

CURRICULUM DESIGN

THREE YEAR SIX SEMESTER PROGRAMME:

BACHELOR OF SCIENCE (ANIMATION)

FACULTY: INTERDISCLINARY

YEAR: FIRST

SEMESTER I

Programme: Bachelor of Science (Animation)
Faculty: Interdisciplinary
Year- First Semester-I

Level	Semester	Course Code	Course Name	Credits	Teaching Hours	Exam Duration	Max Marks
	I		History of Indian Art (Theory)	2	24	2	50
Course Objective		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. Conduct independent research on topics such as iconography, symbolism related to Indian art.					
Course Outcomes		Students will able to - Describe the significance and features of major Indian architectural sites, including temples, stupas, mosques, and forts. - Understand the impact of various religious and cultural exchanges on the evolution of Indian art. - Interpret the iconography and symbolism in Indian sculpture, painting, and other art forms. - Analyze and evaluate works of art using appropriate art historical methodologies and terminology. - 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		Prehistoric - Art and Architecture of Harappa Civilization. - Vedic Age. - Buddhism and Jainism Art. - Shuga, Andhra, Kushan, Gupta Art.			6	- Group Discussions - Debates - Case Studies - Field Trips - Multimedia Presentations	
Unit II		Anicent Art - Chalukyan and Rashtrakuta period - Pallava period. - Chandella period. - Eastern Ganga period.			6		
Unit III		Study of Indian Miniatures Painting - Jain. - Rajasthani. - Pahari. - Mughal Schools.			6		
Unit IV		Modern Indian Art - Various Indian schools and their contribution. - Progressive Artists. - Tantra & its influence on Modern Indian Art. - Notable Indian painters.			6		
References		Textbooks 1. Indian Art History; Prof. Jayprakash Jagtap, Jagtap Publishing House 2. The History of Indian Art, Anil Rao Sandhya Ketkar, Jyotsna Prakashan 3. A Brief History Of Indian Painting, Lokesh Chandra Sharma, Goel Publishing, 4. The Art of India: Traditions of Indian Sculpture, Painting, and Architecture, Stella Kramrisch, The Phaidon Press, London 5. A History of Indian Painting: The Modern Period, Krishna Chaitanya					

Programme: Bachelor of Science (Animation)
Faculty: Interdisciplinary
Year- First Semester-I

Level	Semester	Course Code	Course Name	Credits	Teaching Hours	Exam Duration	Max Marks
	I		Colour Theory (Theory)	2	24	2	50
Course Objective		Learning Colours & its Scientific Information For Creating Colorful Art & Animation Film Design					
Course Outcomes		Students will able to • Explain the scientific, artistic, and psychological theories of color, including color perception and the relationship between light, vision, and color. • Identify and apply color systems, color wheels, color harmonies, and color schemes to create effective visual compositions. • Analyze the visual and psychological effects of color such as contrast, illusion, • Evaluate and utilize color effectively in painting, photography, film, animation, and other visual media while understanding its philosophical, sociological, and communicative significance. • Create visually engaging artworks using appropriate color combinations, tonal values, gradations, and expressive color effects. • Demonstrate the role of color as a tool for communication, aesthetics, emotional expression, and cultural representation in contemporary visual practices.					
Unit System		Contents			Learning Hours	Incorporation of Pedagogies	
Unit I		Fundamentals of Color Theory • Introduction to Color • Color Knowledge: Light, Eyes, and Mind • Color Pigments: Definition and Properties • Newton's Theory of Light • Artist's Color Theory • Physicist's Color Theory • Psychologist's Color Theory • Perception of Color • Symbolic Meanings of Colors			6	• Experiential Learning • Project-Based Learning • Collaborative Learning • Technology-Enhanced Learning	
Unit II		Color Systems, Characteristics, and Harmony • Primary Colors • Secondary Colors • Tertiary Colors • Quaternary Colors • Intermediate Colors • Color Wheel • Color Schemes • Color Harmony • Color Definitions and Dimensions • Gray Scale • Key and Contrast • Tint, Tone, and Shade • Color Gradation			6		

Unit III	Visual Effects and Psychological Impact of Colors • Color Illusions • After Images • Simultaneous Contrast • Color Visibility • Attention Power of Colors • Focusing Effects • Fast and Fugitive Colors • Normal Colors • Advancing Colors • Retiring Colors	6	
Unit IV	Importance and Applications of Colors in Art, Photography, and Film • Importance of Colors in Daily Life • Applications of Colors in Visual Communication • Colors in Paintings • Philosophical Significance of Colors in Art • Sociological Importance of Colors in Paintings • Color Effects and Expression in Artworks • Uses of Colors in Photography • Uses of Colors in Film Presentation and Cinematography • Contemporary Applications of Color in Creative Industries	6	
References	Textbooks 1. Interaction of Color – Josef Albers, Yale University Press. 2. The Art of Color – Johannes Itten, Wiley Publications. 3. Color and Light: A Guide for the Realist Painter – James Gurney, Andrews McMeel Publishing. 4. Modern Color Theory – J. Arthur Hilliard. 5. Principles of Color Design – Wucius Wong. 6. Color: A Natural History of the Palette – Victoria Finlay. 7. Color Psychology and Color Therapy – Faber Birren. 8. The Elements of Color – Johannes Itten. 9. Color Studies – Edith Anderson Feisner. 10. A Dictionary of Color Combinations – Sanzo Wada.		

Programme: Bachelor of Science (Animation)
Faculty: Interdisciplinary
Year- First Semester-I

Level	Semester	Course Code	Course Name	Credits	Teaching Hours	Exam Duration	Max Marks
	I		Introduction of Drawing and Painting (Major)	4	96	6	100
Course Objective		Learning Drawing, Anatomy, & Painting and its used in Animation Film Making & Print Media					
Course Outcomes		Students will able to - Apply basic principles of drawing, composition, perspective, and colour theory in artworks. - Use drawing tools and materials effectively on different surfaces. - Create sketches using gesture, anatomy, and observational skills. - Construct drawings using different types of perspective techniques. - Apply light, shadow, and atmospheric effects to create depth. - Understand and use colour theory, colour mixing, and harmony in artworks. - Develop landscape and background compositions for indoor and outdoor settings. - Translate theoretical knowledge into practical visual and creative work.					
Unit System		Contents			Learning Hours	Incorporation of Pedagogies	
Unit I		Fundamentals of Drawing and Painting - Application of drawing tools and colours on various papers and surfaces. - Work of the Right-Side Brain: - One Minute Sketches - Drawing with both hands. - Drawing with closed eyes. - Memory drawings. - Dynamic Gesture Drawing: - Basic gestures of Human figures. - Basic gestures of Animals. - Basic gestures of Birds. - Basic Anatomy Study: - Human anatomy fundamentals. - Animal anatomy fundamentals. - Bird anatomy fundamentals. - Sketching Techniques: - Basics of Sketching. - Quick Time Sketches. - Group Sketches. - Outdoor Sketches.			24	- Experiential Learning - Demonstration Method - Project-Based Learning - Collaborative and Reflective Learning	
Unit II		Perspective Perspective, Light, Atmosphere, and Background Design in Painting & Film - Introduction to perspective and its use in painting and film. - Perception of perspective in visual composition. - Vanishing line and vanishing points. - Cone of vision and station point (St. Point). - Eye levels: below eye level and above eye level viewpoints. - Orthographic and isographic views. Types of Perspective (Methodical Perspective): - One-point perspective. - Two-point perspective. - Three-point perspective. - Multipoint perspective.			24		

	• Overhead view. • Bird’s eye view and worm’s eye view. Light and Shadow: • Understanding light and shadow in composition and form. Atmospheric Perspective: • Layers of background, middle ground, and foreground. • Depth of field. • Colour illusion and perspective effects. • Application of perspective in drawing. Background Design: • Landscape and background composition.		
Unit III	Colours Colour Mixture and Properties: • Primary, secondary, tertiary, quaternary, and intermediate colours. • Colour wheel and colour schemes. • Colour harmony and colour combinations. • Definitions of colour terms. • Colour dimensions. • Symbolic meanings of colours. • Colour perception. • Grey scale. • Key and contrast. • Tint, tone, and shade. • Colour gradation. Visual Effects of Colours: • Illusion and optical effects. • After-image effect. • Simultaneous contrast. • Colour contrast and visibility. • Attention and focusing effects of colour. • Fast and fugitive colours. • Normal colours. • Advancing and receding (retiring) colours. Importance and Uses of Colours: • Importance of colour in daily life. • Use of colour in painting, photography, and film. • Role of colour in visual communication and presentation.	24	

Unit IV	Fundamentals of Layout Design • Introduction to Layout Design • Fundamentals and Principles of Layout Design • Types of Layouts • Layout Composition using Man-Made and Natural Elements • Creating Depth in Layouts through Perspective Techniques • Perspective Drawing: One-Point, Two-Point, and Three-Point Perspective • Blue Sketches (Blueprint Sketches) with Light and Shade Rendering • Color Keys and Color Planning for Layout Design • Introduction to Landscape Design • Introduction to Cityscape Design • Introduction to Seascape Design	24	
References	Textbook Andrew Loomis – Creative Illustration (Strong foundation for composition, perspective, and drawing fundamentals) George Bridgman – Constructive Anatomy (Helpful for understanding structure and drawing basics) Joseph D’Amelio – Perspective Drawing Handbook (Clear guide for 1, 2, 3 point perspective, vanishing points, and depth) Wucius Wong – Principles of Two-Dimensional Design (Excellent for composition, balance, rhythm, and visual structure) Johannes Itten – The Art of Color (Core reference for colour theory, contrast, harmony, and psychology of colour) Josef Albers – Interaction of Color (Advanced understanding of colour perception and visual effects) Betty Edwards – Drawing on the Right Side of the Brain (Useful for memory drawing, perception, and creative brain exercises) Arthur L. Guphill – Rendering in Pen and Ink (Good for brush/pencil handling and rendering techniques). Framed Ink: Drawing and Composition for Visual Storytellers Marcos Mateu-Mestre Ernest R. Norling Perspective Made Easy Landscape Painting Essentials” – Johannes Vloothuis The Landscape Painter’s Workbook” – Mitchell Albala Atmospheric Watercolours” – Jean Haines Carlson’s Guide to Landscape Painting” – John F. Carlson		

Programme: Bachelor of Science (Animation)
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Year- First Semester-I

Level	Semester	Course Code	Course Name	Credits	Teaching Hours	Exam Duration	Max Marks
	I		Basic of Animation (Minor)	3	72	6	100
Course Objective		- Understand basic principles of animation and motion. - Develop skills in object manipulation, timing, and spacing. - Create simple animations like bouncing ball and wave motion. - Build a foundation for further study in animation and visual storytelling.					
Course Outcomes		Students will able to - Apply basic principles of animation in simple motion studies. - Create fundamental animations like bouncing ball and wave movements. - Use timing, spacing, and manipulation techniques effectively. - Develop basic skills required for further learning in animation.					
Unit System		Contents			Learning Hours	Incorporation of Pedagogies	
Unit I		Manipulation (Fundamentals of Animation) - Introduction to animation and its basic principles - Understanding object manipulation in animation - Key concepts: position, scale, rotation, and transformation - Frame-by-frame movement basics - Introduction to animation tools and techniques (2D/stop motion/digital basics) - Creating simple motion through object control - Basics of spacing and motion flow - Understanding how objects change over time in animation			18	- Experiential Learning - Demonstration Method - Project-Based Learning - Technology-Enhanced Learning	
Unit II		Bouncing Ball (Principles of Motion) - Basics of animation through bouncing ball exercise - Understanding gravity and weight in motion - Squash and stretch principle - Timing and spacing in bouncing movement - Acceleration and deceleration effects - Arc movement in animation - Energy loss and realistic motion behavior - Creating smooth bouncing animation sequences.			18		
Unit III		Wave Principle (Fluid Motion) - Introduction to wave movement in animation - Understanding flow and fluid motion principles - Wave patterns in natural movement (water, cloth, hair, etc.) - Overlapping action and secondary motion - Rhythm and repetition in wave animation - Smooth transitions in motion flow - Creating natural movement using wave principles - Application of wave motion in character animation			18		

Unit IV	Music, Voice and Acting • Basic of Acting • Basic of Music • Basic of Voive • Use of Music, Voice and Acting for Drama, Film and Animation	18	
References	Textbook Richard Williams – The Animator’s Survival Kit Preston Blair – Cartoon Animation Eric Goldberg – Character Animation Crash Course! John Halas & Harold Whitaker – Timing for Animation Thomas & Johnston (Disney) – The Illusion of Life: Disney Animation.		

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Year- First Semester-I

Level	Semester	Course Code	Course Name	Credits	Teaching Hours	Exam Duration	Max Marks
	I		IKS Traditional Puppet of India	2	24	2	50
Course Objective		- To introduce students to the history and cultural significance of Indian puppetry. - To study various traditional puppet forms and their regional characteristics. - To understand puppet design, construction, and performance techniques.					
Course Outcomes		Students will able to - Explain the historical development and cultural importance of Indian puppetry. - Identify and differentiate major traditional puppet forms of India. - Analyze puppet design, performance techniques, and storytelling methods.					
Unit System		Contents			Learning Hours	Incorporation of Pedagogies	
Unit I		Introduction to Indian Puppetry - Introduction to Puppetry as a Traditional Performing Art - History and Evolution of Puppetry in India - Cultural and Social Significance of Puppetry - Puppetry as a Medium of Storytelling and Communication - Major Puppet Traditions of India			6	- Lecture and Multimedia Learning - Case Study Method - Experiential Learning - Project-Based Learning	
Unit II		Types of Traditional Puppets in India - String Puppets (Kathputli of Rajasthan) - Rod Puppets (West Bengal and Odisha) - Shadow Puppets (Andhra Pradesh, Karnataka, Kerala, Maharashtra) - Glove Puppets (Kerala, Uttar Pradesh, Odisha) - Regional Variations and Performance Styles - Materials and Construction Techniques			6		
Unit III		Puppet Design and Performance - Puppet Character Design - Costume, Ornamentation, and Color Schemes - Puppet Movement and Manipulation Techniques - Voice, Music, and Narration in Puppet Performances - Stage Design and Performance Setup - Traditional Stories and Folk Narratives			6		

Unit IV	Contemporary Relevance and Preservation - Puppetry in Education and Social Awareness - Puppetry in Animation, Film, and Digital Media - Preservation of Traditional Puppetry Arts - Government and Cultural Initiatives - Contemporary Puppet Artists and Innovations - Future Scope of Indian Puppetry	6	
References	Textbook - Puppets of India - Traditional Puppets of India - Indian Folk Theatre - Folk Arts and Culture of India - Performing Arts in India		

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Year- First Semester-I

Level	Semester	Course Code	Course Name	Credits	Teaching Hours	Exam Duration	Max Marks
	I		AEC Essay Writing & Answer Writing Skills	1	12	2	50
Course Objective		- To develop effective written communication skills. - To enhance essay writing and academic answer writing abilities. - To improve organization, coherence, and presentation of ideas. - To strengthen grammar, vocabulary, and language usage. - To prepare students for university examinations and professional communication.					
Course Outcomes		Students will able to - Demonstrate proficiency in academic and creative writing. - Write structured and coherent essays on various topics. - Apply effective answer-writing techniques in examinations. - Use appropriate grammar, vocabulary, and writing styles. - Develop analytical, critical, and professional writing skills.					
Unit System		Contents			Learning Hours	Incorporation of Pedagogies	
Unit I		Fundamentals of Writing - Introduction to Writing Skills - Importance of Academic Writing - Principles of Effective Writing - Writing Process: Planning, Drafting, Revising, and Editing - Sentence Structure and Paragraph Development - Grammar and Vocabulary Enhancement			3	- Lecture and Discussion Method - Practice-Based Learning - Peer Review and Collaborative Learning - Assignment and Portfolio Method	
Unit II		Essay Writing Skills - Introduction to Essay Writing - Types of Essays: Narrative, Descriptive, Expository, and Argumentative - Structure of an Essay: Introduction, Body, and Conclusion - Developing Ideas and Logical Organization - Coherence and Cohesion in Writing - Editing and Proofreading Techniques			3		
Unit III		Answer Writing Skills - Introduction to Academic Answer Writing - Understanding Questions and Instructional Keywords - Techniques for Short and Long Answers - Organizing and Presenting Answers Effectively - Use of Examples, Diagrams, and Illustrations - Time Management in Examinations			3		

