills in Second Languages/MIL	---	---	2	2	1	2 x No. of batches
6***	c	Generic / Open Elective (OE)	800213	Open Elective 1 - Craft for Animation	---	---	2	2	1	2
			800214	Open Elective 2 – Color Theory	2	---	---	2	2	2
7	f	Co-curricular Courses		Fostering Social Responsibility and community engagement(NSS/UBA/NCC)	1	---	---	1	1	1
				Field Work- Fostering Social Responsibility and community engagement(NSS/UBA/NCC)	---	---	2	2	1	2 (One Batch)
				Total				28 + Induction Programme, assessment hrs = 33 to 35	22	

L: Lecture, T: Tutorial, P: Practical/Practicum Total Credits offered: 22 (Max), Total credits to be earned: 20 (Min)

Discipline Specific Core: DSC, Discipline Specific Elective: DSE, Modern Indian Language: MIL, Indian Knowledge System: IKS, Inter Faculty Specific Core: IFSC, Inter Faculty Specific Elective: IFSE, Theory : Th, Practical/Practicum: Pr, Environment Studies: ES, Pre- requisite Course mandatory if applicable: Prq, Laboratory: Lab, Generic/Open Elective Courses: OE; Vocational Skill and Skill Enhancement Courses: VSEC; Vocational Skill Courses: VSC; Skill Enhancement Courses: SEC; Ability Enhancement Courses: AEC; Value Education Courses: VEC; OJT: On Job Training: Internship/ Apprenticeship; Field projects: FP; Community engagement and service: CES; Co-curricular Courses: CC; RM: Research Methodology; Research Project: RP

Note: Co-curricular Courses: In addition to the above, CC also include but not limited to Academic activities like paper presentations in conferences, Aavishkar, start-ups, Hackathon, Quiz competitions, Article published, Participation in Summer school/ Winter School / Short term course, Scientific Surveys, Societal Surveys, Field Visits, Study tours, Industrial Visits, yoga, sports, cultural, etc. These activities can be completed cumulatively during **Semester III, IV, V and VI. Its credits and grades will be reflected in semester VI credit grade report.**

Elective Courses: Courses to be selected from the Basket of Courses provided by the University

* If the Department Specific Courses do not have practical / practicum / laboratories, the learning hours & Credits shall be used for the respective Theory Courses.

** Completion Certificate of Induction Programme should be submitted by each student.

*** O.E.-

1. OE is to be chosen compulsorily from faculty other than that of the Major

2. For those students who do not opt MARATHI language under any vertical, MARATHI will be mandatory as one of the options of OE/. (G.R. Marathi Bhasha No. 2018/pr.kr.50/bhasha-1, Date 14 March, 2024).

Teaching Days and Learning Hours	Learning Hours & Credits	Teaching Hours & Work Load
Minimum No. of teaching days = 90 Minimum Learning weeks per Semester = 17 (Minimum Learning Hours per Semester (NCrF) = 600) Minimum Learning Hours per week (NCrF) = 600/18 or 600/17 = 33 to 35	For Theory / Tutorial - 1 Hour = 1 Credit For Practical - 2 Hours = 1 Credit	For Theory – 1 Hour = Hour Work Load For Tutorial - 1 Hour = 1 x No. of batches work load and practical 2 Hour = 2 x No of batches work load

Note:

- The strength of the batch of the Practical for UG Classes shall be 16 with an addition of 10% with the permission of Hon'ble Vice Chancellor. However, for Music Discipline the batch size shall be of 7 students. The number of the students required to constitute a batch or calculate the workload shall be in accordance with the relevant Government Resolution in force at the time, applicable to specific time, region, course type, mode of instruction, and other pertinent factors.

Programme: Bachelor of Science (Animation) with Minor in Art and Design.

Faculty: Interdisciplinary

Year- First Semester-I

Sr. No	Vertical No.	NEP Vertical Type	Course code	Course	Teaching Scheme Hours			Learning		Teaching Work Load Hours
					L	T	P	Total Hour	Credit offered	
1	(a & b)	Major and Minor (Theory)	800215	History of Indian Animation (DSC 8)	2	---	---	2	2	2
			800216	History of Western Art (DSC 9)	2	---	---	2	2	2
2	(a & b)	Major and Minor (Practical /Laboratories)	800217	Music and Acting for Animation (DSC 10)	---	---	2	2	1	2 x No. of batches
			800218	Basic of 2D Animation (DSC 11)	---	---	2	2	1	2 x No. of batches
			800219	Landscaping (DSC 12)	---	---	2	2	1	2 x No. of batches
			800220	Graphic Design (DSE 2)	---	---	2	2	1	2 x No. of batches
			800221	Memory Drawing(DSC 13)	---	---	2	2	1	2 x No. of batches
			800222	Fundamentals of Drawing and Painting (DSC 14)	---	---	2	2	1	2 x No. of batches
3	e	i. AEC	800223	English Language	2	---	---	2	2	2
			800224	Second Language/MIL	2	---	---	2	2	2
4	e	ii. AEC	800225	Generic IKS	1	---	---	1	1	1
5	d	Vocational and Skill Enhancement Courses (VSEC)	800226	i. SEC Life skills –II Professional Skills(Career Skills and Team Skills-I) – English Resume Skills, Interview Skills, Group Discussion Skills, Presentation Skills	---	---	2	2	1	2 x No. of batches
			800227	-(Career Skills and Team Skills-II) - Second Language / MIL Exploring Career Opportunities Skills, Trust and Collaboration, Listening as a Team Skill, Brainstorming, Social and	---	---	2	2	1	2 x No. of batches
6***	c	Generic / Open Elective (OE)	800228	Open Elective 3 – Sculpting	---	---	2	2	1	2
			800229	Open Elective 4 – Computer Application	2	---	---	2	2	2
7	f	Co-curricular Courses		Fostering Social Responsibility and community engagement(NSS/UBA/NCC)	1	---	---	1	1	1
				Field Work- Fostering Social Responsibility and community engagement(NSS/UBA/NCC)	---	---	2	2	1	2 (One Batch)
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16	Fostering Social Responsibility and community engagement(NSS/UBA/NCC)		1	---	1	1	Assessment of these verticals shall be based on various activities/practices. It shall be evaluated by giving appropriate weightages/levels/grades to separate activity. The Credits will be awarded on the basis of points/grades earned by the students as per SOP. A detailed SOP for this assessment process shall be prescribed separately.	
17	Field Work- Fostering Social Responsibility and community engagement(NSS/UBA/NCC)		---	1	1	2		
Total			12	10	22		750	350

Programme: Bachelor of Science (Animation) with Minor in Art and Design.
Faculty: Interdisciplinary Year- First Semester-II

Sr. No.	Subjects	Subject Code	Credits			Duration of Exam. Hrs.	Theory				Theory (Total)		Practical				Practical (Total)		Total Marks	
			Theory/Tutorial	Practical	Total		External		Internal		Max. Marks	Min. Marks	External		Internal		Max. Marks	Min. Marks	Max. Marks	Min. Marks
							Max. Marks	Min. Marks	Max. Marks	Min. Marks			Max. Marks	Min. Marks						
1	History of Indian Animation (DSC 8)	800215	2	---	2	2	30	12	20	8	50	20	---	---	---	---	---	---	50	20
2	History of Western Art (DSC 9)	800216	2	---	2	2	30	12	20	8	50	20	---	---	---	---	---	---	50	20
3	Music and Acting for Animation (DSC 10)	800217	---	1	1	2	---	---	---	---	---	---	25	12.5	25	12.5	50	25	50	25
4	Basic of 2D Animation (DSC 11)	800218	---	1	1	2	---	---	---	---	---	---	25	12.5	25	12.5	50	25	50	25
5	Landscaping (DSC 12)	800219	---	1	1	2	---	---	---	---	---	---	25	12.5	25	12.5	50	25	50	25
6	Graphic Design (DSE 2)	800220	---	1	1	2	---	---	---	---	---	---	25	12.5	25	12.5	50	25	50	25
7	Memory Drawing(DSC 13)	800221	---	1	1	2	---	---	---	---	---	---	25	12.5	25	12.5	50	25	50	25
8	Fundamentals of Drawing and Painting (DSC 14)	800222	---	1	1	2	---	---	---	---	---	---	25	12.5	25	12.5	50	25	50	25
9	English Language	800223	2	---	2	2	30	12	20	8	50	20	---	---	---	---	---	---	50	20
10	Second Language/MIL	800224	2	---	2	2	30	12	20	8	50	20	---	---	---	---	---	---	50	20
11	Generic IKS	800225	1	---	1	1	---	---	50	20	50	20	---	---	---	---	---	---	50	20
12	i. SEC Life skills –II Professional Skills(Career Skills and Team Skills-I) – English Resume Skills, Interview Skills, Group Discussion Skills, Presentation Skills	800226	---	1	1	2	---	---	---	---	---	---	---	---	50	25	50	25	50	25
13	-(Career Skills and Team Skills-II) - Second Language / MIL Exploring Career Opportunities Skills, Trust and Collaboration, Listening as a Team Skill, Brainstorming, Social and	800227	---	1	1	2	---	---	---	---	---	---	---	---	50	25	50	25	50	25

14	Open Elective 3 – Sculpting	800228	---	1	1	2	---	---	---	---	---	---	25	12.5	25	12.5	50	25	50	25	
15	Open Elective 4 – Computer Application	800229	2	---	2	2	30	12	20	8	50	20	---	---	---	---	---	---	50	20	
16	Fostering Social Responsibility and community engagement(NSS/UBA/NCC)		1	---	1	1	Assessment of these verticals shall be based on various activities/practices. It shall be evaluated by giving appropriate weightages/levels/grades to separate activity.The Credits will be awarded on the basis of points/grades earned by the students as per SOP.A detailed SOP for this assessment process shall be prescribed separately.														
17	Field Work- Fostering Social Responsibility and community engagement(NSS/UBA/NCC)		---	1	1	2															
Total			12	10	22															750	350

**Programme: Bachelor of Science (Animation) with Minor in
Art and Design.
Faculty: Interdisciplinary
Year- First Semester-I**

Level	Semester	Course Code	Course Name	Credits	Teaching Hours	Exam Duration	Max Marks
4.5	I	800200	Film Appreciation (DSC 1)	2	30	2 hrs.	50 (Internal:20 External:30)

Course Objective	<ol style="list-style-type: none"> 1. Understanding film making process. 2. Enhanced analytical skills for interpreting films. 3. Understanding of cultural and social significance of cinema. 						
Course Outcomes	<p>Students will able to</p> <ol style="list-style-type: none"> 1. Describe film production processes including scriptwriting, directing, and editing, story boarding, production, etc. 2. Develop an appreciation for film as an art form, recognizing the creative efforts of directors, writers, actors, and technical crew in the filmmaking process. 3. Practice various cinematic techniques and how they contribute to storytelling, including camera work, lighting, special effects, and sound design. 4. Analyze various film genres and styles, understanding their conventions and how they evolve over time. 5. Evaluate films not only based on aesthetic criteria but also considering ethical implications and the impact on audiences and society. 						
Unit System	Contents	Learning Hours	Incorporation of Pedagogies				
Unit I	<p>Historical and Technical Context</p> <ul style="list-style-type: none"> • Chronology of Films. <ul style="list-style-type: none"> ○ Early Cinema. ○ Silent Films. ○ Talkie Films. • The story, screenplay and script. • The process of film making <ul style="list-style-type: none"> ○ Pre-Production. ○ Production. ○ Post-Production. • Film Terminology <ul style="list-style-type: none"> ○ Thematic elements. ○ Visual design. ○ Cinematography and Special effects. ○ Editing. ○ DI. ○ Sound effects and dialogues. ○ Sound design. 	7	<ul style="list-style-type: none"> • Group Discussions and Debates • Case Studies • Field Trips • Multimedia Presentations 				
Unit II	<p>NARRATIVE TECHNIQUES</p> <ul style="list-style-type: none"> • Story Structure and Screenwriting. • Character Development. • Story board. • Genres Of Films <ul style="list-style-type: none"> ○ Film Noir. ○ Science Fiction. ○ Documentary. ○ World Cinema. ○ Contemporary Cinema. 	7					
Unit III	<p>AESTHETIC ELEMENTS AND PERFORMANCE</p> <ul style="list-style-type: none"> • Art direction. • Symbolism. • Mise-en-Scène. • Acting. 	8					
Unit IV	<p>ANALYSIS OF THE FILM</p> <ul style="list-style-type: none"> • Adaption and Film Criticism. • Theoretical Approaches. • Remakes, and Sequels. • Film and Society. 	8					
References	Textbooks						

<p>1. Film Art: An Introduction, David Bordwell and Kristin Thompson, McGraw-Hill Education, 978-0073535104</p> <p>Reference</p> <ol style="list-style-type: none"> 1. A Level Film Studies, Sarah Casey Benyahia, Routledge, 978-0367342449 2. Film Theory, by Michael Westlake, Manchester University Press, 978-0719073755 3. Professional Storyboarding: Sergio Paez, Anson Jew, Taylor & Francis, ISBN: 0240817710 4. Anatomy of Film, Bernard Dick, Bedford Books, 978-0274887095 <p>Digital Resources</p> <ol style="list-style-type: none"> 1. Introduction to Film Studies, Dr. Aysha Iqbal Viswamohan, http://nptel.iitm.ac.in 2. Film language and grammar, Dr. Manu Sharma, https://www.youtube.com/watch?v=jV-MdOiA1J0&list=PLZnNDLd9I4FWc0KUqcwEvOnaXMGBBh9VC&index=7

Level	Semester	Course Code	Course Name	Credits	Teaching Hours	Exam Duration	Max Marks
4.5	I	800201	History of Indian Art (DSC 2)	2	30	2 hrs.	50 (Internal:20 External:30)

Course Objective	<ol style="list-style-type: none"> 1. Gain a deep understanding of the historical, cultural, religious, and socio-political contexts that have influenced the development of Indian art over millennia. 2. Recognize and articulate the characteristics of major periods in Indian art history. 3. Conduct independent research on topics such as iconography, symbolism related to Indian art. 		
Course Outcomes	<p>Students will able to</p> <ol style="list-style-type: none"> 1. Describe the significance and features of major Indian architectural sites, including temples, stupas, mosques, and forts. 2. Understand the impact of various religious and cultural exchanges on the evolution of Indian art. 3. Interpret the iconography and symbolism in Indian sculpture, painting, and other art forms. 4. Analyze and evaluate works of art using appropriate art historical methodologies and terminology. 5. Develop an appreciation for the cultural heritage of India and its influence in contemporary art practices. 		
Unit System	Contents	Learning Hours	Incorporation of Pedagogies
Unit I	<p>PREHISTORIC</p> <ul style="list-style-type: none"> • Art and Architecture of Harappa Civilization. • Vedic Age. • Buddhism and Jainism Art. • Shunga, Andhra, Kushan, Gupta Art. 	7	<ul style="list-style-type: none"> • Group Discussions • Debates • Case Studies • Field Trips • Multimedia Presentations
Unit II	<p>ANCIENT ART</p> <ul style="list-style-type: none"> • Chalukyan and Rashtrakuta period • Pallava period. • Chandella period. • Eastern Ganga period. 	7	
Unit III	<p>STUDY OF INDIAN MINIATURES PAINTING</p> <ul style="list-style-type: none"> • Jain. • Rajasthani. • Pahari. • Mughal Schools. 	8	
Unit IV	<p>MODERN INDIAN ART</p> <ul style="list-style-type: none"> • Various Indian schools and their contribution. • Progressive Artists. • Tantra & its influence on Modern Indian Art. • Notable Indian painters. 	8	
References	<p>Textbooks</p> <ol style="list-style-type: none"> 1. Indian Art History; Prof. Jayprakash Jagtap, Jagtap Publishing House <p>Reference</p> <ol style="list-style-type: none"> 1. The History of Indian Art, Anil Rao Sandhya Ketkar, Jyotsna Prakashan 2. A Brief History Of Indian Painting, Lokesh Chandra Sharma, Goel Publishing, 3. The Art of India: Traditions of Indian Sculpture, Painting, and Architecture, Stella Kramrisch, The Phaidon Press, London 4. A History of Indian Painting: The Modern Period, Krishna Chaitanya <p>Digital Resources</p> <ol style="list-style-type: none"> 1. The Paintings of India - The Art of India - https://youtu.be/5xpJeO_syN4 2. Murals of India - Benoy K Behl #SrijanTalks Ancient Art and Culture Of India Cave Paintings https://youtu.be/m3S2Gpnku3I?list=PLTotFEE2ywN7niLXiM0vitUQcWv2DRuEh 		