Unit IV	Advanced Writing and Communication • Analytical and Critical Writing • Report and Academic Writing Basics • Writing Summaries and Reviews • Presentation and Formatting of Written Work • Common Errors in Writing and Their Correction • Writing for Competitive and University Examinations	3	
References	Textbook • The Elements of Style • Oxford Guide to Effective Writing and Speaking • Improve Your Writing Skills • English Grammar in Use • Academic Writing and Study Skills		

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Year- First Semester-I

Level	Semester	Course Code	Course Name	Credits	Teaching Hours	Exam Duration	Max Marks
	I		GOEC Modern Aspect of Interior Decoration	4	48	3	100
Course Objective		- To introduce students to the principles and practices of modern interior decoration. - To understand contemporary materials, furnishings, and design technologies. - To develop knowledge of residential and commercial interior design concepts. - To explore sustainable, smart, and innovative interior solutions. - To understand current and future trends in interior decoration.					
Course Outcomes		Students will able to - Explain the principles and elements of modern interior decoration. - Identify and apply appropriate materials, furnishings, and decorative elements. - Analyze contemporary interior design styles and trends. - Evaluate sustainable and technology-driven interior solutions. - Demonstrate understanding of professional interior decoration practices and future developments.					
Unit System		Contents			Learning Hours	Incorporation of Pedagogies	
Unit I		Introduction to Interior Decoration - Introduction to Interior Decoration - History and Evolution of Interior Design - Principles and Elements of Interior Decoration - Space Planning and Functional Design - Color Theory and Interior Applications - Role of Interior Decorators in Modern Design			12	- Lecture and Visual Learning - Case Study Method - Project-Based Learning - Industry Exposure and Research	
Unit II		Modern Interior Materials and Furnishings - Modern Building and Decorative Materials - Flooring, Wall Finishes, and Ceiling Treatments - Furniture Design and Selection - Soft Furnishings and Accessories - Sustainable and Eco-Friendly Materials - Smart Materials in Interior Design			12		

Unit III	Contemporary Interior Design Trends • Residential Interior Decoration • Commercial and Corporate Interior Design • Minimalist and Modern Design Styles • Sustainable and Green Interior Design • Smart Homes and Intelligent Interiors • Interior Styling and Visual Presentation	12	
Unit IV	Interior Decoration Technology and Future Trends • Lighting Design and Decorative Lighting • Digital Tools in Interior Decoration • 3D Visualization and Virtual Interior Design • Ergonomics and Human-Centered Design • Universal Design and Accessibility • Future Trends in Interior Decoration and Design Industry	12	
References	Textbook • Human Dimension and Interior Space • Materials for Interior Environments • Color in Interior Design • The Interior Design Handbook • Sustainable Interior Design		

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Year- First Semester-I

Level	Semester	Course Code	Course Name	Credits	Teaching Hours	Exam Duration	Max Marks
	I		Skills (SEC) Cloud Computing Essentials (Practical)	2	24	2	50
Course Objective		- To introduce cloud computing concepts relevant to animation, VFX, and digital media production. - To develop skills in cloud-based asset storage, sharing, and collaboration. - To understand cloud rendering and media management workflows. - To apply cloud services for animation project management and production. - To prepare students for modern cloud-enabled animation and VFX pipelines.					
Course Outcomes		Students will able to - Demonstrate the use of cloud platforms for animation asset management. - Collaborate effectively on animation projects using cloud-based tools. - Apply cloud rendering and storage solutions in animation production. - Manage project files, backups, and production workflows through cloud services. - Develop and present animation projects using cloud-based production environments.					
Unit System		Contents			Learning Hours	Incorporation of Pedagogies	
Unit I		Introduction to Cloud Computing in Animation - Introduction to Cloud Computing - Applications of Cloud Computing in Animation and VFX - Cloud-Based Production Pipelines - Creating and Managing Cloud Accounts - Cloud Storage for Animation Assets - File Organization and Asset Management on Cloud Platforms			6	- Hands-on Practical Sessions - Project-Based Learning - Industry-Oriented Demonstrations - Collaborative Learning	
Unit II		Cloud Collaboration for Animation Projects - Cloud-Based Team Collaboration - Sharing Animation Assets and Project Files - Version Control and File Management - Cloud-Based Storyboards and Production Documents - Collaborative Review and Feedback Workflows - Remote Production Management			6		
Unit III					6		

	Cloud Rendering and Media Management • Introduction to Cloud Rendering • Render Farm Concepts and Applications • Uploading and Managing 2D/3D Assets on Cloud Platforms • Cloud-Based Rendering Workflows • Storage and Management of Render Outputs • Media Backup and Recovery Techniques		
Unit IV	Cloud-Based Animation Production Project • Cloud Security and Data Protection • Asset Sharing and Access Control • Production Pipeline Management Using Cloud Services • Project Deployment and Delivery • Cloud-Based Portfolio and Showreel Publishing • Practical Animation Project Using Cloud Services	6	
References	Textbook 1. Cloud Computing Bible 2. The Visual Effects Producer 3. Managing Digital Assets 4. The VES Handbook of Visual Effects 5. Animation Production		

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Year- First Semester-I

Level	Semester	Course Code	Course Name	Credits	Teaching Hours	Exam Duration	Max Marks
	I		VEC Environment Study (EVS) (Theory)	2	24	2	50
Course Objective		- Explain the basic concepts and importance of environmental studies. - Analyze ecosystems, biodiversity, and natural resource management. - Identify environmental problems and suggest suitable control measures. - Evaluate the impact of climate change and environmental degradation. - Apply sustainable practices and contribute to environmental conservation.					
Course Outcomes		Students will able to - To create awareness about environmental issues and sustainability. - To understand ecosystems, biodiversity, and natural resources. - To study environmental pollution and its impact on society. - To promote environmental conservation and sustainable development. - To develop responsible environmental behavior and awareness.					
Unit System		Contents			Learning Hours	Incorporation of Pedagogies	
Unit I		Introduction to Environment and Ecosystems - Definition and Components of Environment - Scope and Importance of Environmental Studies - Ecosystems: Structure and Functions - Types of Ecosystems (Forest, Grassland, Desert, Aquatic) - Food Chain, Food Web, and Ecological Pyramids - Biodiversity and Its Importance			6	- Lecture and Discussion Method - Case Study-Based Learning - Field Visits and Observation - Project and Awareness Activities	
Unit II		Natural Resources and Environmental Conservation - Natural Resources: Renewable and Non-Renewable Resources - Forest Resources and Conservation - Water Resources and Management - Mineral and Energy Resources - Sustainable Development - Conservation of Natural Resources			6		
Unit III		Environmental Pollution and Climate Change - Air Pollution, Water Pollution, and Soil Pollution - Noise Pollution and Electronic Waste - Causes, Effects, and Control Measures of Pollution - Global Warming and Climate Change - Ozone Layer Depletion - Environmental Impact Assessment			6		

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Unit IV	Environmental Protection and Sustainable Practices • Environmental Laws and Policies • Environmental Ethics and Awareness • Waste Management and Recycling • Green Technologies and Sustainable Practices • Role of Individuals in Environmental Protection • Environmental Challenges and Future Perspectives	6	
References	Textbook • Environmental Science and Engineering • Ecology and Environment • Environmental Management • Global Environmental Issues • Sustainable Development		

CURRICULUM DESIGN

THREE YEAR SIX SEMESTER PROGRAMME:

BACHELOR OF SCIENCE (ANIMATION)

FACULTY: INTERDISCLINARY

YEAR: FIRST

SEMESTER II

Programme: Bachelor of Science (Animation)
Faculty: Interdisciplinary
Year- First Semester-II

Level	Semester	Course Code	Course Name	Credits	Teaching Hours	Exam Duration	Max Marks
	II		History of Animation (Theory)	2	24	2	50
Course Objective		- To introduce students to the origin, development, and evolution of animation as an art and communication medium. - To familiarize students with early animation techniques, pioneering animators, and landmark animated films that shaped the animation industry. - To study the life, achievements, innovations, and contributions of Walt Disney and the growth of Disney animation.					
Course Outcomes		Students will able to - Explain the history, development, and future trends of animation. - Identify early animation techniques, technologies, and landmark films. - Analyze the contribution of Walt Disney and Disney films to the animation industry					
Unit System		Contents			Learning Hours	Incorporation of Pedagogies	
Unit I		Introduction to Animation, Animators, History and Future Analysis Introduction to Animation - Definition and Meaning of Animation - Principles and Characteristics of Animation - Importance of Animation in Media and Entertainment - Applications of Animation in Education, Advertising, Gaming, and Films History of Animation - Origin and Evolution of Animation - Pre-Cinematic Devices: - Thaumatrope - Phenakistoscope - Zoetrope - Praxinoscope - Development of Motion Pictures Pioneers of Animation - Early Animators and Their Contributions - Development of Animation as an Art Form - Growth of Animation Studios Worldwide Future of Animation - Digital Revolution in Animation - Artificial Intelligence and Animation - Virtual Reality (VR) and Augmented Reality (AR) - Future Trends and Career Opportunities in Animation Industry			6	- Lecture and Multimedia-Based Learning - Case Study and Film Analysis - Project-Based and Collaborative Learning	

Unit II	Early Animation Techniques and Films Traditional Animation Techniques • Hand-Drawn Animation • Cel Animation • Cut-Out Animation • Stop Motion Animation • Flip Book Animation Early Animation Innovators • Émile Cohl and Early Animated Films • Winsor McCay and <i>Little Nemo</i> • Max Fleischer and Rotoscope Technique Landmark Early Animated Films • <i>Fantasmagorie</i> (1908) • <i>Gertie the Dinosaur</i> (1914) • <i>Steamboat Willie</i> (1928) • <i>Betty Boop</i> Series • <i>Popeye</i> Cartoons Transition to Modern Animation • Introduction of Sound in Animation • Introduction of Color Animation • Technological Developments in Production	6	
Unit III	History of Walt Disney and Disney Films Life and Career of Walt Disney • Early Life and Inspiration • Formation of Disney Studio • Contributions to Animation Industry Growth of Disney Studio • Disney Brothers Studio • Innovations in Storytelling and Animation • Development of Theme Parks and Entertainment Important Disney Films • Snow White and the Seven Dwarfs • Pinocchio • Fantasia • Cinderella • The Jungle Book • The Lion King • Frozen Disney's Contribution to Animation • The Twelve Principles of Animation • Character Development and Storytelling • Influence on Global Animation Industry	6	

Unit IV	World Famous Animators and Their Styles Famous Animation Pioneers • Émile Cohl • Winsor McCay • Max Fleischer Disney's Nine Old Men • Les Clark • Eric Larson • Ward Kimball • Milt Kahl • Frank Thomas • Ollie Johnston • Other members and contributions Internationally Renowned Animators • Hayao Miyazaki • Osamu Tezuka • John Lasseter • Nick Park Animation Styles and Contributions • Disney Style Animation • Anime Style Animation • Limited Animation • Stop Motion Animation • CGI Animation • Influence of Different Styles on Modern Animation	6	
References	Textbook • The Illusion of Life: Disney Animation Authors: Frank Thomas & Ollie Johnston Publisher: Disney Editions • Animation: From Pencils to Pixels Author: Tony White Publisher: Focal Press • The World History of Animation Author: Stephen Cavalier Publisher: University of California Press		

Programme: Bachelor of Science (Animation)
Faculty: Interdisciplinary
Year- First Semester-II

Level	Semester	Course Code	Course Name	Credits	Teaching Hours	Exam Duration	Max Marks
	II		History of Western Art (Theory)	2	24	2	50
Course Objective		- Identify and describe the salient features and contributions of the major Western art historical periods. - Explore the cultural, social, political, and religious development of Western Art. - Recognize the variety and development of Western art's artistic expression.					
Course Outcomes		Students will able to - Demonstrate a comprehensive understanding of the chronological development of Western history from ancient civilizations to the present day. - Analyze major themes and concepts in Western history, such as culture, economics, social structures, and intellectual movements. - Develop critical thinking skills by evaluating historical evidence, identifying biases, questioning assumptions, and constructing well-reasoned arguments based on historical sources. - Recognize the interdisciplinary nature of historical study and its connections to other fields such as literature, art, philosophy, sociology, and political science. - 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		PREHISTORIC ART - Paleothic, Mesolithic. - Neolithic. - Bronze and Iron Age Art - Ancient Egypt.			6	- Group Discussions - Debates - Case Studies - Field Trips - Multimedia Presentations	
Unit II		ANICENT ART - Greek Roman, Classical and Roman Art. - Early Christian, Byzantine, Romanesque Gothic Art. - The Renaissance, Baroque Art, Rococo Art. - Neo- classism, Romanticism, Realism, Impressionism			6		
Unit III		MODERN AND - Post-Impressionism. - Neo Impressionism and Fauvism. - Cubism, Dadaism. - Surrealism, Constructivism			6		
Unit IV		CONTEMPORARY ART - Expressionism. - Pop and Kinetic Art. - Minimal Art, Post modernism, Feminist Art. - Free Figuration, Graffiti Movement, Neo-pop, Thinkism and Funism.			6		
References		Textbook - The History of Western Art,Prof. Jayprakash Jagtap, Jagtap Publishing House - Art History, Marilyn Stokstad , Michael W. Cothren, Pearson - History of Fine Arts in India & the West, Tomory E. (Author), Orient BlackSwan - The Art of India: Traditions of Indian Sculpture, Painting, and Architecture, Stella Kramrisch, The Phaidon Press, London					

Programme: Bachelor of Science (Animation)

Faculty: Interdisciplinary

Year- First Semester-II

Level	Semester	Course Code	Course Name	Credits	Teaching Hours	Exam Duration	Max Marks
	II		Drawing & Painting	4	96	6	100
Course Objective		- develop a thorough understanding of human anatomy, body proportions, figure construction, and movement for artistic and animation applications. - To enhance observational drawing skills through the study of natural and manmade objects using various traditional and contemporary media. - To introduce principles of design and composition for creating visually balanced, expressive, and communicative artworks. - To foster creativity through the manipulation, stylization, and transformation of forms into innovative visual compositions.					
Course Outcomes		Students will able to - Demonstrate an understanding of human anatomy, body proportions, skeletal and muscular structures, and apply this knowledge in figure drawing and character development. - Observe, analyze, and accurately represent natural and manmade objects using appropriate drawing, rendering, shading, and coloring techniques. - Apply the principles and elements of design to create effective graphic, pictorial, and abstract compositions with visual balance and aesthetic appeal. - Develop creative thinking and visualization skills through the manipulation, stylization, distortion, and transformation of forms and objects.					
Unit System		Contents			Learning Hours	Incorporation of Pedagogies	
Unit I		Anatomy and Figure Drawing - Anatomy structure in details (Human Animal and Bird Study) - Simple muscular structure of (Human Animal and Bird) - Cloth Study - Figure composition with perspective - Detailed Drawing Study - Memory Drawing. - Basic Head / Hands / Body and Leg study			24	- Lecture Method - Demonstration Method - Studio-Based Learning - Observation and Experiential Learning	
Unit II		Nature and Manmade Objects - Shapes and forms of natural and manmade objects. - Contour drawing and observation of nature and manmade objects. - Understanding of light, shade, texture, and rendering techniques. - Use of various coloring mediums for natural and manmade objects. - Understanding color, texture, highlights, and shadows. - Composition involving nature and manmade objects. - Relationship, reflection, balance, and color harmony in compositions. - Creative manipulation of natural and manmade forms. - Distortion, stylization, and giving life to objects. - Development of graphic forms from nature and manmade objects. - Experimental studies including melting, morphing, and Texture transformed forms.			24		
Unit III		Principles and Applications of Composition Design Principles of Design: Balance, Contrast, Emphasis, Movement, Pattern, Rhythm, Unity, Proportion, and White Space.			24		