Level	Semester	Course Code	Course Name	Credits	Teaching Hours	Exam Duration	Max Marks
4.5	I	800202	Computer Fundamentals (DSE 1)	1	30	2 hrs.	50 (Internal 25 External:25)

Course Objective	<ol style="list-style-type: none"> Provides a structured pathway to utilize information and communication technologies effectively in various professional and personal contexts. Discuss emerging technologies and their potential impact on animation. Acquire knowledge about digital literacy, which includes using technology, the internet, and digital communication. 						
Course Outcomes	Students will able to <ol style="list-style-type: none"> Develop an understanding of the concept of ICT and its components. Explore advanced ICT techniques such as motion capture and AI in animation. Develop the ability to create high-quality digital content, including 2D and 3D animations Explore the social impact of animation technology and digital content creation. Learn to collaborate effectively using ICT tools. 						
Unit System	Contents	Learning Hours	Incorporation of Pedagogies				
Unit I	INTRODUCTION TO ICT <ul style="list-style-type: none"> Introduction to ICT and its tools. Components of ICT. E-learning, Web learning. Emerging Trends in ICT. 	7	<ul style="list-style-type: none"> Group Projects Project based learning Live Demonstrations 				
Unit II	MULTIMEDIA PRESENTATIONS <ul style="list-style-type: none"> Software presentations. Preparing for presentations. Designing Presentations. Visual Aids and Multimedia tools. 	7					
Unit III	DIGITAL COMMUNICATION <ul style="list-style-type: none"> Email etiquette and best practices. Instant messaging and collaboration tools. Professional use of social media. Managing virtual communication. 	8					
Unit IV	BLOGGING <ul style="list-style-type: none"> Introduction, Content Planning and Strategies. Blog promotion and monetization. Legal and Ethical Considerations. Advanced Blogging Techniques. 	8					
References	Textbooks <ol style="list-style-type: none"> Computer fundamentals: Concepts Systems and Applications Sinha, P.K.. New Delhi: BPB publications Introduction to Information Technology : Sanjay Saxena, Vikas Publishing House Reference <ol style="list-style-type: none"> Learning to Use the Internet: Ernest Ackermann, BPB Publications Publishing, 1600583024 Computing System Hardware: M. Wells, Cambridge University. Excellence in Business Communication: by John V. Thill and Courtland L. Bovee Multi Media: An Introduction, John Villamil – Casanova, Louis Molina, Macuillan Publishing Digital Resources <ol style="list-style-type: none"> Analyze Art with Colour Theory, Let's Learn About Art, https://www.youtube.com/watch?v=pW-DTHCWXT4 Color Strategy in Art, Jill Poyered Fine Art, https://www.youtube.com/watch?v=CM9kdaQEjW0 						

Level	Semester	Course Code	Course Name	Credits	Teaching Hours	Exam Duration	Max Marks
4.5	I	800203	Application of Colors (DSC 3)	1	30	2 hrs.	50 (Internal 25 External:25)

Course Objective	<ol style="list-style-type: none"> 1. Explores the principles and applications of color in various fields such as art, design, and visual communication. 2. Understand the psychological effects of color and its applications. 3. Utilize color effectively in digital media, including painting, web design, digital art, and multimedia presentations 		
Course Outcomes	Students will able to <ol style="list-style-type: none"> 1. Develop color knowledge and understand color principles related to painting, graphic design, and how to apply these principles effectively. 2. Investigate the basic workings of the human eye/brain system in regard to color perception. 3. Create visually appealing compositions using different color schemes. 4. Interpret various color symbolisms. And apply them in painting 5. Apply knowledge of color psychology to create targeted visual messages. 		
Unit System	Contents	Learning Hours	Incorporation of Pedagogies
Unit I	INTRODUCTION <ul style="list-style-type: none"> • Concept of Color. • Knowledge of color and light. • Newton's Theory of Light. • Colors Theory <ul style="list-style-type: none"> ○ Artists Colors Theory ○ Physicist's Colors Theory ○ Psychologist Colors Theory. 	7	<ul style="list-style-type: none"> • Drawing Assignments • Design Challenges • Project based learning • Live Demonstrations
Unit II	COLOR MIXTURE <ul style="list-style-type: none"> • Primary and Secondary Colors. • Tertiary and Quaternary Color. • Intermediate Colors. • Colors Harmony and color wheel. 	7	
Unit III	PERCEIVED COLORS <ul style="list-style-type: none"> • Isolated Colors, Hue, Saturation • Colorfulness, Brightness and Lightness, Grayness and Florence, • Color Terms, <ul style="list-style-type: none"> ○ Tint, Tone, Shade, ○ Colors Gradations ○ Afterimage ○ Complementary Color Pairs ○ Simultaneous Contrast ○ Illusion ○ Attention Power • Color types <ul style="list-style-type: none"> ○ Focusing, Fast , Fugitive Colors, ○ Normal Colors ○ Advancing Colors ○ Retiring Colors. 	8	
Unit IV	PRACTICAL APPLICATIONS <ul style="list-style-type: none"> • Abstract Paintings • Figurative Paintings • Mural Paintings • Creative Painting. 	8	
References	Textbooks <ol style="list-style-type: none"> 1. Color by Betty Edwards, Betty Edwards, Tarcher, 978158542219 Reference <ol style="list-style-type: none"> 2. Basic Color Theory, Patti Mollica, Walter Foster Publishing, 9781633225909 3. Colour Theory, JayprakashJagtap, JayprakashJagtap Publishing House, Pune 4. Color Theory: An Essential Guide to Color, Patti Mollica, Walter Foster Publishing, 1600583024. 5. The Art of Color and Design: Maitland E. Graves Digital Resources <ol style="list-style-type: none"> 1. Analyze Art with Colour Theory, Let's Learn About Art, https://www.youtube.com/watch?v=pW-DTHCWXT4 2. Color Strategy in Art, Jill Poyered Fine Art, https://www.youtube.com/watch?v=CM9kdaQEjW0 		

Level	Semester	Course Code	Course Name	Credits	Teaching Hours	Exam Duration	Max Marks
4.5	I	800204	Design and Composition (DSC 4)	1	30	2 hrs.	50 (Internal 25 External:25)

Course Objective	1. Understanding fundamental aspects of design and composition for animation, graphic design, photography, and fine arts. 2. Recognize the significance of visual communication is for effectively conveying ideas and information to a range of audiences. 3. Gain proficiency increasing effective, aesthetically pleasing, and professional-quality designs for various applications.		
Course Outcomes	Students will able to 1. Understand the principles of typography, including font selection, spacing, alignment, and hierarchy. 2. Develop effective layouts and grids to organize content. 3. Create cohesive and aesthetically pleasing designs across various media. 4. Understand the historical and cultural context of design. 5. Explore color theory, including color relationships, harmonies, and the emotional effects of color.		
Unit System	Contents	Learning Hours	Incorporation of Pedagogies
Unit I	PRINCIPLES OF DESIGN <ul style="list-style-type: none"> • Balance, Contrast • Emphasis, Movement, Pattern • Rhythm, Unity • Proportion, White Space. 	7	<ul style="list-style-type: none"> • Practical Workshops • Scene Work • Project based learning • Live Demonstrations
Unit II	GRAPHIC COMPOSITION <ul style="list-style-type: none"> • Composition with lines. • Composition with dots. • Composition with geometrical shapes. with various styles and techniques. 	7	
Unit III	PICTORIAL COMPOSITION <ul style="list-style-type: none"> • Composition with figures with various styles and techniques. • Composition with natural elements with various styles and techniques. • Composition with manmade elements with various styles and techniques. 	8	
Unit IV	ABSTRACT COMPOSITION <ul style="list-style-type: none"> • Composition with non-figurative shapes. • Composition with abstracts shapes. • Composition with thoughts with various styles and techniques. 	8	
References	Textbooks 1. Basics Design Layout : Gavin Ambrose,AVA Publishing,9782940373345 References 1. Basics Design Layout : Gavin Ambrose,AVA Publishing 2. The Art of Color and Design: Maitland E. Graves 3. Layout Essentials: 100 Design Principles for Using Grids: Beth Tondreau 4. The Elements of Graphic Design: Alex W. White Digital Resources 1. Foundations of Graphic Design Trailer: https://www.youtube.com/watch?v=645fDb27RAI&list=PLD8AMy73ZVxVe63ATjAoi_8kqkNUeHpbr . 2. Understanding the Elements of Design : https://www.youtube.com/watch?v=01ZoynsM7Vw&list=PLATYfhN6gQz9OO7qe9FILY4NrfvWCbdGI		

Level	Semester	Course Code	Course Name	Credits	Teaching Hours	Exam Duration	Max Marks
4.5	I	800205	Nature and Manmade (DSC 5)	1	30	2 hrs.	50 (Internal 25 External:25)

Course Objective	<ol style="list-style-type: none"> 1. Develop skills to create artistic representation of natural and manmade objects and its application in animation and design disciplines. 2. Generate innovative and original design concepts by exploring creative thinking processes. 3. Gain the ability to critically analyze and evaluate designs. 						
Course Outcomes	Students will able to <ol style="list-style-type: none"> 1. Gain a thorough understanding of the principles and philosophies behind integrating natural and manmade elements in design 2. Learn to draw inspiration from nature's forms, processes, and ecosystems to create innovative designs. 3. Develop proficiency in texturing, lighting, and rendering techniques to enhance the realism and aesthetic appeal of designs. 4. Develop creative solutions that seamlessly integrate natural elements with manmade structures and technologies. 5. Present design projects in a professional manner, using effective visual and verbal communication techniques. 						
Unit System	Contents	Learning Hours	Incorporation of Pedagogies				
Unit I	NATURE & MANMADE IN PENCILS <ul style="list-style-type: none"> • Shapes of Natural and Manmade Objects. • Contour Of Nature And Manmade Objects • Understanding of Shades and Lights. • Rendering Techniques. 	7	<ul style="list-style-type: none"> • Practical Workshops • Study Case Studies Project based learning • Live Demonstrations • Hands-on Workshops 				
Unit II	NATURE AND MANMADE OBJECTS IN COLORS <ul style="list-style-type: none"> • Uses of various medium for painting a nature objects. • Uses of various medium for painting manmade objects. • Understanding of colors and textures. • Understanding of shades and light. 	7					
Unit III	COMBINE COMPOSITION OF NATURE AND MANMADE OBJECTS <ul style="list-style-type: none"> • Composition of nature and manmade object. • Relation and reflection between nature and manmade objects. • Color play • Light composition. 	8					
Unit IV	MANIPULATION OF NATURE AND MANMADE OBJECTS <ul style="list-style-type: none"> • Distortion of nature and manmade objects. • Giving life to nature and manmade objects. • Graphics form making from nature and manmade objects. • Melting forms. 	8					
References	Textbook <ol style="list-style-type: none"> 1. Complete book of drawing technique, Peter Stanyer, Arcturusfoulsham, 9780572029166 Reference <ol style="list-style-type: none"> 1. Basic Rendering: Robert W. Gill, Thames & Hudson Ltd, 978-0500276341 2. The Art of Basic Drawing: Walter Foster, Walter Foster Publication 3. Complete Guide to Drawing: George B. Bridgman, Sterling Publication Co. Inc 4. Perspective Drawing, Sarah Haley, Tempe Digital, 9780986163777. Digital Resources <ol style="list-style-type: none"> 1. Industrial Design Ideation Tutorial, Design Theory, https://www.youtube.com/watch?v=Kn-Qdd9MkYg&list=PLBxFmL7WBL42_RqNcsf_cShdPAdIE8zj7 2. Industrial Design Fundamentals, Robert Laszlo Kiss, https://www.youtube.com/watch?v=f1VR6FqTYKc&list=PLbkI14h8J5bTfdEP2pko_93tLPHWo0HUF 						

Level	Semester	Course Code	Course Name	Credits	Teaching Hours	Exam Duration	Max Marks
4.5	I	800206	Perspective and Layout (DSC 6)	1	30	2 hrs.	50 (Internal 25 External:25)

Course Objective	<ol style="list-style-type: none"> 1. Provide Knowledge, skills, and practical experience needed to excel in landscaping design, garden design, and outdoor living space planning. 2. Use perspective techniques to depict depth and distance through variations in color, tone, and clarity. 3. Investigate unconventional and imaginative use of perspective to produce original visual effects and artistic expressions. 		
Course Outcomes	Students will able to <ol style="list-style-type: none"> 1. Construct drawings that utilize three-point perspective for more dynamic viewpoints. 2. Create balanced and engaging compositions using perspective techniques. 3. Apply fundamental design principles to create functional and aesthetic landscape designs. 4. Understand and apply key design principles to create aesthetically pleasing landscapes. 5. Conduct comprehensive analyses to draft detailed landscape plans and create 3D models. 6. Document the design process, from initial sketches to final 2D/3D models. 		
Unit System	Contents	Learning Hours	Incorporation of Pedagogies
Unit I	FUNDAMENTALS OF PERSPECTIVE <ul style="list-style-type: none"> • Space division, Isographic & Orthographic View, Perspective View, light & Shadow. • One Point Perspective, Two Point Perspective, Three Point Perspective, • The Cone of Vision, Grids, Squares & Cubes, Plans & Elevations, • Illusion of lines. 	7	<ul style="list-style-type: none"> • Practical Workshops • Study Case Studies • Project based learning • Live Demonstrations • Hands-on Workshops
Unit II	ATMOSPHERIC AND AERIAL PERSPECTIVE <ul style="list-style-type: none"> • Study of Multipoint Point Perspective. • Birds Eye & Warms Eye Views. • Curvature Perspective. • Application of atmospheric and aerial perspective. 	7	
Unit III	APPLICATION OF PERSPECTIVE DESIGN <ul style="list-style-type: none"> • Study of structures, surfaces, and other hard materials like stone, hut, etc. • Study of Hill Side. • Study of Farming Land, Village Side, City Scape, • Study of Landscape on various spots. 	8	
Unit IV	PERSPECTIVE FOR VARIOUS MEDIA <ul style="list-style-type: none"> • Perspective for Animation. • Perspective for Painting. • Perspective for Comic. • Perspective for Landscaping. 	8	
References	Textbook <ol style="list-style-type: none"> 1. Perspective Made Easy, Ernest R. Norling, Walter Foster, Walter Foster Publication. 2. Drawing & Painting Trees in the Landscape: North Light Books, 9781440305375. Reference <ol style="list-style-type: none"> 1. Drawing Mentor 12, Landscape Drawing: Sarah Bowles. 2. Pencil Magic: Landscape Drawing Techniques: Phil Metzger. 3. Drawing the Landscape: Chip Sullivan, Wiley, 1118454812. 4. Perspective Drawing, Sarah Haley, Tempe Digital, 9780986163777. Digital Resources <ol style="list-style-type: none"> 1. How to Draw Spirited Away Clouds: Circle line art school. 2. How to Draw Rocks and Stones: Landscape in Colored Pencil: The Pencil Maestro, https://www.youtube.com/watch?v=eVF_IkPEWjs. 		

Level	Semester	Course Code	Course Name	Credits	Teaching Hours	Exam Duration	Max Marks
4.5	I	800207	Introduction to Drawing and Painting (DSC 7)	1	30	2 hrs.	50 (Internal 25 External:25)