	• Graphic Composition using lines, dots, and geometrical shapes with various styles and techniques. • Pictorial Composition using figures, natural elements, and manmade elements with various styles and techniques. • Abstract Composition using non-figurative and abstract shapes, visual representation of ideas and thoughts through various styles and techniques. • Exploration of creative composition methods to achieve visual harmony, communication, and aesthetic appeal.		
Unit IV	Landscape Drawing and Digital Landscape Design • Techniques and rendering styles of landscape drawing using pen and ink. • Application of pen and ink techniques in landscape design and visualization. • Landscape creation using various media such as pencils, pastels, watercolors, and poster colors. • Techniques and applications of traditional media for landscape representation. • Introduction to landscape design for animation, including fields, pan, dolly, zoom in, and zoom out effects. • Simplification and stylization of landscapes for animation production. • Introduction to digital landscape design and its significance in visual media. • Use of digital tools and software for landscape creation. • Application of landscapes in digital formats and development of aesthetic visual environments.	24	
References	Textbook • Michael Hampton Figure Drawing: Design and Invention • Stephen Rogers Peck Atlas of Human Anatomy for the Artist • Eliot Gold finger Human Anatomy for Artists • Betty Edwards Drawing on the Right Side of the Brain • Introduction to Landscape Design – Introduction to Landscape Design by John L. Motloch • Environment Design for Animation – Environment Design for Animation by Nathan Fowkes		

Programme: Bachelor of Science (Animation)
Faculty: Interdisciplinary
Year- First Semester-II

Level	Semester	Course Code	Course Name	Credits	Teaching Hours	Exam Duration	Max Marks
	II		2D 3D Animation	3	72	6	100
Course Objective		- To introduce students to the fundamental principles and history of animation. - To develop practical skills in 2D and 3D animation through basic motion exercises and character actions. - To understand special effects animation techniques such as fire, smoke, water, rain, and explosion effects. - To provide knowledge of animation production workflows and industry-standard practices. - To develop proficiency in graphic design and digital image editing using professional software tools. - To enhance creative abilities in color correction, image manipulation, mockup design, and digital painting. - To build skills in visual storytelling, design aesthetics, and concept art creation. - To prepare students for careers in animation, graphic design, visual effects, and digital media industries.					
Course Outcomes		Students will able to - Demonstrate an understanding of the history, principles, and production pipeline of animation. - Apply the 12 Principles of Animation to create effective 2D animation exercises and character movements. - Create basic 2D and 3D animations, including object motion, environmental effects, and character actions using animation software. - Design and animate special effects such as fire, smoke, rain, water, lightning, and explosion effects. - Utilize graphic design and photo editing tools for image enhancement, color correction, and digital image manipulation. - Develop professional mockups, visual designs, and digital assets using industry-standard software. - Create digital paintings, concept art, and illustrations using brushes, textures, lighting, and shading techniques. - Produce creative digital media projects by integrating animation, visual effects, graphic design, and digital art principles.					
Unit System	Contents				Learning Hours	Incorporation of Pedagogies	of
Unit I	Basic Principles of Animation - Introduction to Animation and its History - Types of Animation: Traditional, 2D, 3D, Stop Motion, and Digital Animation - The 12 Principles of Animation: - Squash and Stretch - Anticipation - Staging - Straight Ahead Action and Pose-to-Pose - Follow Through and Overlapping Action - Slow In and Slow Out - Arcs - Secondary Action - Timing - Exaggeration - Solid Drawing - Appeal - Timing and Spacing in Animation - Bouncing Ball and Pendulum Exercises - Introduction to Animation Workflow and Production Pipeline - Acting for Animation - Music for Animation - Voice for Animation				18	- Project-Based Learning. - Demonstration and Hands-on Practice. - Collaborative Learning. - Experiential and Industry-Oriented Learning.	

Unit II	2D Animation - Bouncing ball with properties - Grass movement - Pendulum animation - Animal tail movement - Sea waves - Sack animation - Stubby in action Introduction to special effects animation: - Flame, fire, and smoke - Rain drops - Lightning and water ripples - Twister effects - Blast and crack effects - Waterfall and river animation	18	
Unit III	3D Animation - Interface of 3d Animation. - Coin movement - Bouncing ball - Grass movement - Pendulum animation - Animal tail movement - Sea waves - Sack animation - Stubby in action	18	
Unit IV	Graphic Design - Overview of Photo Editing Software - Interface and Workspace Management - Understanding Basic Tools and Panels - Image Editing Techniques - Image Manipulation Fundamentals - Understanding RGB, CMYK, Grayscale, and Black & White Color Modes - Working with Levels, Curves, Hue & Saturation - Understanding and Applying Blend Modes - Using Adjustment Layers for Non-Destructive Editing - Color Correction and Tonal Adjustments - Introduction to 3D Objects and Their Manipulation - Understanding Layers, Layer Panel, and Layer Management - Working with Masks, Channels, and Actions - Creating and Editing Layer Masks - Applying Gradients and Layer Styles - Designing and Customizing Professional Mockups - Understanding Brush Tools and Brush Settings - Creating and Managing Custom Brushes - Understanding Light, Shadow, Highlights, and Textures - Digital Painting Techniques - Creating Digital Concept Art and Creative Artwork	18	

References	Textbook Animation 1. The Animator's Survival Kit – Richard Williams, Faber & Faber. 2. The Illusion of Life: Disney Animation – Frank Thomas & Ollie Johnston, Disney Editions. 3. Timing for Animation – Harold Whitaker & John Halas, Focal Press. 4. Character Animation Crash Course! – Eric Goldberg, Silman-James Press. 2D and 3D Animation 5. Digital Animation – Andrew Chong, AVA Publishing. 6. The Art of 3D Computer Animation and Effects – Isaac V. Kerlow, Wiley. 7. 3D Animation Essentials – Andy Beane, Sybex. Graphic Design and Digital Art 8. Adobe Photoshop Classroom in a Book – Adobe Press. 9. The Non-Designer’s Design Book – Peachpit Press. 10. Digital Painting Techniques – 3DTotal Publishing. 11. Color and Light: A Guide for the Realist Painter – Andrews McMeel Publishing. Visual Effects and Special Effects Animation 12. The VES Handbook of Visual Effects – Focal Press. 13. Digital Compositing for Film and Video – Focal Press. Additional Reference 14. Animation: From Pencils to Pixels – Focal Press. 15. How to Draw – Design Studio Press.
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Programme: Bachelor of Science (Animation)

Faculty: Interdisciplinary

Year- First Semester-II

Level	Semester	Course Code	Course Name	Credits	Teaching Hours	Exam Duration	Max Marks
	II		Generic/Open Elective Course History of Selected World Heritage Sites in India (Theory)	4	48	3	100
Course Objective		• To introduce students to the concept of World Heritage and its significance. • To study the historical, cultural, and architectural importance of selected World Heritage Sites in India. • To understand the contribution of heritage sites to Indian history and culture. • To develop awareness about heritage conservation and sustainable tourism. • To encourage appreciation and preservation of India's rich cultural and natural heritage.					
Course Outcomes		Students will able to • Explain the concept and significance of World Heritage Sites. • Describe the historical and cultural importance of selected World Heritage Sites in India. • Analyze architectural, artistic, and ecological features of heritage sites. • Evaluate the role of conservation and preservation in protecting heritage resources. • Demonstrate awareness of sustainable tourism and heritage management practices.					
Unit System		Contents			Learning Hours	Incorporation of Pedagogies	
Unit I		Introduction to World Heritage and Indian Heritage Sites • Introduction to World Heritage • Role of UNESCO in Heritage Conservation • Criteria for World Heritage Site Selection • Cultural and Natural Heritage of India • Importance of Heritage Conservation and Preservation • Overview of World Heritage Sites in India			12	• Lecture and Multimedia Learning • Case Study Method • Field Visits and Experiential Learning • Project-Based Learning	
Unit II		Ancient and Medieval World Heritage Sites • History of Ajanta Caves • History of Ellora Caves • History of Sun Temple, Konark • History of Group of Monuments at Hampi • Architectural Features and Cultural Significance • Art, Sculpture, and Heritage Value			12		
Unit III		Mughal and Colonial Heritage Sites • History of Taj Mahal • History of Agra Fort • History of Fatehpur Sikri • History of Chhatrapati Shivaji Maharaj Terminus • Mughal and Colonial Architecture • Heritage Management and Tourism			12		

Unit IV	Natural Heritage Sites and Conservation • History of Kaziranga National Park • History of Keoladeo National Park • History of Sundarbans National Park • Biodiversity and Ecological Importance • Conservation Challenges and Strategies • Sustainable Tourism and Heritage Protection	12	
References	Textbook • The Wonder That Was India • India's Heritage • UNESCO World Heritage Sites in India • Indian Art and Culture • Archaeology and Heritage of India		

Programme: Bachelor of Science (Animation)
Faculty: Interdisciplinary
Year- First Semester-II

Level	Semester	Course Code	Course Name	Credits	Teaching Hours	Exam Duration	Max Marks
	II		Skills (SEC) Mobile UI Design (Practical)	2	24	2	50
Course Objective		- To introduce the principles of mobile UI design for animation and interactive media. - To develop skills in creating visually appealing and user-friendly mobile interfaces. - To understand motion design, micro-interactions, and animated user experiences. - To learn prototyping and usability testing techniques for mobile applications. ☐ To create professional mobile UI projects related to animation, gaming, and digital media.					
Course Outcomes		Students will able to - Design mobile user interfaces based on animation and interactive media requirements. - Create wireframes, layouts, and visual assets for mobile applications. - Develop interactive prototypes with motion graphics and UI animations. - Apply user experience principles to improve mobile application usability. - Produce professional mobile UI design projects suitable for animation and gaming industries.					
Unit System		Contents			Learning Hours	Incorporation of Pedagogies	
Unit I		Fundamentals of Mobile UI Design for Animation - Introduction to Mobile UI Design - Principles of UI Design for Animation and Interactive Media - Understanding User Experience (UX) in Animated Applications - Wireframing and Layout Design - Design Thinking and User-Centered Design - Introduction to Figma, Adobe XD, and Other UI Tools			6	- Hands-on Studio Practice - Project-Based Learning - Demonstration and Workshop Method - Portfolio Development	
Unit II		Visual Design and Animated UI Elements - Typography and Color Theory - Design of Icons, Buttons, and Navigation Systems - Character-Based UI Elements - Animated Interface Components - Responsive Mobile Screen Design - Creating Design Systems for Animation Apps			6		
Unit III		Interactive Prototyping and Motion Design - User Flow and Information Architecture - Interactive Prototyping - Micro-Interactions and UI Animation - Motion Graphics for Mobile Interfaces - Transition and Navigation Animations - Usability Testing and Design Refinement			6		

Unit IV	Mobile UI Design Project for Animation • Designing Mobile Interfaces for Animation and Gaming Applications • Splash Screen and Onboarding Design • Character Selection and Interactive Menus • Portfolio and Showreel App Interface Design • Project Documentation and Presentation • Final Mobile UI Design Project	6	
References	Textbook • Refactoring UI • About Face: The Essentials of Interaction Design • Universal Principles of Design • Animation for Designers • Lean UX		

Programme: Bachelor of Science (Animation)
Faculty: Interdisciplinary
Year- First Semester-II

Level	Semester	Course Code	Course Name	Credits	Teaching Hours	Exam Duration	Max Marks
	II		VSEC Graphic Design (Theory)	2	24	2	50
Course Objective		- To introduce the principles, elements, and applications of graphic design. - To develop an understanding of typography, layout, and visual communication. - To explore graphic design applications in advertising, branding, and digital media. - To understand professional practices, ethics, and copyright issues in design. - To prepare students for creative careers in graphic design and visual communication.					
Course Outcomes		Students will able to - Explain the fundamentals, principles, and history of graphic design. - Apply typography, layout, and composition principles in visual communication. - Analyze graphic design applications in advertising, branding, and digital media. - Evaluate design solutions using creative and professional standards. - Demonstrate knowledge of ethical practices, copyright, and emerging trends in graphic design.					
Unit System		Contents			Learning Hours	Incorporation of Pedagogies	
Unit I		Fundamentals of Graphic Design - Introduction to Graphic Design - History and Evolution of Graphic Design - Elements of Design: Line, Shape, Form, Texture, Space, Color, and Value - Principles of Design: Balance, Contrast, Emphasis, Rhythm, Unity, and Proportion - Design Thinking and Creative Process - Role of Graphic Design in Communication			6	- Lecture and Visual Learning - Case Study Method - Project-Based Learning - Portfolio-Oriented Learning	
Unit II		Typography and Visual Communication - Introduction to Typography - Typefaces and Font Classification - Principles of Typography - Layout and Composition - Visual Hierarchy - Branding and Visual Identity - Graphic Design for Print and Digital Media			6		
Unit III		Advertising and Digital Graphic Design - Graphic Design in Advertising - Poster, Brochure, and Banner Design Concepts - Packaging Design Fundamentals - Social Media and Digital Marketing Graphics - Infographics and Information Design - Graphic Design Trends and Contemporary Practices			6		

Unit IV	Graphic Design Applications and Professional Practice • Corporate Identity Design • Logo Design and Brand Communication • Graphic Design for Animation, Film, and Gaming • Ethics and Copyright in Graphic Design • Portfolio Development and Presentation • Future Trends in Graphic Design	6	
References	Textbook • Thinking with Type • The Non-Designer's Design Book • Making and Breaking the Grid • Logo Design Love • Visual Communication		

Programme: Bachelor of Science (Animation)
Faculty: Interdisciplinary
Year- First Semester-II

Level	Semester	Course Code	Course Name	Credits	Teaching Hours	Exam Duration	Max Marks
	II		AEC Communication Skill in English (Theory)	1	12	1	50
Course Objective		- To develop effective communication skills in English. - To improve listening, speaking, reading, and writing abilities. - To enhance confidence in academic, professional, and social communication. - To develop presentation, interview, and group discussion skills. ☐ To prepare students for professional and workplace communication.					
Course Outcomes		Students will able to - Demonstrate effective verbal and non-verbal communication skills. - Apply listening, speaking, reading, and writing skills in various contexts. - Communicate confidently in presentations, interviews, and group discussions. - Prepare professional documents such as resumes, emails, reports, and letters. - Use English effectively for academic, professional, and interpersonal communication.					
Unit System		Contents			Learning Hours	Incorporation of Pedagogies	
Unit I		Fundamentals of Communication - Introduction to Communication - Process and Types of Communication - Verbal and Non-Verbal Communication - Barriers to Effective Communication - Principles of Effective Communication - Listening Skills and Active Listening			3	- Lecture and Interactive Learning - Activity-Based Learning - Practice-Oriented Learning - Collaborative Learning	
Unit II		Speaking and Presentation Skills - Fundamentals of Spoken English - Pronunciation and Fluency - Public Speaking Skills - Group Discussion Techniques - Interview Skills - Presentation and Seminar Skills - Confidence Building in Communication			3		
Unit III		Reading and Writing Skills - Reading Comprehension Techniques - Vocabulary Development - Grammar and Sentence Construction - Paragraph Writing - Essay Writing - Formal and Informal Letter Writing - Report and Email Writing			3		
Unit IV		Professional Communication - Communication in Academic and Professional Environments - Business Communication Basics - Resume and Cover Letter Writing - Workplace Etiquette and Communication - Interpersonal Skills and Team Communication - Digital Communication and Social Media Etiquette - Personality Development through Communication			3		