Course Objective	<ol style="list-style-type: none"> 1. Explore and experiment with various artistic mediums and subjects to develop your own unique aesthetic voice. 2. Learn to create captivating and emotive artwork. 3. Gain experience with a variety of drawing and painting mediums, including graphite, charcoal, ink, watercolor, acrylic, and oil paints. 		
Course Outcomes	Students will able to <ol style="list-style-type: none"> 1. Identifies tools, equipment and materials used in different art forms. 2. Create conceptual landscapes that address both aesthetic and functional considerations. 3. Demonstrate human, animal, bird anatomy and their relationship with environmental elements. 4. Demonstrate moderately complex spatial relationships between figures and grounds. 5. Integrate traditional drawing techniques with digital design methods. 		
Unit System	Contents	Learning Hours	Incorporation of Pedagogies
Unit I	FUNDAMENTALS OF DRAWING <ul style="list-style-type: none"> • Handling Drawing tools, and Right Side Brain Activation Assignments. • One minute Memory Drawing, Contour Drawing. • Drawing with both hands and drawing with closed eyes. • Drawing by feeling the objects, and Drawing from collective thoughts. 	7	<ul style="list-style-type: none"> • Sketchbooks and Drawing Assignments • Design Challenges • Project based learning • Live Demonstrations
Unit II	BASIC ANATOMY STUDY <ul style="list-style-type: none"> • Basic Human anatomy. • Basic Animal anatomy. • Basic Birds anatomy. • Introduction to Geometric shapes. 	7	
Unit III	LIFE DRAWING <ul style="list-style-type: none"> • Gesture Drawing <ul style="list-style-type: none"> ○ Human ○ Animal ○ Birds • Simplified Geometrical shapes <ul style="list-style-type: none"> ○ Human ○ Animal ○ Birds ○ Props • Details sketching <ul style="list-style-type: none"> ○ Human ○ Animal ○ Birds • Background with figures <ul style="list-style-type: none"> ○ Gesture ○ Detailed 	8	
Unit IV	LIFE IN COLORS <ul style="list-style-type: none"> • Applications of color pencils. • Applications of pastels colors. • Applications of water colors. • Applications of poster colors. 	8	
References	Textbook <ol style="list-style-type: none"> 1. Drawing On the One Side of the Brain, Betty Edwards, Walter Foster Publication. Reference <ol style="list-style-type: none"> 1. The Art of Basic Drawing, Walter Foster, Walter Foster Publication. 2. Complete Guide to Drawing, Drawing George B. Bridgman, Sterling Publication Co. Inc. 3. Vilppu Drawing Manual, Glenn V. Vilppu, Vilppu Studio. 4. Perspective Drawing, Sarah Haley, Tempe Digital, 9780986163777. Digital Resources <ol style="list-style-type: none"> 1. Drawing Figures In Perspective, moderndayjames, https://www.youtube.com/watch?v=g5gKA7hu7Fc 2. How To Draw Figures in Perspective, David Finch, https://www.youtube.com/watch?v=Ub19UehR8rc 		

Semester II

Level	Semester	Course Code	Course Name	Credits	Teaching Hours	Exam Duration	Max Marks
4.5	II	800215	History of Indian Animation (DSC 8)	2	30	2 hrs.	50 (Internal: 20 External:30)

Course Objective	<ol style="list-style-type: none"> Trace the evolution of animation styles from traditional hand-drawn animation to modern digital and computer-generated imagery Discuss about the ways that technology advancement has impacted the animation industry. Discuss contemporary trends and challenges in the animation industry. 		
Course Outcomes	<p>Students will able to</p> <ol style="list-style-type: none"> Gain a comprehensive understanding of the historical development of animation in India, including key milestones, significant figures, and major trends. Develop the ability to critically analyze and interpret Indian animated films, shorts, series, and advertisements, considering their artistic merits, storytelling techniques, and thematic relevance. Recognize the impact of globalization on the Indian animation industry. Explore their own creative potential within the field of animation, drawing inspiration from Indian cultural traditions while also experimenting with innovative storytelling techniques and visual styles. Gain insights into the practical aspects of animation production in India, including the role of animation studios, funding and financing models, distribution channels, and career opportunities. 		
Unit System	Contents	Learning Hours	Incorporation of Pedagogies
Unit I	EARLY ERA OF INDIAN ANIMATION <ul style="list-style-type: none"> Wall painting, pottery and stone art. Puppet art. Storytelling in folk painting. Shadow play. 	7	<ul style="list-style-type: none"> Group Discussions and Debates Case Studies Field Trips Multimedia Presentations
Unit II	EMERGANCE OF INDIAN ANIMATION <ul style="list-style-type: none"> Birth of Indian animation. Silent films. Growth and development: <ul style="list-style-type: none"> Cartoon Films Unit Television series Animations for mass media. 	7	
Unit III	CONTEMPORARY INDIAN ANIMATION <ul style="list-style-type: none"> Globalization of Indian Animation. Growth of CGI and 3D Animation. International Recognition. Contribution of notable animators. 	8	
Unit IV	RECENT TRENDS <ul style="list-style-type: none"> Game Art. Virtual and Augmentedreality. Motion Capture. Artificial intelligence in film making. 	8	
References	<p>Textbooks</p> <ol style="list-style-type: none"> Animation: GiannalbertoBendazzi, Focal Press,1138854816. <p>References</p> <ol style="list-style-type: none"> Enchanted Drawings: The History of Animation Charles Solomon,Random House Value Publishing,0517118599 An Autobiography Of Indian Animation,Chaiti Ghosh Frames of Time: A Visual History of Indian Animation Animated Realities: History, Theory, and Practice of Indian Animation <p>Digital Resources</p> <ol style="list-style-type: none"> The History of Indian Animation,https://www.youtube.com/watch?v=kJKfZrRlxUM A Brief History of Indian Animation, ComicVerse 		

Level	Semester	Course Code	Course Name	Credits	Teaching Hours	Exam Duration	Max Marks
4.5	II	800016	History of Western Art (DSC 9)	2	30	2 hrs.	50 (Internal: 20 External:30)

Course Objective	<ol style="list-style-type: none"> 1. Identify and describe the salient features and contributions of the major Western art historical periods. 2. Explore the cultural, social, political, and religious development of Western Art. 3. Recognize the variety and development of Western art's artistic expression. 		
Course Outcomes	<p>Students will able to</p> <ol style="list-style-type: none"> 1. Demonstrate a comprehensive understanding of the chronological development of Western history from ancient civilizations to the present day. 2. Analyze major themes and concepts in Western history, such as culture, economics, social structures, and intellectual movements. 3. Develop critical thinking skills by evaluating historical evidence, identifying biases, questioning assumptions, and constructing well-reasoned arguments based on historical sources. 4. Recognize the interdisciplinary nature of historical study and its connections to other fields such as literature, art, philosophy, sociology, and political science. 5. Communicate effectively their understanding of Western history through clear and coherent writing, oral presentations, and class discussions 		
Unit System	Contents	Learning Hours	Incorporation of Pedagogies
Unit I	<p>PREHISTORIC ART</p> <ul style="list-style-type: none"> • Paleolithic, Mesolithic. • Neolithic. • Bronze and Iron Age Art • Ancient Egypt. 	7	<ul style="list-style-type: none"> • Group Discussions • Debates • Case Studies • Field Trips • Multimedia Presentations
Unit II	<p>ANCIENT ART</p> <ul style="list-style-type: none"> • Greek Roman, Classical and Roman Art. • Early Christian, Byzantine, Romanesque Gothic Art. • The Renaissance, Baroque Art, Rococo Art. • Neo-classicism, Romanticism, Realism, Impressionism. 	7	
Unit II	<p>MODERN AND</p> <ul style="list-style-type: none"> • Post-Impressionism. • Neo Impressionism and Fauvism. • Cubism, Dadaism. • Surrealism, Constructivism. 	8	
Unit VI	<p>CONTEMPORARY ART</p> <ul style="list-style-type: none"> • Expressionism. • Pop and Kinetic Art. • Minimal Art, Post modernism, Feminist Art. • Free Figuration, Graffiti Movement, Neo-pop, Thinkism and Funism. 	8	
References	<p>Textbook</p> <ol style="list-style-type: none"> 1. The History of Western Art, Prof. Jayprakash Jagtap, Jagtap Publishing House <p>Reference Books:</p> <ol style="list-style-type: none"> 1. Art History, Marilyn Stokstad, Michael W. Cothren, Pearson 2. History of Fine Arts in India & the West, Tomory E. (Author), Orient BlackSwan 3. The Art of India: Traditions of Indian Sculpture, Painting, and Architecture, Stella Kramrisch, The Phaidon Press, London 4. A History of Indian Painting: The Modern Period, Krishna Chaitanya <p>Digital Resources</p> <ol style="list-style-type: none"> 1. Easy Western Art History Timeline- https://youtu.be/AFe1U-cYiAE 2. Periods in Western art history- https://youtu.be/GyKrtauqycs 		

Level	Semester	Course Code	Course Name	Credits	Teaching Hours	Exam Duration	Max Marks
4.5	II	800217	Music and Acting for Animation (DSC 10)	1	30	2 hrs.	50 (Internal 25 External:25)