References	Textbook • Oxford Guide to Effective Writing and Speaking • The Quick and Easy Way to Effective Speaking • English Grammar in Use • Professional Communication • Soft Skills		

Programme: Bachelor of Science (Animation)
Faculty: Interdisciplinary
Year- First Semester-II

Level	Semester	Course Code	Course Name	Credits	Teaching Hours	Exam Duration	Max Marks
	II		VEC Digital Technology Solutions (Theory)	2	24	2	50
Course Objective		- To introduce students to digital technologies used in animation and multimedia industries. - To understand digital production pipelines, asset management, and cloud-based workflows. - To explore emerging technologies such as AI, VR, AR, motion capture, and real-time rendering. - To develop awareness of cybersecurity, copyright, and digital ethics in animation production. - To prepare students for technology-driven animation and creative media environments.					
Course Outcomes		Students will able to - Demonstrate knowledge of digital asset management, cloud storage, and cloud-based production workflows used in animation projects. - Analyze the applications of Artificial Intelligence (AI), Virtual Reality (VR), Augmented Reality (AR), and Motion Capture technologies in animation and digital media production. - Evaluate digital security, copyright, intellectual property rights, and ethical issues related to creative media production and digital content management. - Assess emerging trends and technological innovations such as real-time rendering, virtual production, cloud-based pipelines, and AI-assisted workflows shaping the future of animation industries. - Apply digital technologies and innovative tools to enhance creativity, productivity, and collaboration in animation, VFX, gaming, and multimedia projects.					
Unit System		Contents			Learning Hours	Incorporation of Pedagogies	
Unit I		Introduction to Digital Technology in Animation - Introduction to Digital Technology - Evolution of Digital Animation Technologies - Digital Production Pipeline in Animation - Hardware and Software for Animation Production - Digital Content Creation and Management - Applications of Digital Technology in Animation, VFX, Gaming, and Multimedia			6	- Lecture and Multimedia Learning - Case Study-Based Learning - Project and Research-Based Learning - Industry-Oriented Learning	
Unit II		Digital Tools and Cloud-Based Animation Workflows - Digital Communication and Collaboration Tools - Cloud Computing in Animation Production - Digital Asset Management - Online Project Management Systems - Data Storage, Backup, and File Sharing - Remote Production and Collaborative Workflows			6		

Unit III	Emerging Technologies in Animation • Artificial Intelligence (AI) in Animation • Machine Learning Applications in Creative Media • Virtual Reality (VR) and Augmented Reality (AR) • Motion Capture Technologies • Real-Time Rendering Technologies • Digital Humans and Virtual Production	6	
Unit IV	Innovation, Security, and Future Trends • Cybersecurity and Data Protection in Media Production • Digital Ethics and Copyright Issues • Blockchain and Digital Content Ownership • Automation in Animation Production • Future Trends in Animation Technology • Industry 4.0 and Smart Media Production • Career Opportunities in Digital Animation Technologies	6	
References	Textbook • The Filmmaker's Guide to Visual Effects • Mastering Autodesk Maya • Virtual Reality • The Fourth Industrial Revolution • Creative AI		

CURRICULUM DESIGN

THREE YEAR SIX SEMESTER PROGRAMME:

BACHELOR OF SCIENCE (ANIMATION)

FACULTY: INTERDISCLINARY

YEAR: SECOND

SEMESTER III

Programme: Bachelor of Science (Animation)
Faculty: Interdisciplinary
Year- Second Semester-III

Level	Semester	Course Code	Course Name	Credits	Teaching Hours	Exam Duration	Max Marks
	III		Aesthetic (Theory)	2	24	2	50
Course Objective		Will develop a deeper understanding of aesthetic experiences through philosophical study of beauty, an art.					
Course Outcomes		Students will able to - Understanding various art forms, including visual arts, literature, music, theater, and film, to understand their aesthetic qualities. - Understand the impact of various religious and cultural exchanges on the evolution of Art, Animation. - Understand the impact of cultural values, beliefs, and traditions on artistic expression and taste. - Analyze and evaluate works of art using appropriate art historical methodologies and terminology. - Investigate the aesthetics of emerging media, such as digital art, virtual reality, and design.					
Unit System		Contents			Learning Hours	Incorporation of Pedagogies	
Unit I		Understanding Art Definition, Types of Art, Appreciation of Art, Elements of art appreciation, Art in relation to society, Modern Art.			6	- Group Discussions and Debates - Case Studies - Field Trips - Multimedia Presentations	
Unit II		Visual Art Visual Art: Definition, Types of Visual Art: Painting, Types of painting, Sculpture and its types, Photography, Installation, Kinetic Art, Art in Motion			6		
Unit III		Indian Aesthetics Aesthetics: Definition, Art and Aesthetics, Relationship of Art and Aesthetics, Understanding Indian aesthetics Shadangas of Indian painting, Chitrasurtra-vishnudharmaottra purana, Chitralakshanas, Five Schools of Indian Aesthetics, Theory of Rasa and Bhava.			6		
Unit IV		Western Aesthetics Plato, Aristotle, Longinus, Descarte, Berkele, Kant, Hegal, Schopenhouser, Nietzche, Lipps, Dewey, Tolstoy, Croce, Gentile, Worringer, Herbert Read, Sigmund Freud			6		
References		Textbooks - Aesthetics: Prof. JayprakashJagtap, Jagtap Publishing House - Cinematography: Blain Brown, Focal Press, 2002 - Film History: An Introduction, Kristin Thompson, McGraw-Hill, 2002 - The Work of Art in the Age of Mechanical Reproduction: Walter Benjamin - The Work of Film in the Age of Digital Reproduction, - The Visual Story: Creating the Visual Structure of Film, TV and Digital					

Programme: Bachelor of Science (Animation)
Faculty: Interdisciplinary
Year- Second Semester-III

Level	Semester	Course Code	Course Name	Credits	Teaching Hours	Exam Duration	Max Marks
	III		Story Writing (Theory)	2	24	2	50
Course Objective		Creating content and its development for film, Production and Post production.					
Course Outcomes		Students will able to - To Develop Concept to Story - Develop story for TV series / Films / Documentary / Gaming and Advertising - Design Screen Play for TV series / Films / Documentary / Gaming and Advertising - Design Dialogue & Timing for TV series / Films / Documentary / Gaming and Advertising					
Unit System		Contents			Learning Hours	Incorporation of Pedagogies	
Unit I		Storytelling Basics & Script Foundation - Concept to Story Design - Story elements: Character, Conflict, Emotion 3-Act Structure (Beginning–Middle–End) - Visual storytelling vs Dialogue - Screenplay format (Scene, Action, Dialogue)			6	- Interactive Lecture Method - Creative Writing Workshops - Case Study Method - Collaborative Learning	
Unit II		Character & Dialogue Design - Character development (Hero, Villain, Supporting) - Dialogue writing techniques - Subtext (जे बोलत नाही ते दाखवणे) - Film vs Serial vs Ad dialogue difference			6		
Unit III		Writing for Different Formats - Film & Short Film - Short film structure - Emotional & twist ending - Serial / Web Series - Episode structure - Cliffhanger - Documentary - Voice-over writing - Real story narration - Animation - Visual exaggeration - Storyboarding basics			6		
Unit IV		Screen to Production & Final Project - Script to shooting script - Scene breakdown - Shot division - Basic direction understanding			6		
References		Textbooks - The Anatomy of Story: 22 Steps to Becoming a Master Storyteller – John Truby Comprehensive guide to story structure, character development, and screenplay writing. - Story: Substance, Structure, Style and the Principles of Screenwriting – Robert McKee Covers story design, conflict, character arcs, and screenplay fundamentals. - Save the Cat! The Last Book on Screenwriting You'll Ever Need – Blake Snyder Practical approach to screenplay structure and story development.					

Programme: Bachelor of Science (Animation)
Faculty: Interdisciplinary
Year- Second Semester-III

Level	Semester	Course Code	Course Name	Credits	Teaching Hours	Exam Duration	Max Marks
	III		Figure Drawing & Painting	4	96	6	100
Course Objective		- To develop an in-depth understanding of human anatomy, muscular structure, and their application in advanced figure drawing. - To enhance observational and analytical skills for drawing dynamic human figures with correct proportions, balance, and movement.					
Course Outcomes		Students will able to - Understand and draw the human muscular structure with accuracy and artistic expression. - Create advanced human figure drawings demonstrating proportion, movement, and anatomy. - Analyze and illustrate birds with proper anatomical structure and motion. - Draw and paint animals using knowledge of anatomy, form, texture, and movement. - Apply observational drawing skills in figure, bird, and animal studies for animation, illustration, and fine arts.					
Unit System		Contents			Learning Hours	Incorporation of Pedagogies	
Unit I		Advanced Study of Human Bones and Muscles - General Study of Human Body, Bone & Muscle Structure - Detailed Study of Human Head Bone & Muscle Structure - Detailed Study of Human Torso Bone & Muscle Structure - Detailed Study of Human Pelvic Bone & Muscle Structure - Detailed Study of Human Leg Bone & Muscle Structure - Detailed Study of Human Hand and Feet Bone & Muscle Structure			24	- Demonstration-Based Learning - Studio-Based Learning - Experiential Learning - Project-Based Learning	
Unit II		Advanced Animal Bone & Muscle Study Structure Study - Detailed Study of Horse Bone & Muscle Structure - Detailed Study of Dog Bone & Muscle Structure - Detailed Study of Tiger Bone & Muscle Structure - Comparative Study of Mammalian Muscle - Study of the Bone & Muscle of Flying Animals and Birds			24		
Unit III		Advanced Bones Muscle Study of Birds - Detailed Study of Bird Body Bone & Muscle Structure - Detailed Study of Bird Head and Leg Bone & Muscle Structure - Study of the Skeletal and Muscular Structure of Bird Wings - Analysis of Flight Muscles and Their Functions - Comparative Study of Musculature in Different Bird Species			24		

Unit IV	Detailed Study of Human, Animal, and Bird Anatomy • Head Study through Portrait Drawing • Study Multi-Figure Composition • Study Full-Figure Drawing • For Concept Art Study through Memory Drawing	24	
References	Textbooks • Goldfinger, Eliot – Human Anatomy for Artists: The Elements of Form, Oxford University Press. • Bridgman, George B. – <i>Complete Guide to Drawing from Life</i>, Sterling Publishing. • Andru Lumis • victory parade		

Programme: Bachelor of Science (Animation)
Faculty: Interdisciplinary
Year- Second Semester-III

Level	Semester	Course Code	Course Name	Credits	Teaching Hours	Exam Duration	Max Marks
	III		2D / 3D Animation	2	48	6	100
Course Objective		- To develop an understanding of movement, timing, spacing, and weight in character animation. - To apply the principles of animation in creating realistic and expressive motions. - To study and animate biped and quadruped locomotion cycles. - To understand bird flight mechanics and create convincing flying animations					
Course Outcomes		Students will able to - Create convincing biped walk, run, and jump animations using 2D and 3D techniques. - Animate quadruped characters with accurate locomotion and body mechanics. - Produce realistic bird flight, take-off, and landing animations. - Apply animation principles to basic action studies and character performance. - Demonstrate professional skills in timing, spacing, weight, and movement analysis for animation production.					
Unit System		Contents			Learning Hours	Incorporation of Pedagogies	
Unit I		Biped Animation – Walk, Run & Jump - Principles of Biped Locomotion - Walk Cycle Animation - Run Cycle Animation - Jump and Landing Mechanics - Weight, Balance, and Timing 2D and 3D Animation Workflow for Biped Characters			12	- Demonstration-Based Learning - Studio-Based Practice - Experiential Learning - Project-Based Learning	
Unit II		Quadruped Animation – Walk, Run & Jump - Study of Quadruped Anatomy and Movement - Quadruped Walk Cycle - Quadruped Run and Gallop Cycles - Jump and Landing Actions - Weight Distribution and Body Mechanics - Animation of Domestic and Wild Animals			12		
Unit III		Fly, Take-off & Landing - Study of Bird Anatomy and Flight Mechanics - Wing Movement and Flight Cycles - Take-off Animation - Flying Motion and Direction Changes - Landing Techniques - Timing and Rhythm in Bird Animation			12		
Unit IV		Basic Action Study - Observation and Analysis of Human Actions - Push, Pull, Lift, Throw, and Carry Actions - Sitting, Standing, and Turning Movements - Acting Through Movement - Body Mechanics and Balance - Integration of Animation Principles in Action Sequences - Miming for Animation - Dubbing for Animation - Animation for Music - Compositing Music and Voice			12		

References	Textbooks • Richard Williams – The Animator's Survival Kit, Faber & Faber. • Tony White – Animation from Pencils to Pixels, Focal Press. • Preston Blair – Cartoon Animation, Walter Foster Publishing.
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Programme: Bachelor of Science (Animation)
Faculty: Interdisciplinary
Year- Second Semester-III

Level	Semester	Course Code	Course Name	Credits	Teaching Hours	Exam Duration	Max Marks
	III		3D Modelling & Rigging	2	48	6	100
Course Objective		- To introduce the fundamentals of asset building, 3D modelling, and rigging used in animation, VFX, and game production. - To develop skills in creating 3D characters, props, environments, and production-ready assets. - To understand modelling techniques, topology, geometry, and asset optimization for animation workflows. - To learn the principles of skeletal structures, joint hierarchy, constraints, and deformation systems used in rigging. - To develop the ability to create efficient character rigs with controllers, constraints, and automation techniques. - To apply texturing, materials, lighting, and rendering concepts in the asset development process. - To enhance problem-solving and technical skills required for professional asset creation and character setup.					
Course Outcomes		Students will able to Understand the fundamental concepts, workflows, and production pipeline of asset building, 3D modelling, and rigging. Create 3D models of characters, props, and environments using appropriate modelling techniques and industry-standard software. Apply topology, geometry optimization, and asset management principles to develop production-ready 3D assets. Construct skeletal structures, joint hierarchies, and control systems for character rigging and animation. Utilize constraints, deformers, set-driven keys, and rigging tools to create efficient and functional rigs. Develop textured, organized, and optimized assets suitable for animation, VFX, gaming, and digital media projects.					
Unit System		Contents			Learning Hours	Incorporation of Pedagogies	
Unit I		Introduction to 3D Modeling. - General Information of 3D Animation and Asset Building - Introduction to 3D Modelling Software - Overview of 3D Animation Industry - Pipeline for 3D Animation Films - Project Management in 3D Production 3D Animation Production Pipeline - Introduction to NURBS and Surface Modelling - Curve Modelling Techniques - Surface Modelling Methods - NURBS to Polygon Conversion			12	- Demonstration-Based Learning - Hands-on Studio Practice - Project-Based Learning - Technology-Enhanced Learning	
Unit II		Basic Texturing, Lighting & Rendering - Introduction to Texturing - Application of Basic Materials and Shaders - UV Mapping and UV Layout Techniques - Introduction to 3D Paint Tools - Types of Lighting (Key, Fill, Rim, Ambient, Directional, Spot, Point) - Applications of Lighting in 3D Scenes - Basic Rendering Concepts - Render Settings and Output Formats			12		

	• Lighting and Rendering Workflow for Animation Projects		
Unit III	Introduction to Rigging and Constraints • Introduction to Rigging • Introduction to Rigging Software • Joint Creation and Hierarchy • Finger Creation and Naming Conventions using Joint Tools • Finger Joint Parenting and Grouping • Introduction to Hypergraph, Outliner, and Hypershade • Channel Control and Attribute Management • Pivot Point Concepts and Applications Constraints in Rigging • Point Constraint • Orient Constraint • Parent Constraint • Scale Constraint • Ball Rig Setup • Aim Constraint • Universal Constraint Concepts	12	
Unit IV	Deformers and Connections in Rigging Linear and Non-Linear Deformers • Introduction to Deformers • Lattice Deformer • Cluster Deformer • Squash Deformer • Wave Deformer • Bend Deformer • Applications of Deformers in Character Rigging Direct and Indirect Connections • Introduction to Node-Based Connections • Direct Connections • Indirect Connections • Set Driven Key • Creating Automated Rig Controls • Relationship Between Controllers and Objects • Basic Rig Automation Techniques	12	
References	Textbooks • William Vaughan – <i>Digital Modeling</i>, New Riders. • Kelly L. Murdock – <i>Autodesk Maya Complete Reference</i>, McGraw-Hill Education. • Tina O'Hailey – <i>Rig It Right! Maya Animation Rigging Concepts</i>, Focal Press.		