Course Objective	<ol style="list-style-type: none"> 1. Explain the fundamental principles of acting, including character development, script analysis, and the actor's process. 2. Acquire various acting techniques and methodologies for stage acting and on-camera acting. 3. Improve articulation, projection, breath control, posture, body language, and vocal abilities required for acting. 		
Course Outcomes	Students will able to <ol style="list-style-type: none"> 1. Demonstrate proficiency in basic acting techniques. 2. Create detailed and believable characters by character analysis. 3. Analyze scripts to understand the playwright's intentions, subtext, and character objectives. 4. Develop a strong stage presence through physicality, voice projection, and engagement with the audience. 5. Exhibit professionalism in rehearsals and performance. 		
Unit System	Contents	Learning Hours	Incorporation of Pedagogies
Unit I	INTRODUCTION TO ACTING <ul style="list-style-type: none"> • Introduction to acting and acting techniques. • Basic exercises for acting <ul style="list-style-type: none"> ◦ Voice ◦ Body Movement. • Practicing Navrasa. • Introduction to scene study. 	7	<ul style="list-style-type: none"> • Practical Workshops • Scene Work • Project based learning • Live Demonstrations • Solo and group performance
Unit II	CHARACTER STUDY AND PERFORMANCE <ul style="list-style-type: none"> • Empathy, motivation, Body languages. • Character Interaction, silence, comedy performance. • Character analysis. • Physicality of characters. 	7	
Unit III	MUSIC & ITS TYPES <ul style="list-style-type: none"> • Music: Definition, History. • Role of music in animation. • Indian and Western musical instruments, Original Scores. • Library Music. 	8	
Unit IV	SOFTWARE AND TOOLS <ul style="list-style-type: none"> • Software <ul style="list-style-type: none"> ◦ Digital Audio Workstations • Music Libraries, Scoring. • Music composition, Synchronization, Mixing and editing, • AI for Music. 	8	
References	Textbook <ol style="list-style-type: none"> 1. An Actor Prepares, Constantin Stanislavski, 0878309837 2. Film Directing Shot by Shot: Steven D. Katz, Focal Press, ISBN: 0941188108 References <ol style="list-style-type: none"> 1. Natyashastra, Bharat Muni 2. The Art of Film Acting: A Guide For Actors and Directors, Jeremiah Comey, Focal Press, 9780240805078 3. AbhinaySadhna, Narayana Kale 4. Designing sound for animation: Robin Beauchamp, Focal Press Year: 2015, 0-240-80733-2. 5. Film directing fundamentals: Nicholas T. Proferes, Focal Press, ISBN:0240804228 Digital Resources <ol style="list-style-type: none"> 1. Acting for Animation Preview: The Art of Aaron Blaise, https://www.youtube.com/watch?v=H8bsqnKqkQs 2. How to Animate a Dialogue: https://www.youtube.com/watch?v=Mn9bIFjwDZo&list=PLm4m_oJcf2IMEUOgjfTdaZi7KgvY_63Z 		

Level	Semester	Course Code	Course Name	Credits	Teaching Hours	Exam Duration	Max Marks
4.5	II	800218	Basic of 2D Animation (DSC 11)	1	30	2 hrs.	50 (Internal 25 External:25)

Course Objective	<ol style="list-style-type: none"> 1. Develop foundational understanding of 2D animation. 2. Apply various animation techniques to produce smooth and engaging animations. 3. Utilize various camera angles and scene compositions to enhance the storytelling and visual impact of animations. 		
Course Outcomes	Students will able to <ol style="list-style-type: none"> 1. Describe the history and evolution of 2D animation. 2. Identify key principles of animation such as squash and stretch, timing and spacing, and anticipation. 3. Create and refine character designs suitable for animation. 4. Apply techniques for drawing consistent characters from different angles and in various poses. 5. Demonstrate the use of key frames, in-betweens, and motion paths. 6. Utilize principles like ease-in and ease-out, arcs, and secondary action in animation projects. 		
Unit System	Contents	Learning Hours	Incorporation of Pedagogies
Unit I	INTRODUCTION TO ANIMATION <ul style="list-style-type: none"> • Understanding of Animation. • Softwares for Animation. • Process of Animation. • Tools and equipment for animation. 	7	<ul style="list-style-type: none"> • Practical Workshops • Scene Work • Project based learning • Live Demonstrations
Unit II	HOW TO START ANIMATION <ul style="list-style-type: none"> • Understanding of movement 7 actions. • Camera angles. • Applications of ex-sheet, bar sheet, field chart, peg bar. • Process of Line test unit, paper punching and paper flip. 	7	
Unit III	BASIC PRINCIPLES OF ANIMATION <ul style="list-style-type: none"> • Staging, path, timing, weight, squash and stretch. • Wave principal, anticipation. • Secondary action, follow through • Straight ahead action, pose to pose. 	8	
Unit IV	APPLICATION OF ANIMATION <ul style="list-style-type: none"> • Basic Manipulation, Coin Movement, Bouncing Ball. • Grass In Movement, Pendulum, Animal Tail, Sea Waves. • Sack Animation, Stubby in action. • Special Effects: <ul style="list-style-type: none"> ○ Flame, Fire and Smoke. ○ Rain Drops. ○ Lighting, Water Ripples. ○ Lighting and Twister. ○ Blast, Crack, Waterfall & River. 	8	
References	Textbooks <ol style="list-style-type: none"> 1. The Fundamentals of Animation by Paul Wells and Samantha Moore - Bloomsbury References <ol style="list-style-type: none"> 1. Animation Writing Development Script Pitch by Jean Ann Wright – Focal Press 2. Professional Storyboarding_ Rules of Thumb by Sergio Paez and Anson Jew 3. Writing for Animation, Comics, and Game by Christy Marks – Focal Press 4. Animation - From Concept to Production by Hannes Rall -CRS Press Publication Digital Resources <ol style="list-style-type: none"> 1. Make Animation Look NATURAL : NobleFrugal Studio, https://www.youtube.com/watch?v=W7e71kspDY&list=PL5xtQ0kWJKFSXkMRwx9hwwa69A_Do9g0R 2. 21 Foundations of Animation: Animate with Dermot, 		

	https://www.youtube.com/watch?v=8J39SslgJsQ
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Level	Semester	Course Code	Course Name	Credits	Teaching Hours	Exam Duration	Max Marks
4.5	II	800219	Landscaping (DSC 12)	1	30	2 hrs.	50 (Internal 25 External:25)

Course Objective	<ol style="list-style-type: none"> 1. Provide Knowledge, skills, and practical experience needed to excel in landscaping for animated movies, serials, live films. 2. Develop the ability to create dynamic and balanced compositions. 3. Cultivate a personal artistic style and expression to create comprehensive landscape representations. 						
Course Outcomes	Students will able to <ol style="list-style-type: none"> 1. Construct digital landscapes using dynamic viewpoints. 2. Create balanced and engaging compositions using perspective techniques. 3. Apply fundamental design principles to create aesthetic landscape designs. 4. Apply key design principles to create aesthetically pleasing landscapes. 5. Compositing landscapes for live and animated movies, TV series. 6. Document the design process, from initial sketches to final 2D/3D models. 						
Unit System	Contents			Unit System		Contents	
Unit I	LANDSCAPE IN PEN & INK <ul style="list-style-type: none"> • Techniques of pen and ink drawing. • Rendering styles in pen and ink. • Application of pen drawing in landscaping designs. • Application of ink drawing in landscaping designs. 			7		<ul style="list-style-type: none"> • Practical Workshops • Scene Work • Project based learning • Live Demonstrations 	
Unit II	LANDSCAPE IN VARIOUS MEDIA. <ul style="list-style-type: none"> • Techniques of pencils, pastels colors for landscaping. • Techniques of water and poster colors for landscaping. • Applications of pencils, pastels colors for landscaping. • Applications of water and poster colors for landscaping. 			7			
Unit III	LANDSCAPE FOR ANIMATION <ul style="list-style-type: none"> • Introduction of fields. • Implementation of Pan and dolly. • Zoom in, Zoom out. • Simplification for animation. 			8			
Unit IV	Digital Landscape <ul style="list-style-type: none"> • Introduction to digital landscapes. • Software's for digital landscapes. • Application of landscape in digital format. • Aesthetic view for digital landscapes. 			8			
References	Textbook <ol style="list-style-type: none"> 1. Animation Background Layout :Mike S. Fowler, Fowler Cartooning Ink Publishing, 9780973160208 2. Drawing & Painting Trees in the Landscape : North Light Books,9781440305375 Reference <ol style="list-style-type: none"> 1. Drawing Mentor 12, Landscape Drawing:Sarah Bowles 2. Pencil Magic: Landscape Drawing Techniques: Phil Metzger 3. Drawing the Landscape: Chip Sullivan, Wiley,1118454812 4. Perspective Drawing, Sarah Haley, Tempe Digital,9780986163777 Digital Resources <ol style="list-style-type: none"> 1. How to draw Backgrounds: https://youtu.be/ZhzdeThIUM 						