	• Chris Maraffi – <i>Maya Character Creation: Modeling and Animation Controls</i>, New Riders. • Isaac Victor Kerlow – <i>The Art of 3D Computer Animation and Effects</i>, Wiley. • Jason Osipa – <i>Stop Staring: Facial Modeling and Animation Done Right</i>, Sybex. • Nicholas Bernhardt – <i>Game Character Development with Maya</i>, New Riders. • Derek Lea – <i>Animation for 3D Game Artists</i>, Cengage Learning. • Eric Keller – <i>Introducing ZBrush</i>, Sybex. • Tony Mullen – <i>Mastering Blender</i>, Wiley.
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Programme: Bachelor of Science (Animation)

Faculty: Interdisciplinary

Year- Second Semester-III

Level	Semester	Course Code	Course Name	Credits	Teaching Hours	Exam Duration	Max Marks
	III		BG Design	3	72	6	100
Course Objective		- To develop an understanding of background design principles for animation, films, and visual media. - To enhance skills in landscape drawing, painting, and color composition. - To introduce the fundamentals of background design and environmental storytelling.					
Course Outcomes		Students will able to - Create visually appealing landscape paintings using appropriate color schemes and composition techniques. - Design effective backgrounds that support storytelling and visual communication. - Develop professional digital backgrounds using industry-standard software tools. - Apply basic matte painting techniques to create realistic and imaginative environments. - Produce a portfolio of background designs suitable for animation, gaming, and visual media projects.					
Unit System		Contents			Learning Hours	Incorporation of Pedagogies	
Unit I		Landscape Design in Color - Fundamentals of Landscape Drawing - Natural and Environmental Elements - Color Theory for Landscape Painting - Perspective in Landscape Design - Atmospheric Perspective and Depth - Traditional Color Rendering Technique			18	- Studio-Based Learning - Demonstration Method - Project-Based Learning - Experiential Learning	
Unit II		Basics of Background Design - Introduction to Background Design - Principles of Composition - Visual Storytelling through Backgrounds - Architectural and Environmental Elements - Mood and Lighting in Background Design - Background Layout Development			18		
Unit III		Digital Background Design - Introduction to Digital Painting Tools - Digital Background Creation Techniques - Layer Management and Workflow - Textures and Brushes for Environment Design - Lighting and Color Effects - Background Design for Animation and Games			18		
Unit IV		Basic Matte Painting - Introduction to Matte Painting - Image Manipulation Techniques - Photo Integration and Composition - Creating Realistic Environments - Color Matching and Perspective Correction - Matte Painting for Film and Animation			18		
References		Textbooks - Nathan Fowkes – How to Paint Landscapes Quickly and Beautifully, Design Studio Press. 3DTotal Publishing – Digital Painting Techniques, 3DTotal Publishing. - James Gurney – Color and Light: A Guide for the Realist Painter, Andrews McMeel Publishing.					

Programme: Bachelor of Science (Animation)
Faculty: Interdisciplinary
Year- First Semester-III

Level	Semester	Course Code	Course Name	Credits	Teaching Hours	Exam Duration	Max Marks
	III		Generic/Open Elective Course Shakespearean Drama (Theory)	2	24	2	50
Course Objective		- To introduce students to Shakespearean drama and its significance in storytelling. - To analyze dramatic structure, character development, and conflict for animation narratives. - To understand adaptation techniques for transforming literary works into animated content. - To explore visual storytelling methods inspired by Shakespearean plays. - To develop critical appreciation of classical literature as a source for animation and creative media.					
Course Outcomes		Students will able to - Explain the major themes, characters, and dramatic structures found in Shakespearean plays. - Analyze character development, conflict, and storytelling techniques for animation and visual narratives. - Apply adaptation principles to transform literary works into visual, cinematic, and animated formats. - Evaluate the influence of Shakespearean drama on contemporary animation, films, and digital media. - Create animation concepts, character designs, and story ideas inspired by Shakespearean and classical dramatic literature. - Demonstrate the ability to interpret and present dramatic narratives through visual storytelling and creative media production.					
Unit System		Contents			Learning Hours	Incorporation of Pedagogies	
Unit I		Introduction to Shakespeare and Dramatic Storytelling - Life and Works of William Shakespeare - Introduction to Shakespearean Drama - Elements of Dramatic Storytelling - Plot Structure and Narrative Design - Themes, Conflict, and Character Development - Relevance of Shakespearean Drama in Animation and Visual Storytelling			6	- Lecture and Discussion Method - Case Study-Based Learning - Storyboarding and Script Analysis - Project-Based Learning	
Unit II		Shakespearean Characters and Acting Principles - Heroes, Villains, and Supporting Characters - Character Motivation and Emotional Development - Dialogue and Monologue Analysis - Character Archetypes in Shakespearean Plays - Acting and Performance Principles - Adaptation of Shakespearean Characters for Animation			6		

Unit III	Visual Storytelling and Adaptation • Study of Selected Plays: Hamlet, Macbeth, Romeo and Juliet, and A Midsummer Night's Dream • Storyboarding Dramatic Scenes • Visual Interpretation of Literary Texts • Adaptation Techniques for Animated Films • Environment and Mood Creation • Symbolism and Visual Metaphors in Animation	6	
Unit IV	Shakespearean Drama in Modern Animation • Shakespearean Influences in Animated Films and Series • Reimagining Classical Stories for Contemporary Audiences • Screenwriting Inspired by Shakespearean Narratives • Character Design Based on Dramatic Archetypes • Animation, Performance, and Emotional Expression • Future Applications of Classical Literature in Animation	6	
References	Textbook • The Animator's Survival Kit • Directing the Story • The Hero with a Thousand Faces • The Writer's Journey • Acting for Animators		

Programme: Bachelor of Science (Animation)
Faculty: Interdisciplinary
Year- First Semester-III

Level	Semester	Course Code	Course Name	Credits	Teaching Hours	Exam Duration	Max Marks
	III		VSEC Story Board & Animatic (Theory)	2	24	2	50
Course Objective		- To introduce the principles and techniques of storyboard creation. - To develop understanding of visual storytelling, shot composition, and scene planning. - To understand the role of animatics in animation and film production. - To analyze timing, pacing, and cinematic storytelling through animatics. - To prepare students for professional pre-production workflows in animation and media production.					
Course Outcomes		Students will able to - Explain the fundamentals of storyboarding and visual storytelling. - Analyze scripts and translate them into effective storyboard sequences. - Demonstrate understanding of composition, camera angles, and scene continuity. - Evaluate the role of animatics in timing, pacing, and production planning. - Apply storyboard and animatic concepts in animation, film, gaming, and multimedia projects.					
Unit System		Contents			Learning Hours	Incorporation of Pedagogies	
Unit I		Introduction to Storyboarding - Introduction to Storyboarding - History and Importance of Storyboards in Animation and Film - Visual Storytelling Principles - Script Breakdown and Scene Planning - Types of Shots and Camera Angles - Composition and Screen Layout - Storyboard Symbols and Terminology			6	- Lecture and Visual Learning - Case Study Method - Project-Based Learning - Collaborative Learning	
Unit II		Storyboard Development - Character Staging and Blocking - Sequencing and Continuity - Action and Movement Representation - Perspective and Depth in Storyboards - Visual Narrative and Scene Transitions - Storyboard Presentation Techniques - Storyboarding for Animation, Film, and Advertising			6		
Unit III		Animatic Fundamentals - Introduction to Animatics - Purpose and Importance of Animatics in Production - Converting Storyboards into Animatics - Timing and Pacing of Scenes - Temporary Sound, Dialogue, and Music Integration - Camera Movements and Editing Concepts - Animatic Review and Revision Process			6		

Unit IV	Advanced Storyboard and Animatic Production • Storyboarding for 2D and 3D Animation • Storyboarding for Games and Interactive Media • Cinematic Storytelling Techniques • Visual Continuity and Production Planning • Animatic Analysis and Case Studies • Industry Standards and Professional Workflow • Future Trends in Storyboarding and Pre-Visualization	6	
References	Textbook • The Animator's Survival Kit • Cinematic Storytelling • Shot by Shot • Digital Storyboarding • Animation Preproduction		

Programme: Bachelor of Science (Animation)
Faculty: Interdisciplinary
Year- First Semester-III

Level	Semester	Course Code	Course Name	Credits	Teaching Hours	Exam Duration	Max Marks
	III		AEC Business Communication (Theory)	1	12	1	50
Course Objective		- To develop professional communication skills required in animation and creative industries. - To enhance written, verbal, and interpersonal communication abilities. - To prepare students for client interaction, presentations, and project documentation. - To develop teamwork, leadership, and professional ethics in production environments. - To familiarize students with communication practices used in animation studios and media organizations.					
Course Outcomes		Students will able to - Explain the principles and importance of business communication in animation and creative industries. - Prepare professional emails, proposals, reports, portfolios, and resumes. - Demonstrate effective presentation, pitching, and interview skills. - Apply communication and collaboration skills in animation production teams. - Evaluate professional communication practices, ethics, and industry standards in animation and media sectors.					
Unit System		Contents			Learning Hours	Incorporation of Pedagogies	
Unit I		Fundamentals of Communication in Animation Industry - Introduction to Business Communication - Importance of Communication in Animation, VFX, Gaming, and Multimedia Industries - Communication Process and Models - Verbal and Non-Verbal Communication - Professional Ethics and Workplace Communication - Team Communication in Creative Production Environments			3	- Interactive Lectures and Discussions - Activity-Based Learning - Project-Based Learning - Collaborative and Industry-Oriented Learning	
Unit II		Written Communication for Animation Professionals - Professional Email Writing - Project Proposals and Creative Briefs - Report Writing and Documentation - Resume, Portfolio, and Cover Letter Preparation - Client Communication and Project Correspondence - Communication for Freelancing and Entrepreneurship			3		
Unit III		Presentation and Interpersonal Skills - Presentation Skills for Creative Projects - Pitching Animation Concepts and Ideas - Group Discussion and Team Collaboration - Interview Skills for Animation and Media Industries - Leadership and Conflict Resolution - Client Meeting and Negotiation Skills			3		

Unit IV	Professional Communication and Industry Practices • Communication in Animation Production Pipelines • Communication with Clients, Directors, and Production Teams • Business Communication in Studios and Agencies • Digital Communication and Online Collaboration Tools • Intellectual Property, Copyright, and Professional Ethics • Emerging Trends in Communication for Creative Industries	3	
References	Textbook • Developing Communication Skills • Business and Professional Communication • The Quick and Easy Way to Effective Speaking • Professional Communication • Creative Business Communication		

CURRICULUM DESIGN

THREE YEAR SIX SEMESTER PROGRAMME:

BACHELOR OF SCIENCE (ANIMATION)

FACULTY: INTERDISCLINARY

YEAR: SECOND

SEMESTER IV

Programme: Bachelor of Science (Animation)
Faculty: Interdisciplinary
Year- Second Semester-IV

Level	Semester	Course Code	Course Name	Credits	Teaching Hours	Exam Duration	Max Marks
	IV		Acting for Animation (Theory)	2	24	2	50
Course Objective		• To introduce students to the fundamental concepts and principles of acting for animation. • To develop an understanding of character creation, personality, and emotional performance. • To familiarize students with voice acting, dialogue delivery, and lip synchronization techniques.					
Course Outcomes		Students will able to • Explain the role and importance of acting in animation. • Analyze character behavior, emotions, and motivations for animated performances. • Demonstrate knowledge of voice acting, dialogue delivery, and lip synchronization principles.					
Unit System		Contents			Learning Hours	Incorporation of Pedagogies	
Unit I		Fundamentals of Acting for Animation • Introduction to Acting and Performance • Importance of Acting in Animation • Difference between Live-Action Acting and Animation Acting • Observation and Character Study • Body Language, Gestures, and Facial Expressions • Principles of Performance in Animation			6	• Lecture and Demonstration Method • Case Study and Character Analysis • Role-Play and Performance-Based Learning • Project-Based and Collaborative Learning	
Unit II		Character Development and Personality • Understanding Characterization • Character Motivation and Objectives • Creating Believable Characters • Emotional Expression in Animation • Character Archetypes and Personality Types • Acting Through Poses and Silhouettes			6		
Unit III		Voice Acting and Dialogue Performance • Fundamentals of Voice Acting • Voice Modulation and Expression • Lip Sync and Dialogue Delivery • Timing, Rhythm, and Acting Beats • Dubbing and Voice Recording Techniques • Role of Sound in Character Performance			6		
Unit IV		Acting Techniques in Animation • Acting Principles Used in Animation • Pantomime and Non-Verbal Communication • Exaggeration and Appeal in Performance • Acting for 2D, 3D, and CGI Characters • Performance Analysis of Animated Characters • Future Trends: Motion Capture and Performance Capture Technology			6		
References		Textbooks • Acting for Animators • The Illusion of Life: Disney Animation • The Animator's Survival Kit					

Programme: Bachelor of Science (Animation)
Faculty: Interdisciplinary
Year- Second Semester-IV

Level	Semester	Course Code	Course Name	Credits	Teaching Hours	Exam Duration	Max Marks
	IV		Camera Craft for Animation (Theory)	2	24	2	50
Course Objective		• To introduce students to the fundamentals of camera craft and visual storytelling in animation. • To develop an understanding of camera shots, angles, movements, and composition techniques. • To familiarize students with cinematography principles used in animated productions.					
Course Outcomes		Students will able to • Explain the basic concepts and terminology of camera craft in animation. • Identify and apply various camera shots, angles, and movements for visual storytelling. • Analyze cinematographic techniques used in animated films and media productions.					
Unit System		Contents			Learning Hours	Incorporation of Pedagogies	
Unit I		Introduction to Camera Craft and Visual Storytelling • Introduction to Camera Craft in Animation • Role of Camera in Visual Storytelling • Basic Camera Terminology • Types of Cameras and Lenses • Framing and Composition Principles • Rule of Thirds, Balance, and Visual Weight • Camera Angles and Their Psychological Impact			6	• Lecture and Multimedia Learning • Demonstration and Practical Analysis • Project-Based Learning • Collaborative and Experiential Learning	
Unit II		Camera Shots and Camera Movements • Types of Camera Shots: • Extreme Long Shot (ELS) • Long Shot (LS) • Medium Shot (MS) • Close-Up (CU) • Extreme Close-Up (ECU) Camera Movements • Pan • Tilt • Zoom • Dolly • Truck • Crane • Tracking Shot			6		
Unit III		Cinematography for Animation • Principles of Cinematography • Visual Language and Storytelling • Depth of Field and Focus • Perspective and Camera Placement • Virtual Cameras in 2D and 3D Animation • Storyboarding and Animatics • Camera Planning for Animated Sequences			6		

Unit IV	Advanced Camera Techniques and Production • Dynamic Camera Movements • Multi-Camera Setup in Animation • Lighting and Camera Relationship • Camera Effects and Visual Impact • Motion Capture and Virtual Production • Camera Techniques in Feature Films, Games, and VFX • Future Trends in Digital Cinematography and Animation	6	
References	Textbooks • The Five C's of Cinematography • Cinematic Storytelling • Directing the Story		

Programme: Bachelor of Science (Animation)
Faculty: Interdisciplinary
Year- Second Semester-IV

Level	Semester	Course Code	Course Name	Credits	Teaching Hours	Exam Duration	Max Marks
	IV		Dynamic Drawing & Mattpainting	4	96	6	100
Course Objective		- To develop advanced skills in figure drawing, anatomy, and human body mechanics. - To understand the structure, movement, and behavior of animals and birds through observational studies. - To enhance drawing and painting abilities through portrait, figure, and figurative painting exercises. - To study force, rhythm, balance, and motion for dynamic visual representation. - To develop stylization techniques for animation, illustration, and character design. - To prepare students for professional applications in animation, concept art, and visual development.					
Course Outcomes		Students will able to Demonstrate advanced knowledge of human anatomy, body mechanics, and figure drawing techniques. Analyze and illustrate animal and bird anatomy, structure, and movement accurately. Apply principles of force, rhythm, balance, and dynamism in figure and animal drawings. Create portrait paintings, full-figure paintings, and effective figure compositions. Develop stylized figurative artworks suitable for animation, illustration, and visual storytelling.					
Unit System		Contents			Learning Hours	Incorporation of Pedagogies	
Unit I		Advanced Figure Drawing Techniques - Introduction to Advanced Figure Drawing - Advanced Muscle Anatomy Study - Force, Rhythm, and Balance in Figure Drawing - Dynamism and Action in Figure Drawing - Perspective in Figure Drawing - Key Poses and Pose Analysis - Body Mechanics - Body Movement			24	- Studio-Based Learning - Observation and Experiential Learning - Demonstration and Workshop Method - Portfolio Development	
Unit II		Detailed Animal Study - Detailed Study of Animal Anatomy - Study of Domestic and Pet Animals - Study of the Equine Family (Horse) - Study of Marine and Aquatic Animals - Study of Mammals and Their Characteristics - Observation and Analysis of Animal Motion			24		

Unit III	Detailed Bird Study - Detailed Study of Birds and Their Structure - Study of Different Wing Structures and Feather Patterns - Study of Various Types of Birds - Birds in Motion and Flight Mechanics	24	
Unit IV	Figure Painting and Composition - Portrait Painting Techniques - Full Figure Painting - Human Figure Composition - Figurative Painting - Stylization	24	
References	Textbooks - Figure Drawing: Design and Invention - Dynamic Anatomy - Animal Anatomy for Artists - Color and Light: A Guide for the Realist Painter - Atlas of Human Anatomy for the Artist - Force: Dynamic Life Drawing for Animators - Drawing the Head and Hands - Creative Illustration - The Artist's Complete Guide to Figure Drawing - Birds: Structure and Interpretation		

Programme: Bachelor of Science (Animation)
Faculty: Interdisciplinary
Year- Second Semester-IV

Level	Semester	Course Code	Course Name	Credits	Teaching Hours	Exam Duration	Max Marks
	IV		Animation Acting (2D 3D)	4	96	6	100
Course Objective		- To develop an understanding of acting principles in 2D and 3D animation. - To enhance skills in character performance, emotions, and body language. - To study dialogue delivery, facial expressions, and lip synchronization.					
Course Outcomes		Students will able to - Apply character acting principles to animated performances. - Demonstrate effective use of dialogue, lip sync, and facial expressions. - Analyze and create multiple-character acting scenes.					
Unit System		Contents			Learning Hours	Incorporation of Pedagogies	
Unit I		Character Acting - Introduction to Character Acting - Character Personality and Behavior - Body Language and Gestures - Acting Through Poses - Character Motivation and Emotions - Creating Believable Performances			24	- Demonstration and Performance-Based Learning - Observation and Analysis - Project-Based Learning - Collaborative Learning	
Unit II		Dialogue and Expression - Fundamentals of Dialogue Acting - Lip Synchronization Techniques - Facial Expressions and Emotions - Voice and Performance Analysis - Timing and Acting Beats - Expression-Based Character Performance			24		
Unit III		Multiple Character Acting - Principles of Group Acting - Character-to-Character Interaction - Staging and Screen Composition - Timing and Reaction Acting - Emotional Relationships Between Characters - Scene Planning and Performance Coordination			24		
Unit IV		Human, Animal and Bird Interaction - Human and Animal Interaction in Animation - Human and Bird Interaction Studies - Observation of Animal and Bird Behavior - Acting with Non-Human Characters - Weight, Movement, and Performance Dynamics - Creating Realistic Interaction Sequences in 2D and 3D Animation			24		
References		Textbooks - Acting for Animators - The Animator's Survival Kit - Character Animation Crash Course!					

Programme: Bachelor of Science (Animation)
Faculty: Interdisciplinary
Year- Second Semester-IV

Level	Semester	Course Code	Course Name	Credits	Teaching Hours	Exam Duration	Max Marks
	IV		3D Assect Building & Dynamic	3	72	6	100
Course Objective		• To develop knowledge of architectural design, 3D modeling, texturing, and lighting techniques. • To understand organic and inorganic modeling workflows for environments and vehicles. • To apply texturing and lighting principles for realistic 3D visualization					
Course Outcomes		Students will able to • Create exterior and interior architectural designs using industry-standard modeling techniques. • Develop organic and inorganic models, including vehicles and environmental assets. • Apply texturing and lighting techniques to produce realistic 3D scenes.					
Unit System		Contents			Learning Hours	Incorporation of Pedagogies	
Unit I		Architectural Design • Exterior Design • Interior Design Organic and Inorganic Modeling • Organic Modeling • Inorganic Modeling • Car Modeling • Underwater Modeling • Background Modeling			18	• Demonstration and Hands-on Learning • Project-Based Learning • Case Study and Industry Analysis • Collaborative and Experiential Learning	
Unit II		Texturing • Exterior Texturing • Interior Texturing • Car Texturing Lighting • Environment Lighting • Product Lighting • Mood and Atmosphere Creation • Rendering Preparation			18		
Unit III		Dynamics and VFX Fundamentals • Introduction to Dynamics • Applications of Dynamics • Dynamics Software and Tools • Introduction to Visual Effects (VFX) • Fundamentals of nParticle System • Basic Dynamic 2D and 3D Container Effects			18		

Unit IV	Fluid Dynamics and Water Effects • Fluid Effects • Introduction to Fluid Dynamics • Basic Dynamic Fluid Effects • Ocean Simulation • Pond and Wake Effects • Motor Boat Water Interaction • Water Surface and Splash Effects • Applications of Fluid Dynamics in Animation and VFX	18	
References	Textbooks • Introducing Autodesk Maya • Mastering Autodesk Maya • Digital Modeling		

Programme: Bachelor of Science (Animation)
Faculty: Interdisciplinary
Year- First Semester-IV

Level	Semester	Course Code	Course Name	Credits	Teaching Hours	Exam Duration	Max Marks
	IV		Generic/Open Elective Course Presentation Skills in Marathi(Theory)	2	24	2	50
Course Objective		- To develop effective presentation and public speaking skills in Marathi. - To enhance verbal, non-verbal, and interpersonal communication abilities. - To develop skills in planning, organizing, and delivering presentations. - To build confidence in academic, professional, and social communication. - To familiarize students with digital presentation tools and techniques.					
Course Outcomes		Students will able to - Explain the fundamentals and importance of presentation skills in Marathi. - Organize and structure presentations effectively for different audiences. - Demonstrate verbal and non-verbal communication skills during presentations. - Apply public speaking, audience engagement, and confidence-building techniques. - Utilize digital tools and visual aids to deliver professional presentations. - Evaluate and improve presentation performance through feedback and self-assessment.					
Unit System		Contents			Learning Hours	Incorporation of Pedagogies	
Unit I		Presentation Skills – Introduction and Fundamentals - Introduction to Presentation Skills - Importance of Effective Presentations - Types of Presentations - Communication Process in Presentations - Verbal and Non-Verbal Communication - Audience Analysis and Presentation Planning			6	- Interactive Lectures and Discussions - Activity-Based Learning - Practice-Oriented Learning - Technology-Enabled Learning	
Unit II		Preparation and Organization of Presentations - Selection of Topic and Objectives - Research and Information Collection - Structuring a Presentation: Introduction, Body, and Conclusion - Content Development and Storytelling Techniques - Use of Visual Aids and Presentation Tools - Time Management in Presentations			6		
Unit III		Delivery and Public Speaking Skills - Voice Modulation and Pronunciation - Body Language and Stage Presence - Confidence Building Techniques - Public Speaking Skills - Handling Questions and Audience Interaction - Group Presentations and Team Coordination			6		
Unit IV		Professional and Digital Presentations - Academic and Business Presentations - Seminar and Project Presentations - Digital Presentation Tools - Online Presentation Techniques - Presentation Evaluation and Feedback - Emerging Trends in Presentation and Communication Skills			6		

References	Textbook • The Quick and Easy Way to Effective Speaking • Talk Like TED • Presentation Zen • Confessions of a Public Speaker • Effective Communication Skills		

Programme: Bachelor of Science (Animation)
Faculty: Interdisciplinary
Year- First Semester-IV

Level	Semester	Course Code	Course Name	Credits	Teaching Hours	Exam Duration	Max Marks
	IV		VSEC Comics Design (Theory)	2	24	2	50
Course Objective		- To introduce the history, theory, and principles of comics design. - To develop an understanding of visual storytelling and sequential art. - To study character, environment, and page design for comics. - To analyze contemporary comic styles and industry practices. - To prepare students for careers in comics, animation, gaming, and visual communication					
Course Outcomes		Students will able to - Explain the history, evolution, and significance of comics as a visual storytelling medium. - Analyze character design, environment design, and narrative structures used in comics. - Apply principles of sequential art, panel composition, and page layout in comic storytelling. - Evaluate different comic styles, genres, and their applications in animation, gaming, and multimedia. - Demonstrate an understanding of publishing, copyright, and professional practices in the comics industry. - Create concepts and visual narratives for comic-based storytelling and character-driven projects.					
Unit System	Contents				Learning Hours	Incorporation of Pedagogies	
Unit I	Introduction to Comics and Visual Storytelling - Introduction to Comics Design - History and Evolution of Comics - Types of Comics: Comic Strips, Comic Books, Graphic Novels, and Web Comics - Elements of Visual Storytelling - Narrative Structure in Comics - Role of Comics in Entertainment, Education, and Communication				6	- Lecture and Visual Learning - Case Study-Based Learning - Project-Based Learning - Creative and Collaborative Learning	
Unit II	Character and Environment Design - Character Design Principles - Hero, Villain, and Supporting Character Development - Character Expressions and Emotions - Costume and Prop Design - Environment and Background Design - Visual Style and Artistic Interpretation				6		
Unit III	Comic Layout and Sequential Art - Principles of Sequential Art - Panel Design and Composition - Page Layout and Visual Flow - Speech Balloons, Captions, and Sound Effects - Perspective and Camera Angles in Comics - Storyboarding for Comics				6		
Unit IV					6		

	Contemporary Comics and Industry Practices • Graphic Novels and Digital Comics • Manga, Western Comics, and Indian Comics • Comics for Animation, Gaming, and Multimedia • Publishing and Distribution of Comics • Copyright and Ethical Considerations • Future Trends in Comics Design		
References	Textbook • Framed Ink • Words for Pictures • The Art of Comic Book Writing • Drawing Words and Writing Pictures • Mastering Comics		

Programme: Bachelor of Science (Animation)
Faculty: Interdisciplinary
Year- First Semester-IV

Level	Semester	Course Code	Course Name	Credits	Teaching Hours	Exam Duration	Max Marks
	IV		AEC Creative Writing (Theory)	1	12	1	50
Course Objective		- To develop creative thinking and imaginative writing skills. - To understand the principles and techniques of storytelling and narrative construction. - To introduce script writing and content creation for animation and digital media. - To enhance language, expression, and communication through creative writing. - To prepare students for professional writing in creative industries.					
Course Outcomes		Students will able to - Explain the fundamentals, processes, and techniques of creative writing. - Develop original stories, characters, dialogues, and narrative structures. - Apply creative writing principles in script writing, animation storytelling, and digital content creation. - Analyze and evaluate different forms of creative writing, including fiction, poetry, and creative non-fiction. - Demonstrate effective editing, revision, and presentation skills for written content. - Create original creative works suitable for animation, film, comics, gaming, and multimedia applications.					
Unit System		Contents			Learning Hours	Incorporation of Pedagogies	
Unit I		Introduction to Creative Writing - Introduction to Creative Writing - Nature and Scope of Creative Writing - Elements of Creative Writing - Imagination, Creativity, and Observation - Language, Style, and Expression - Writing Process: Idea Generation, Drafting, and Revision			3	- Interactive Lectures and Discussions - Workshop-Based Learning - Project-Based Learning - Peer Review and Collaborative Learning	
Unit II		Fiction and Narrative Writing - Story Writing Fundamentals - Plot Development and Story Structure - Character Creation and Development - Setting, Theme, and Conflict - Dialogue Writing Techniques - Short Story and Flash Fiction Writing			3		
Unit III		Script and Content Writing - Introduction to Script Writing - Writing for Animation, Film, and Digital Media - Screenplay Structure and Formatting - Scene and Sequence Development - Writing for Comics and Graphic Narratives - Content Writing for Digital Platforms			3		
Unit IV		Poetry, Creative Non-Fiction and Professional Writing - Introduction to Poetry and Poetic Forms - Creative Non-Fiction Writing - Memoir and Personal Narrative - Blog and Feature Writing - Editing and Proofreading Techniques - Publishing and Professional Writing Practices			3		

References	Textbook • On Writing • The Writer's Journey • Bird by Bird • Save the Cat! • The Anatomy of Story		

CURRICULUM DESIGN

THREE YEAR SIX SEMESTER PROGRAMME:

BACHELOR OF SCIENCE (ANIMATION)

FACULTY: INTERDISCLINARY

YEAR: THREE

SEMESTER V

Programme: Bachelor of Science (Animation)
Faculty: Interdisciplinary
Year- Five Semester-V

Level	Semester	Course Code	Course Name	Credits	Teaching Hours	Exam Duration	Max Marks
	V		Film Direction (Theory)	2	24	2	50
Course Objective		Develop critical thinking skills through the interpretation and evaluation of artworks, considering questions of aesthetics, representation, identity, and power.					
Course Outcomes		Students will able to - Understand of the chronological development of story writing. - Develop concept for Films, Advertisement and Games. - Identify themes, key points, genre of story, events and compose storyboard. - Plan production techniques for producing film, advertisement and games. - Discuss marketing strategies for Film promotions.					
Unit System		Contents			Learning Hours	Incorporation of Pedagogies	
Unit I		Fundamentals of Direction & Script Development - Director ची भूमिका आणि जबाबदाऱ्या - Film-making process overview - Types of films (Feature, Short, Documentary) - Story vs Screenplay vs Script 3-Act Structure - Character development - Scene writing & dialogue basics - Script reading & analysis			6	- Group Discussions and Debates - Case Studies - Field Trips - Multimedia Presentations	
Unit II		Script Breakdown & Visualisation - Script breakdown म्हणजे काय? - Elements identification (Cast, Props, Costume, Location) - Breakdown sheets तयार करणे - Director’s vision develop करणे - Shot types & camera angles - Camera movements basics - Storyboarding techniques - Mood board तयार करणे			6		
Unit III		Pre-Production Planning - Casting process & auditions - Location scouting & recce - Permissions & legal basics - Production planning - Budgeting basics - Shooting schedule तयार करणे - Call sheet basics - Crew & equipment planning			6		
Unit IV		Direction Preparation & Final Pre-Production - Art direction & set design basics - Costume planning - Color theory - Shot division & shooting script - Working with DOP - Actor rehearsals & blocking - Pre-production documents - Contracts & agreements basics			6		