	2. How to Draw Rocks and Stones:Landscape in Colored Pencil:The Pencil Maestro, https://www.youtube.com/watch?v=eVF_IkPEWjs
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Level	Semester	Course Code	Course Name	Credits	Teaching Hours	Exam Duration	Max Marks
4.5	II	800220	Graphic Design (DSE 2)	1	30	2 hrs.	50 (Internal 25 External:25)

Course Objective	<ol style="list-style-type: none"> 1. Develop the core principles of design, including color theory, typography, composition, and layout. 2. Create design solutions for variety of media using innovative and original design concepts. 3. Develop skills and knowledge to prepare collaborative design projects. 		
Course Outcomes	Students will able to <ol style="list-style-type: none"> 1. Recall theoretical knowledge of print and digital media. 2. Explain various concepts of digital art. 3. Illustrate the usage of various tools for raster graphic software. 4. Identify various points of raster designing and vector art style. 5. Understanding of various photo editing techniques, including color correction, retouching, cropping, and resizing. 		
Unit System	Contents	Learning Hours	Incorporation of Pedagogies
Unit I	INTRODUCTION <ul style="list-style-type: none"> • Photo editing software. • Interface and basic tools. • Image editing. • Image manipulation. 	7	<ul style="list-style-type: none"> • Practical Workshops • Scene Work • Project based learning • Live Demonstrations
Unit II	COLOR CORRECTION AND MANIPULATION <ul style="list-style-type: none"> • Understanding CMYK, RGB, black and white color modes. • Using curves, hues, saturation, levels, understanding blend modes. • Using adjustment layers, levels, curves. • Create and manipulating 3d objects. 	7	
Unit III	DESIGNING MOCKUPS <ul style="list-style-type: none"> • Working with masks and channels and action. • Creating masks, understanding layers and layer panel. • Applying Gradients And Applying Layer Style. • Customizing and creating design mockups. 	8	
Unit IV	DIGITAL ART <ul style="list-style-type: none"> • Understanding brush tool and setting. • Creating custom brushes. • Understanding lights, shadow, highlight different texture. • Creating digital concept art. 	8	
References	Textbooks <ol style="list-style-type: none"> 1. Adobe Photoshop Classroom in a Book: Conrad Chavez, Adobe Press, 9780321115621 2. Photoshop Studio with Bert Monroy: Bert Monroy, New Riders, 0321515870 References <ol style="list-style-type: none"> 1. The Photoshop Workbook: Professional Retouching and Compositing Tips, Tricks, and Techniques: Katrin Eichmann 2. Digital Painting with Photoshop, Scott Robertson 3. Adobe Photoshop CC: The Missing Manual: Lesa Snider Digital Resources <ol style="list-style-type: none"> 1. Adobe Photoshop CC – Essentials Training Course, David Scott, 2. Photoshop Nielson, https://www.youtube.com/watch?v=TRvT8Zo0XkA 		

Course Objective		<ol style="list-style-type: none"> 1. Provide flexible framework to explore and excel in the art of memory drawing, 2. Fostering both technical proficiency and creative innovation for aesthetically appealing drawings. 3. <u>Combine thoughts with creativity to produce unique and creative drawings.</u> 					
Level	Semester	Course Code	Course Name	Credits	Teaching Hours	Exam Duration	Max Marks
4.5	II	800222	Fundamentals of Drawing and Painting (DSC 14)	1	30	2 hrs.	50 (Internal 25 External:25)

Course Outcomes	Students will able to 1. Drawing familiar objects and simple scenes from memory. 2. Recall and depict complex scenes and ideas from memory. 3. Developing a unique style and voice in their memory drawings, encouraging experimentation and personal artistic growth. 4. Build and strengthen fundamental drawing skills, including line quality, shading, perspective, and composition. 5. Develop and refine student's ability to observe and remember fine details through focused exercises and practice.		
Unit System	Contents	Learning Hours	Incorporation of Pedagogies
Unit I	INTRODUCTION TO MEMORY DRAWING <ul style="list-style-type: none"> • Ideation. • Blue sketches. • Detail drawing and painting. • Styles, techniques for memory drawing. 	7	<ul style="list-style-type: none"> • Practical Workshops • Scene Work • Project based learning • Live Demonstrations
Unit II	BLUE SKETCHES <ul style="list-style-type: none"> • Thumbnails. • Rough drawing. • Color keys. • Color rendering. 	7	
Unit III	DETAIL DRAWING AND PAINTING <ul style="list-style-type: none"> • Anatomy of figures. • Force and rhythm. • Composition. • Details in drawing and painting styles. 	8	
Unit IV	STYLES AND TECHNIQUES <ul style="list-style-type: none"> • Style illustration. • Application of various techniques. • Material study. • Digital application. 	8	
References	Textbooks 1. Mastering Drawing the Human Figure From Life, Memory, Imagination: Jack Faragasso, Faragasso,0966711300 References 1. The Art of Basic Drawing, Walter Foster, Walter Foster Publication 2. The Complete Book of Drawing Skills: Barrington Barber,Arcturus Publishing,9781398832602 3. Memory Drawing Simplified: TusharMoleshwari,JyotsnaPrakashan, 9788179254448 4. Complete Guide to Drawing, Drawing George B. Bridgman, Sterling Publication Co. Inc Digital Resources 1. What makes a great composition: https://youtu.be/sopLk4Czp6M 2. 6 EASY Rules for Better Composition and Better Art: https://youtu.be/XQrEpYBg0c4		

Programme: Bachelor of Science (Animation) with Art and Design.

Faculty: Interdisciplinary.

Basket of Open Elective

Level	Semester	Course Code	Course Name	Credits	Teaching Hours	Exam Duration	Max Marks

4.5	I	800213	Craft for Animation (Open Elective 1)	1	15	2 hrs.	50 (Internal: 25 External:25)
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Course Objective	<ol style="list-style-type: none"> 1. Develop the ability to design and conceptualize craft projects. 2. Practicing traditional and contemporary craft techniques. 3. Make a range of artistic and practical products. 		
Course Outcomes	Students will able to <ol style="list-style-type: none"> 1. Demonstrate a comprehensive understanding of various craft techniques. 2. Develop fine motor skills and hand-eye coordination through detailed and precise craftwork. 3. Cultivate a different personal crafts styles and techniques. 4. Gain an understanding of traditional and contemporary craft practices. 5. Preparing and promoting high quality and aesthetical craft artworks. 		
Unit System	Contents	Learning Hours	Incorporation of Pedagogies
Unit I	INTRODUCTION TO CRAFT MAKING <ul style="list-style-type: none"> • Type of craft <ul style="list-style-type: none"> ○ Paper craft. ○ Cloths craft. ○ Clay craft. • Craft in various other materials. • Tools for crafts. • Various craft making process. <ul style="list-style-type: none"> ○ Making of Natural forms. ○ Props making. ○ Making Human,Animal and birds. ○ Miniature models. 	7	<ul style="list-style-type: none"> • Craft Assignments • Design Challenges • Project based learning • Live Demonstrations
Unit II	CRAFT FOR ANIMATION <ul style="list-style-type: none"> • Making craft for Animation. • Making BG for Animation. • Making Props for Animation. • Kinetic craft. 	8	
References	Textbooks <ol style="list-style-type: none"> 1. The Art and Craft of Handmade Books:ShereenLaPlantz, Lark Books,U.S.978-1579901806 Reference <ol style="list-style-type: none"> 1. Basic Color Theory, Patti Mollica, Walter Foster Publishing, 9781633225909 2. Organic Artist:Nick Neddo, Quarry Books,978-1592539260 3. The Art of Paper Cutting: HenyaMelichson, Quarry Books, 9781616735432 4. Complete Guide to Crafts: Book Oceana An, Quantum Publishing, 978-0681288980 Digital Resources <ol style="list-style-type: none"> 1. Mosaic Artists: Made with Love Artisans, https://youtu.be/rMFBKWO0ra8. 2. Introduction To Paper Marbling: Four Keys Book Arts, https://youtu.be/LFIxxlGfQ_ 		