References	Textbooks 1. Film Directing Fundamentals: See Your Film Before Shooting, Nicholas T. Proferes,Focal Press,2004, 9780240805627 2 Film Directing Fundamentals: From Script to Screen, Nicholas T. Proferes, Focal Press,2001, 0-240-80422-8 3 The Art Direction Handbook for Film: Michael Rizzo, Focal		

Programme: Bachelor of Science (Animation)
Faculty: Interdisciplinary
Year- Five Semester-V

Level	Semester	Course Code	Course Name	Credits	Teaching Hours	Exam Duration	Max Marks
	V		Animation Production (Theory)	2	24	2	50
Course Objective		• To introduce students to the complete animation production process. • To understand the stages of pre-production, production, and post-production. • To familiarize students with the roles and responsibilities within an animation studio.					
Course Outcomes		Students will able to • .Explain the animation production pipeline and workflow. • Analyze pre-production processes including story development and planning. • Understand production techniques used in animation creation.					
Unit System		Contents			Learning Hours	Incorporation of Pedagogies	
Unit I		Introduction to Animation Production • Introduction to Animation Production • Types of Animation (2D, 3D, Stop Motion, Motion Graphics) • Animation Production Pipeline • Roles and Responsibilities in an Animation Studio • Animation Production Workflow			6	• Lecture and Multimedia Learning • Case Study Method • Project-Based Learning • Collaborative Learning	
Unit II		Studio Pre-Production Process & Management • Concept Development • Story and Script Writing • Character & Prop Design • Environment and Background Design • Storyboarding • Animatics and Production Planning • Budgeting and Scheduling			6		
Unit III		Studio Production Process & Management • Asset Creation and Modeling • Texturing and Rigging • Layout and Scene Setup • Animation Techniques and Workflow • Lighting and Rendering • Sound Design and Voice Recording • Quality Control in Production			6		
Unit IV		Studio Post-Production and Project Management • Compositing and Visual Effects • Editing and Final Output • Color Correction and Finishing • Project Management in Animation • Team Coordination and Communication • Distribution and Delivery Formats • Emerging Trends in Animation Production			6		

References	Textbooks • Producing Animation • Animation Production • The Animation Producer's Handbook
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Programme: Bachelor of Science (Animation)

Faculty: Interdisciplinary

Year- Five Semester-V

Level	Semester	Course Code	Course Name	Credits	Teaching Hours	Exam Duration	Max Marks
	V		2D Character & Prop Design	4	96	6	100
Course Objective		- To develop a strong understanding of character and prop design principles using iconic, cartoon, realistic, and super-realistic styles. - To enhance skills in constructing characters through anatomy, proportions, shape language, and visual storytelling. - To create original characters, families, creatures, animals, birds, and props suitable for animation, games, and visual media.					
Course Outcomes		Students will able to - Design iconic, cartoon, realistic, and super-realistic characters and props using appropriate design principles. - Construct human, animal, bird, and fantasy characters with accurate proportions, anatomy, and visual appeal. - Develop character families, conceptual designs, and stylized character variations for storytelling and animation.					
Unit System		Contents			Learning Hours	Incorporation of Pedagogies	
Unit I		Iconic Character Design - Basic Shapes in Character and Prop Design - Iconic Body Construction and Aesthetic (Character & Prop Design) - Detailed Study of Iconic Head, Hands, Body, and Legs of Various Types Characters - Iconic Family Character Design - Iconic Prop Design - Blue Sketches Design			24	- Demonstration-Based Learning - Project-Based Learning - Studio Practice and Sketching Exercises - Critique and Peer Review Sessions	
Unit II		Cartoon Character and Prop Design - Realistic Caricature Art - Converting Caricatures into Cartoon Characters - Head, Hands, Body, and Leg Construction in Cartoon Style for Various Types Characters - Family Design in Cartoon Style - Prop Design in Cartoon Style - Blue Sketches Design			24		
Unit III		Super Realistic Character & Prop Design - Realistic Super-Realistic Character and Prop Design - Creating Heroes, Heroines, Villains, Pets, Animals, and Birds - Creating Super-Realistic Various Types of Props - Create family in super realistic style			24		
Unit IV		Mix and match character & Props design - Creating Blue Sketches for Conceptual Characters and Props - Creating Human and Animal Characters - Creating Human and Bird Characters - create human and machine - create man and woman - Create Creative Characters - create family and mix match style			24		
References		Textbooks Creating Characters with Personality					

	• The Silver Way: Techniques, Tips, and Tutorials for Effective Character Design • Cartoon Animation • Character Design from the Ground Up
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Programme: Bachelor of Science (Animation)
Faculty: Interdisciplinary
Year- Five Semester-V

Level	Semester	Course Code	Course Name	Credits	Teaching Hours	Exam Duration	Max Marks
	V		Complete 3D Character & Prop Development	4	96	6	100
Course Objective		- To develop skills in character modeling, sculpting, and digital character creation. - To understand UV mapping, texturing, lighting, and rendering techniques for 3D characters. - To learn advanced mechanical rigging methods for objects, machines, and wing mechanisms.					
Course Outcomes		Students will able to - Create detailed character and bird wing models using modeling and sculpting techniques. - Apply UV mapping, texturing, normal maps, displacement maps, and lighting to 3D characters. - Develop advanced mechanical rigs and wing control systems for animated objects and creatures.					
Unit System		Contents			Learning Hours	Incorporation of Pedagogies	
Unit I		Character Modeling and Sculpting - Introduction to Character Modeling, Texturing and Lighting - Introduction and Interface of Sculpting Software - Lip Modeling - Nose Modeling - Eye Modeling - Ear Modeling - Face Modeling - Body Modeling - Cloth Modeling - Bird Wing Modeling - Human Model Sculpting - Projection Mesh and Re-topology			24	- Demonstration and Studio Practice - Project-Based Learning - Problem-Solving and Case Study Method - Portfolio-Oriented Learning	
Unit II		Texturing, UV Mapping and Lighting - Texturing and UV Mapping - UV Mapping on 3D Models - Human Model Texturing - Bird Wing Model Texturing - Texture Maps and Material Creation Maps and Lighting - Normal Maps - Displacement Maps - Texture Map Generation - Character Lighting Fundamentals - Basic Three-Point Lighting Setup - Rendering and Presentation of Character Models			24		

Unit III	Advanced Mechanical Rigging • Mechanical Rigging • Transform Character/Object Rigging • Mechanical Character/Object Rigging • Wing Mechanism Wing Rigging • Wing Part Rigging • Wing Part Skinning • Joint Setup and Control Systems • Mechanical Animation Controls	24	
Unit IV	Advanced Cartoon and Realistic Character Rigging • Advanced Cartoon Rigging • Adding Exaggeration Controls • Stretch and Squash Rigging • Connecting Extra Props • Advanced Facial and Body Controls Realistic Character Rigging • Principles of Realistic Character Rigging • Human Anatomy-Based Rigging • Implementing Realistic Character Rigging • Advanced Deformation Techniques • Character Testing and Animation Readiness	24	
References	Textbooks • Introducing ZBrush • ZBrush Character Creation • Mastering Autodesk Maya • Digital Modeling		

Programme: Bachelor of Science (Animation)
Faculty: Interdisciplinary
Year- Five Semester-V

Level	Semester	Course Code	Course Name	Credits	Teaching Hours	Exam Duration	Max Marks
	V		VFX & Compositing (Elective)	2	48	6	100
Course Objective		- To introduce the concepts, features, and applications of compositing in VFX production. - To develop an understanding of masking, rotoscoping, keying, and wire removal techniques. - To familiarize students with VFX fundamentals such as tracking, plate making, and color correction.					
Course Outcomes		Students will able to - Explain the concepts and applications of compositing and visual effects. - Apply masking, rotoscoping, keying, and wire removal techniques in compositing projects. - Demonstrate knowledge of tracking, plate preparation, and color correction workflows.					
Unit System		Contents			Learning Hours	Incorporation of Pedagogies	
Unit I		Introduction to Compositing (VFX). - Introduction to Compositing and VFX. - History of Visual Effects. - VFX Production Pipeline. - Types of VFX Techniques. - Industry Software Overview.			12	- Demonstration and Practical Learning - Project-Based Learning - Case Study and Analysis - Portfolio Development	
Unit II		Fundamentals of Compositing. - Basics of Compositing. - Layers, Masks, and Mattes. - Chroma Keying Techniques. - Color Correction Basics. - Compositing Workflows.			12		
Unit III		Fundamentals of VFX. - Basics of Visual Effects. - Motion and Camera Tracking. - Rotoscoping Techniques. - Particle and Simulation Effects. - CGI Integration Fundamentals.			12		
Unit IV		Compositing for 2D & 3D Animation. 2D Animation Compositing. 2D Scene Integration. 3D Render Pass Compositing. 3D Asset Integration. - Final Look Development.			12		
References		Textbooks - The Art and Science of Digital Compositing - Digital Compositing for Film and Video - Professional Digital Compositing					

Programme: Bachelor of Science (Animation)
Faculty: Interdisciplinary
Year- Five Semester-V

Level	Semester	Course Code	Course Name	Credits	Teaching Hours	Exam Duration	Max Marks
	V		Mattpainting & Digital Composition	3	72	6	100
Course Objective		- To understand the role and applications of matte painting in live-action productions, animation, gaming, and reality shows. - To develop skills in layout creation, color key development, and environment design. - To learn the integration of 2D and 3D content for digital matte painting workflows.					
Course Outcomes		Students will able to - Explain the concepts and production workflow of matte painting across different media industries. - Create layouts, color keys, and environment concepts for live-action and animated productions. - Develop 2D and 3D matte painting assets for gaming and digital media applications.					
Unit System		Contents			Learning Hours	Incorporation of Pedagogies	
Unit I		Matte Painting for Live TV Serials - Introduction to Matte Painting for Live Productions - Layout and Scene Planning - Color Keys and Mood Development - Creating 3D Content - Image Selection and Resolution Management - Application of Images According to Concept and Action - Matte Painting Integration in Live TV Serials			18	- Studio-Based Learning - Project-Based Learning - Case Study and Visual Analysis - Portfolio Development and Critique	
Unit II		Matte Painting for Animated TV Serials - Introduction to Matte Painting for Animation - Layout and Composition - Color Keys and Visual Style Development - Creating 2D and 3D Content - Physical and Digital Painting Styles - Background and Environment Creation - Applications According to Scenes and Sequences			18		
Unit III		Matte Painting for Gaming - Introduction to Game Environment Design - Concept Development and Layout - Color Keys and Visual Planning - Creating 2D and 3D Game Assets - Matte Painting and Texture Mapping - Stylized and Realistic Environment Design - Applications According to Game Scenes and Levels			18		
Unit IV		Matte Painting for Reality Shows - Introduction to Matte Painting in Reality TV Production - Concept and Layout Development - Color Keys and Visual Enhancement - Creating 2D and 3D Content - Stylized Painting for Digital Presentation			18		

	• Virtual Set Extension and Environment Creation • Applications of Matte Painting in Reality TV Shows and Broadcast Media		
References	Textbooks • Digital Matte Painting • The Digital Matte Painting Handbook • Color and Light: A Guide for the Realist Painter • Framed Perspective Vol. 1		

Programme: Bachelor of Science (Animation)
Faculty: Interdisciplinary
Year- First Semester-V

Level	Semester	Course Code	Course Name	Credits	Teaching Hours	Exam Duration	Max Marks
	V		VSEC Worldwide Animation Styles (Theory)	2	24	2	50
Course Objective		- To introduce students to the history and development of animation styles across the world. - To study the artistic, cultural, and technical characteristics of various animation traditions. - To analyze the influence of different animation styles on contemporary media. - To understand global animation trends and industry practices. - To develop appreciation for diverse visual storytelling approaches in animation.					
Course Outcomes		Students will able to - Explain the history, evolution, and cultural significance of animation styles around the world. - Identify and compare major Western, Asian, and international animation styles. - Analyze the artistic, technical, and storytelling characteristics of different animation traditions. - Evaluate the influence of global animation styles on contemporary animation, gaming, and digital media. - Demonstrate an understanding of emerging animation technologies and future industry trends. - Apply knowledge of worldwide animation styles to develop creative concepts and visual storytelling approaches.					
Unit System		Contents			Learning Hours	Incorporation of Pedagogies	
Unit I		Introduction to World Animation - Introduction to Animation Styles - History and Evolution of World Animation - Traditional and Digital Animation Techniques - Cultural Influences on Animation - Major Animation Movements and Trends - Global Animation Industry Overview			6	- Lecture and Visual Learning - Case Study-Based Learning - Research and Presentation Method - Comparative and Critical Learning	
Unit II		Western Animation Styles - American Animation Style - European Animation Style - Classical Cartoon Animation - Disney and Feature Animation Style - Limited Animation Techniques - Contemporary Western Animation Trends			6		
Unit III		Asian and International Animation Styles - Japanese Anime Style - Chinese Animation Style - Korean Animation Style - Indian Animation Traditions and Contemporary Styles - Stop-Motion and Experimental Animation - Independent and International Animation Movements			6		

Unit IV	Contemporary and Emerging Animation Styles • 2D Digital Animation Styles • 3D Animation Styles • Motion Graphics and Hybrid Animation • Animation for Gaming and Interactive Media • Virtual Reality (VR) and Augmented Reality (AR) Animation • Future Trends in Global Animation Styles	6	
References	Textbook • Cartoons: One Hundred Years of Cinema Animation • The Animator's Survival Kit • Animation Art • Of Mice and Magic • Japanese Animation: East Asian Perspectives		

Programme: Bachelor of Science (Animation)
Faculty:Interdisciplinary
Year- First Semester-V

Level	Semester	Course Code	Course Name	Credits	Teaching Hours	Exam Duration	Max Marks
	V		Skills AI Tools & Generative AI Application (Theory)	2	24	2	50
Course Objective		- To introduce the fundamentals of Artificial Intelligence and Generative AI. - To understand AI tools used for content creation in animation, design, and multimedia. - To explore AI applications in animation, VFX, gaming, and digital media production. - To develop awareness of ethical, legal, and copyright issues related to AI-generated content. - To prepare students for emerging AI-driven workflows in creative industries.					
Course Outcomes		Students will able to - Explain the concepts, principles, and applications of Artificial Intelligence and Generative AI. - Identify and evaluate AI tools used for text, image, audio, video, and content generation. - Analyze the applications of Generative AI in animation, VFX, gaming, and multimedia production. - Apply prompt engineering and AI-assisted workflows for creative content development. - Evaluate ethical, legal, copyright, and intellectual property issues associated with AI-generated content. - Assess emerging trends and career opportunities in AI-driven creative industries.					
Unit System		Contents			Learning Hours	Incorporation of Pedagogies	
Unit I		Introduction to Artificial Intelligence and Generative AI - Introduction to Artificial Intelligence (AI) - History and Evolution of AI - Fundamentals of Machine Learning and Deep Learning - Introduction to Generative AI - Types of Generative AI Models - Applications of AI in Creative Industries - AI in Animation, VFX, Gaming, and Multimedia			6	- Lecture and Demonstration Method - Case Study-Based Learning - Project-Based Learning - Industry-Oriented Learning	
Unit II		AI Tools for Creative Content Creation - AI-Powered Text Generation Tools - AI Image Generation Tools - AI Video Generation and Editing Tools - AI Audio and Voice Generation Tools - AI-Assisted Design and Content Creation - Prompt Engineering Fundamentals - Workflow Integration of AI Tools			6		
Unit III		Generative AI Applications in Animation and Media - Character Design using AI - Concept Art and Storyboard Generation - AI-Assisted Animation Production - AI in Visual Effects (VFX) - AI for Motion Capture and Performance Enhancement - AI in Game Development and Interactive Media - Virtual Production and Digital Humans			6		

Unit IV	Ethics, Copyright and Future of AI • Ethical Issues in Artificial Intelligence • Copyright, Intellectual Property, and AI-Generated Content • Bias, Privacy, and Responsible AI Use • AI Regulations and Industry Standards • Future Trends in Generative AI • Career Opportunities in AI and Creative Industries • Impact of AI on Media, Entertainment, and Society	6	
References	Textbook • The Fourth Industrial Revolution • Human Compatible • Prediction Machines • Machine Learning for Absolute Beginners • Creative AI		

CURRICULUM DESIGN

THREE YEAR SIX SEMESTER PROGRAMME:

BACHELOR OF SCIENCE (ANIMATION)

FACULTY: INTERDISCLINARY

YEAR: THREE

SEMESTER VI

Programme: Bachelor of Science (Animation)
Faculty: Interdisciplinary
Year- Five Semester-VI

Level	Semester	Course Code	Course Name	Credits	Teaching Hours	Exam Duration	Max Marks
	VI		Marketing & Merchandising (Theory)	2	24	2	50
Course Objective		- To introduce students to the concepts and practices of film marketing, promotion, distribution, and merchandising. - To understand market research, publicity strategies, and advertising techniques in the film industry. - To develop knowledge of film promotion through print, television, digital media, and social media platforms.					
Course Outcomes		Students will able to - Explain the principles and evolution of film marketing and market research. - Analyze promotional strategies, advertising campaigns, and media planning for films. - Evaluate film distribution models, release strategies, and emerging distribution platforms.					
Unit System		Contents			Learning Hours	Incorporation of Pedagogies	
Unit I		FILM MARKETING Introduction, Origin, Development of market research in film industry. Conventional Publicity, Visual Representation: Film Posters, Film Trailers and their purpose, Television and Print Advertising, Key Figures in the Film Industry, Release Strategies, Film Festivals and Markets.			6	- Lecture and Case Study Method - Project-Based Learning - Industry Interaction and Research-Based Learning - Collaborative Learning	
Unit II		PROMOTION Promotion mix ,Advertising Decision, Advertising objectives, Advertising and Sales Promotion, Developing Advertising Programme, Role of Media in Advertising, Advertisement effectiveness Sales force Decision			6		
Unit III		DISTRIBUTION Concept, The Future of Distribution – Dealing With, Decreasing Revenue and Piracy. Distribution Models Sales Agents & Producer's Representatives, Attorneys, Accountants, Publicists and Other, Professionals & Organizations, Social Media and Film Marketing Finding Alternative Routes to Market, Contracts & Agreements			6		
Unit IV		MERCHANDISE Definition, Function, history, image mix, display basics, design, Planograms, Merchandise Presentation, Store Planning and Fixtures			6		

References	Textbooks 1. Film Marketing 2. Marketing to Moviegoers 3. Movie Marketing 4. Entertainment Marketing 5. Film Distribution: A Practical Guide
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Programme: Bachelor of Science (Animation)
Faculty: Interdisciplinary
Year- Five Semester-VI

Level	Semester	Course Code	Course Name	Credits	Teaching Hours	Exam Duration	Max Marks
	VI		AI Creative Workflow (Theory)	2	24	2	50
Course Objective		- To introduce students to the fundamentals of Artificial Intelligence and its role in creative industries. - To develop an understanding of AI tools used for content creation and media production. - To explore AI-assisted workflows in animation, design, film, and digital media.					
Course Outcomes		Students will able to - Explain the concepts, applications, and impact of AI in creative industries. - Identify and evaluate AI tools used for content creation and production workflows. - Analyze AI-assisted processes in animation, design, filmmaking, and digital media.					
Unit System		Contents			Learning Hours	Incorporation of Pedagogies	
Unit I		Introduction to Artificial Intelligence and Creative Industries - Introduction to Artificial Intelligence (AI) - History and Evolution of AI - Types of AI and Machine Learning - AI in Creative Industries - Applications of AI in Animation, Design, Film, Gaming, and Advertising - Benefits and Challenges of AI in Creative Workflows - Future Trends in AI-Powered Creativity			6	- Lecture and Demonstration Method - Case Study-Based Learning - Project-Based Learning - Discussion and Research-Based Learning	
Unit II		AI Tools for Content Creation - Introduction to Generative AI - AI Tools for Text Generation - AI Tools for Image Generation - AI Tools for Video and Animation Creation - AI Tools for Audio, Music, and Voice Generation - Prompt Engineering Fundamentals - AI-Assisted Content Development Workflow			6		
Unit III		AI in Design, Animation, and Production - AI-Assisted Concept Art and Character Design - AI in Storyboarding and Visual Development - AI for Asset Creation and Environment Design - AI in Animation and Motion Generation - AI in VFX, Compositing, and Editing - AI in Production Management and Automation - Case Studies of AI Applications in Media Production			6		
Unit IV		Ethics, Copyright, and Future of AI Creativity - Ethical Issues in AI-Generated Content - Copyright and Intellectual Property Rights - Responsible Use of AI in Creative Work - Bias and Limitations of AI Systems - Human Creativity vs Artificial Intelligence - AI and Emerging Career Opportunities			6		

	• Future of AI in Animation, Film, Gaming, and Digital Media		
References	Textbooks • Artificial Intelligence: A Modern Approach • Generative AI for Everyone • AI for Creators • The Creative AI Handbook		

Programme: Bachelor of Science (Animation)
Faculty: Interdisciplinary
Year- Five Semester-VI

Level	Semester	Course Code	Course Name	Credits	Teaching Hours	Exam Duration	Max Marks
	VI		Pre – Production	4	96	6	100
Course Objective		- To develop daily creative practice and observational skills through Riyaz exercises. - To understand concept generation and story development processes. - To create effective character and prop designs for animation projects..					
Course Outcomes		Students will able to - Demonstrate creative and observational skills through regular Riyaz practice. - Develop original concepts, stories, and scripts for animation projects. - Design characters and props suitable for various animation styles.					
Unit System		Contents			Learning Hours	Incorporation of Pedagogies	
Unit I		Daily Riyaz (Creative Practice) - Introduction to Daily Riyaz - Observation Drawing and Sketching - Gesture Drawing and Quick Sketches - Visual Memory Development - Creativity and Idea Generation Exercises - Daily Storytelling and Thumbnail Sketches - Practice for Character and Environment Studies			24	- Studio-Based Learning - Project-Based Learning - Demonstration and Workshop Method - Portfolio Development	
Unit II		Concept and Story Development - Introduction to Concept Development - Idea Generation Techniques - Theme and Story Creation - Story Structure and Narrative Development - Character-Based Storytelling - Script Writing Fundamentals - Story Development for Animation			24		
Unit III		Character and Prop Design - Introduction to Character Design - Character Shapes and Silhouettes - Character Personality Development - Turnaround Sheets and Expression Sheets - Introduction to Prop Design - Functional and Stylized Prop Design - Character and Prop Design for Animation Production			24		
Unit IV		Storyboarding and Animatics - Introduction to Storyboarding - Storyboard Layout and Composition - Camera Angles and Shot Selection - Visual Continuity and Scene Planning - Introduction to Animatics - Timing and Editing for Animatics			24		

	• Animatic Production for Animation Projects		
References	Textbooks • The Art of Storyboard • Directing the Story • Creating Characters with Personality • Framed Ink		

Programme: Bachelor of Science (Animation)
Faculty: Interdisciplinary
Year- Five Semester-VI

Level	Semester	Course Code	Course Name	Credits	Teaching Hours	Exam Duration	Max Marks
	VI		Production	4	96	6	100
Course Objective		• To develop skills in creating production-ready assets for animation projects. • To understand animation workflows and character performance techniques. • To apply dynamic simulations for realistic visual effects and motion.					
Course Outcomes		Students will able to • Create and manage 3D assets including characters, props, and environments. • Apply animation principles to produce engaging character and object animations. • Develop dynamic simulations such as particles, cloth, hair, and fluid effects.					
Unit System		Contents			Learning Hours	Incorporation of Pedagogies	
Unit I		Asset Building • Introduction to Asset Building • Character Modeling • Prop Modeling • Environment Modeling • UV Mapping and Texturing • Asset Optimization • Asset Management and Production Pipeline			24	• Hands-on Studio Practice • Project-Based Learning • Demonstration and Workflow Analysis • Portfolio Development	
Unit II		Animation • Principles of Animation • Character Animation • Object Animation • Acting and Performance • Walk Cycles and Action Animation • Camera Animation • Scene Animation and Timing			24		
Unit III		Dynamics • Introduction to Dynamics • Particle Systems • Rigid Body Dynamics • Soft Body Dynamics • Cloth Simulation • Hair and Fur Dynamics • Fluid, Smoke, and Fire Effects			24		
Unit IV		Lighting and Rendering • Fundamentals of Lighting • Three-Point Lighting Setup • Environment Lighting • Mood and Atmosphere Creation • Rendering Techniques • Render Settings and Optimization • Final Output and Render Management			24		
References		Textbooks • Mastering Autodesk Maya • The Animator's Survival Kit • Digital Modeling • Digital Lighting and Rendering					

Programme: Bachelor of Science (Animation)
Faculty: Interdisciplinary
Year- Five Semester-VI

Level	Semester	Course Code	Course Name	Credits	Teaching Hours	Exam Duration	Max Marks
	VI		Post – Production (Elective)	4	48	6	100
Course Objective		- To introduce students to post-production workflows in animation and visual media. - To develop skills in compositing, visual effects, and color correction. - To understand editing techniques for creating effective visual narratives.					
Course Outcomes		Students will able to - Apply compositing and VFX techniques to enhance animation and video projects. - Demonstrate proficiency in editing and sequence construction. - Create and integrate music, sound effects, and dialogue into visual productions.					
Unit System		Contents			Learning Hours	Incorporation of Pedagogies	
Unit I		Compositing and VFX - Introduction to Compositing - Fundamentals of Visual Effects (VFX) - Layer-Based Compositing - Masking and Rotoscoping - Keying and Tracking - Color Correction and Color Grading 2D and 3D Compositing Techniques			12	- Hands-on Studio Practice - Project-Based Learning - Demonstration and Case Study Method - Portfolio and Showreel Development	
Unit II		Editing - Introduction to Video Editing - Principles of Editing - Continuity and Sequence Editing - Timeline Management - Transitions and Effects - Multi-Layer Editing - Final Cut Preparation			12		
Unit III		Music and Sound Effects - Introduction to Sound Design - Background Music and Scoring - Sound Effects (SFX) - Foley Recording Techniques - Dialogue Editing and Synchronization - Audio Mixing and Balancing - Sound Enhancement for Animation			12		
Unit IV		Final Output - Rendering and Export Settings - Output Formats and Compression - Quality Control and Review - Broadcast and Digital Delivery Standards - File Management and Archiving - Publishing for Television, Film, Web, and Social Media Platforms - Final Project Presentation			12		
References		Textbooks - The Art and Science of Digital Compositing - Digital Compositing for Film and Video - In the Blink of an Eye - Audio Post Production for Film and Video					

Programme: Bachelor of Science (Animation)
Faculty: Interdisciplinary
Year- Five Semester-VI

Level	Semester	Course Code	Course Name	Credits	Teaching Hours	Exam Duration	Max Marks
	VI		Film Presentation & Promotion	2	48	6	100
Course Objective		- To understand the principles of film presentation and promotional strategies. - To develop skills in pitching, publicity, and audience engagement. - To explore traditional and digital marketing methods used in the film industry.					
Course Outcomes		Students will able to - Demonstrate effective film presentation and pitching skills. - Develop promotional materials such as posters, trailers, and media kits. - Apply marketing and publicity strategies for film promotion.					
Unit System		Contents			Learning Hours	Incorporation of Pedagogies	
Unit I		Film Presentation Fundamentals - Introduction to Film Presentation - Importance of Film Presentation - Film Pitching and Presentation Techniques - Synopsis, Logline, and Treatment Preparation - Presentation Skills for Film Projects - Audience Analysis and Target Market Identification			12	- Lecture and Case Study Method - Project-Based Learning - Presentation and Workshop Activities - Industry-Oriented Learning	
Unit II		Film Publicity and Promotion - Introduction to Film Promotion - Conventional and Digital Publicity Methods - Film Posters and Promotional Design - Film Trailers and Teasers - Press Releases and Media Kits - Public Relations and Publicity Campaigns			12		
Unit III		Film Marketing and Distribution - Fundamentals of Film Marketing - Advertising Strategies for Films - Social Media Marketing - Film Festivals and Film Markets - Distribution Channels and Release Strategies - OTT and Digital Platform Promotion			12		
Unit IV		Branding, Merchandise and Industry Practices - Film Branding and Brand Identity - Merchandise and Licensing - Promotional Events and Premiere Shows - Celebrity and Influencer Marketing - Audience Engagement Strategies - Case Studies of Successful Film Promotion Campaigns - Future Trends in Film Promotion and Distribution			12		
References		Textbooks - Film Marketing - Marketing to Moviegoers - Movie Marketing					

Programme: Bachelor of Science (Animation)
Faculty: Interdisciplinary
Year- First Semester-VI

Level	Semester	Course Code	Course Name	Credits	Teaching Hours	Exam Duration	Max Marks
	VI		VSEC Music Voice & Dubbing	2	24	2	50
Course Objective		- To introduce the fundamentals of music, voice acting, and dubbing. - To understand the role of sound and music in storytelling and animation. - To develop knowledge of voice performance and character voice creation. - To learn dubbing techniques, lip synchronization, and audio production workflows. - To prepare students for careers in animation, film, gaming, and multimedia audio production.					
Course Outcomes		Students will able to - Explain the fundamentals of music, sound, voice acting, and dubbing in media - Analyze the role of music and sound in enhancing storytelling, emotion, and audience engagement. - Demonstrate an understanding of voice modulation, character voice development, and dialogue performance. - Apply dubbing principles, lip synchronization techniques, and dialogue adaptation methods. - Evaluate audio production workflows, recording practices, and sound integration techniques. - Assess professional, ethical, and technological aspects of music, voice-over, and dubbing industries.					
Unit System	Contents				Learning Hours	Incorporation of Pedagogies	of
Unit I	Fundamentals of Music and Sound - Introduction to Music and Sound - Elements of Music: Rhythm, Melody, Harmony, and Tempo - Role of Music in Animation, Film, and Multimedia - Types of Background Music and Soundtracks - Sound Design Fundamentals - Emotional and Narrative Impact of Music				6	- Lecture and Audio-Visual Learning - Case Study-Based Learning - Workshop and Demonstration Method - Industry-Oriented Learning	
Unit II	Voice Acting and Voice Performance - Introduction to Voice Acting - Voice Modulation Techniques - Character Voice Development - Dialogue Delivery and Expression - Voice Acting for Animation and Games - Voice Recording Techniques and Studio Practices				6		
Unit III	Dubbing Techniques and Synchronization - Introduction to Dubbing - Lip Synchronization Principles - Script Adaptation for Dubbing - Dialogue Replacement Techniques - Dubbing for Animation, Film, and Television - Quality Control and Audio Synchronization				6		

Unit IV	Audio Production and Industry Practices • Audio Editing and Mixing Fundamentals • Background Score and Sound Effects Integration • Voice-Over Production Workflow • Recording Studio Management • Copyright and Ethical Issues in Audio Production • Emerging Trends in Voice Technology and Dubbing Industry	6	
References	Textbook • Practical Art of Motion Picture Sound • Producing Great Sound for Film and Video • Dialogue Editing for Motion Pictures • Sound for Film and Television • Music Theory for Computer Musicians		