Level	Semester	Course Code	Course Name	Credits	Teaching Hours	Exam Duration	Max Marks
4.5	I	800214	Color Theory (Open Elective 2)	2	30	2 hrs.	50 (Internal:20 External:30)

Course Objective	<ol style="list-style-type: none"> 1. Explores the principles and applications of color in various fields such as art, design, and visual communication. 2. Understand the psychological effects of color and its applications. 3. Utilize color effectively in digital media, including painting, web design, digital art, and multimedia presentations 		
Course Outcomes	Students will able to <ol style="list-style-type: none"> 1. Develop color knowledge and understand color principles related to painting, graphic design, and how to apply these principles effectively. 2. Investigate the basic workings of the human eye/brain system in regard to color perception. 3. Create visually appealing compositions using different color schemes. 4. Interpret various color symbolisms. And apply them in painting 5. Apply knowledge of color psychology to create targeted visual messages. 		
Unit System	Contents	Learning Hours	Incorporation of Pedagogies
Unit I	INTRODUCTION <ul style="list-style-type: none"> • Concept of Color. • Knowledge of color and light. • Newton's Theory of Light. • Colors Theory <ul style="list-style-type: none"> ○ Artists Colors Theory ○ Physicist's Colors Theory ○ Psychologist Colors Theory. 	7	<ul style="list-style-type: none"> • Drawing Assignments • Design Challenges • Project based learning • Live Demonstrations
Unit II	COLOR MIXTURE <ul style="list-style-type: none"> • Primary and Secondary Colors. • Tertiary and Quaternary Color. • Intermediate Colors. • Colors Harmony and Color Wheel. 	7	
Unit III	PERCEIVED COLORS <ul style="list-style-type: none"> • Isolated Colors, Hue, Saturation. • Colorfulness, Brightness and Lightness, Grayness and Floreance. • Color Terminologies <ul style="list-style-type: none"> ○ Tint, Tone, Shade. ○ Colors Gradations. ○ Afterimage. ○ Complementary Color Pairs. ○ Simultaneous Contrast. ○ Illusion. ○ Attention Power. • Color types <ul style="list-style-type: none"> ○ Focusing, Fast, Fugitive Colors. ○ Normal Colors. ○ Advancing Colors. ○ Retiring Colors. 	8	
Unit IV	PRACTICAL APPLICATIONS <ul style="list-style-type: none"> • Abstract Paintings • Figurative Paintings • Mural Paintings • Creative Painting. 	8	
References	Textbooks <ol style="list-style-type: none"> 1. Color by Betty Edwards, Betty Edwards, Tarcher, 978158542219 Reference <ol style="list-style-type: none"> 1. Basic Color Theory, Patti Mollica, Walter Foster Publishing, 9781633225909 2. Colour Theory, JayprakashJagtap, JayprakashJagtap Publishing House, Pune 3. Color Theory: An Essential Guide to Color, Patti Mollica, Walter Foster 		

	Publishing, 1600583024. 4. The Art of Color and Design: Maitland E. Graves Digital Resources 1. Analyze Art with Colour Theory, Let's Learn About Art, https://www.youtube.com/watch?v=pW-DTHCWXT4 2. Color Strategy in Art, Jill Poyered Fine Art, https://www.youtube.com/watch?v=CM9kdaQEjW0
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Level	Semester	Course Code	Course Name	Credits	Teaching Hours	Exam Duration	Max Marks
4.5	II	800228	Sculpting (Open Elective 3)	1	30	2 hrs.	50 (Internal:25 External:25)

Course Objective	1. Gain a foundational knowledge of sculpting techniques. 2. Explore different styles and forms of sculpture from realistic to abstract. 3. Acquire hands-on experience in the preparation, presentation, and display of sculptures.		
Course Outcomes	Students will able to 1. Demonstrate a comprehensive understanding of various sculptural techniques. 2. Use a variety of surface finishing methods on sculptures. 3. Develop a different personal sculpting styles by experimenting. 4. Gain an understanding of historical and contemporary sculptural practices. 5. Preparing and promoting artworks.		
Unit System	Contents	Learning Hours	Incorporation of Pedagogies
Unit I	INTRODUCTION AND SCULPTING <ul style="list-style-type: none"> • Basics of sculpting <ul style="list-style-type: none"> ○ Life drawing ○ Head study ○ Creative forms • Tools for sculpting. • Types of modeling <ul style="list-style-type: none"> ○ Relief Modeling. ○ 3D Modeling. ○ Carving modeling. ○ Assemble modeling. • Process of modeling & installation. <ul style="list-style-type: none"> ○ Clay modeling. ○ Wood modeling. ○ Cloth modeling. ○ Siporex modeling. 	7	<ul style="list-style-type: none"> • Sculpture Assignments • Design Challenges • Project based learning • Live Demonstrations
Unit II	CASTING PROCESS <ul style="list-style-type: none"> • P.O.P dye. • Fiber casting. • Rubber dye casting. • Wax casting. 	8	
References	Textbooks 1. The Materials and Methods of Sculpture: Jack Rich, Dover publications, 9780486257426 Reference 1. Modelling and Sculpture: Albert Toft, Dover Publications, 9780486435114. 2. Sculpture: Louis Slobodkin, Dover Publications, 978-0486229607 3. The Beginner's Handbook of Woodcarvings: Charles Beiderman, William Johnston, Dover Publications, 978-0486256870 4. The Beginner's Guide to Hand Building: Sunshine Cobb, Quarry Books 978-0760374764 Digital Resources 1. From Sketch to Stone: The Art Institute of Chicago, https://youtu.be/ -		

	UobWT2y4Rs. 2. Sculpting a Simplified Head Step by Step: Proko 3D, https://youtu.be/42baeOL50Uw
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Level	Semester	Course Code	Course Name	Credits	Teaching Hours	Exam Duration	Max Marks
4.5	II	800229	Computer Applications (Open Elective 4)	2	15	2 hrs.	50 (Internal:20 External:30)

Course Objective	1. Explores the principles and applications of color in various fields such as art, design, and visual communication. 2. Understand the psychological effects of color and its applications. 3. Utilize color effectively in digital media, including painting, web design, digital art, and multimedia presentations		
Course Outcomes	Students will able to		
	1. Develop color knowledge and understand color principles related to painting, graphic design, and how to apply these principles effectively. 2. Investigate the basic workings of the human eye/brain system in regard to color perception. 3. Create visually appealing compositions using different color schemes. 4. Interpret various color symbolisms. And apply them in painting 5. Apply knowledge of color psychology to create targeted visual messages.		
Unit System	Contents	Learning Hours	Incorporation of Pedagogies
Unit I	INTRODUCTION TO COMPUTERS <ul style="list-style-type: none"> Characteristics of Computers and its Peripheral. Block diagram of computer. Types of computers and features. Input /Output Devices. 	7	<ul style="list-style-type: none"> Project based learning Live Demonstrations
Unit II	INTRODUCTION TO SOFTWARE AND INTERNET <ul style="list-style-type: none"> Introduction to Software and its types. Operating System &its types. Networks: Type of Networks. Introduction to Internet and its applications. 	7	
Unit III	OFFICE TOOLS <ul style="list-style-type: none"> Presentation Software's. Spreadsheet Software's. Page formatting Software's Digital Communication Tools. 	8	
Unit IV	INTRODUCTION TO GRAPHICS AND MULTIMEDIA <ul style="list-style-type: none"> Introduction to GraphicsDesign. Introduction to Multimedia. E-Content Creation. Photo Editing. 	8	
References	Textbooks 1. Color by Betty Edwards, Betty Edwards,Tarcher, 978158542219 Reference 1. Basic Color Theory, Patti Mollica, Walter Foster Publishing, 9781633225909 2. Colour Theory, JayprakashJagtap, JayprakashJagtap Publishing House, Pune 3. Color Theory: An Essential Guide to Color, Patti Mollica, Walter Foster Publishing, 1600583024. 4. The Art of Color and Design: Maitland E. Graves		

	<p>Digital Resources</p> <ol style="list-style-type: none"><li data-bbox="430 228 1404 295">1. Analyze Art with Colour Theory, Let's Learn About Art, https://www.youtube.com/watch?v=pW-DTHCWXT4<li data-bbox="430 295 1404 362">2. Color Strategy in Art, Jill Poyered Fine Art, https://www.youtube.com/watch?v=CM9kdaQEjW0
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