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**Sant Gadge Baba Amravati University, Amravati**

**Part A**

**Faculty: Interdisciplinary Studies**

**Programme: B. Sc. Animation**

### POs:

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

### PSOs:

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

## Employability Potential of the Programme:

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

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

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

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

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

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

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

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

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

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

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

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

11) **Digital painters**
Digital painters work with 2D drawn animation, 2D computer animation, and 3D digital computer animation. They add color to images created by animators and work as part of a team consisting of compositors, color key artists, scanners, and color stylists. The entire team works under the direction of the head of digital color and compositing.
Digital painters receive drawings from the animation or other related department. They use computer software to

clean up line work, if needed, and then add color using software programs such as Photoshop, Toon Boom, Illustrator, Animo, and/or Opus Creator. Digital painters have a keen eye for color and detail. These fine artists also understand the animation process, which helps them deliver spectacular images.

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

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

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

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

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

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

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

**14) 3D Modelers**
3D modelers build 3D characters and environments that are based on the concept art. To create the modelsø surfaces or skins, they paint and wrap 2D textures on a digital frame. Modelers also create character skeletons, which animators then control. Modeling is performed using a variety of programs such as Maya, 3DS Max, Pixar's RenderMan, POV-Ray, and many others. The characters and environments 3D modelers create are used for video games and 3D movies as well as images and modeling for websites, graphic designs, animation, film effects, simulations, broadcast design, special effects, characters and props for film, television effects, CD-Rom design, and location-based entertainment. These multi-talented professionals also create images/models for geologists, architects, scientists, engineers, healthcare agencies, and more.

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

**16) Stop motion animators**

Stop motion animators use models, puppets, or clay to create animated films, television commercials, and branded entertainment. Stop motion animation is also called stop frame, model animation, puppet animation, and clay animation.

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

**17) Pre Production Artist**

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

**18) Content Writer**

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

**19) Project Coordinator & Manager**

Production coordinators keep everything in the animation pipeline running smoothly by supporting all departments with their production requirements. They are responsible for creating and maintaining asset databases and for tracking the delivery of assets to third parties. They schedule and attend reviews and can be responsible for taking detailed notes. They can be responsible for checking stocks of and reordering studio supplies, as well as organizing couriers and shipments. Production coordinators help with the accounts by processing invoices and keeping the petty cash records. They can provide holiday cover for other members of the production team. Their role will vary slightly depending on the size of the company that they're employed by. If they're working for a larger production company, they may be responsible for uploading and delivering completed animated series episodes to broadcasters and animated films to distribution partners. If they are working for a small independent production company, they may be required to work on reception.

**20) Compositors (VFX)**

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

**Part B**

**Syllabus Prescribed for 2022Year   UG Programme**

**Programme:  B.Sc. Animation**

**Semester 1**

| Code of the Course/Subject | Title of the Course/Subject | (Total Number of Periods) |
|---|---|---|
| **1ANI101** | **Communication Skills-I** | **15** |

**COs:**

The students would be able to:

1. Develop competence in oral, written, and visual communication.
2. Distinguish among various levels of organizational communication and Communication barriers while developing an understanding of Communication as a process in an organization.
3. Construct dialogs for Films, Animation, interactive media.
4. Paraphrase screenplay for Films, Dramas, etc
5. Demonstrate the ability to work effectively individually and collaboratively

| Unit | Content |
|---|---|
| Unit I | **Proficiency in languages and Visual Arts for communication** <br> Vocabulary for communication in English ,Grammar for communication in English <br> **( 3 periods )** |
| Unit II | **Visual   Arts  for communication** <br> Using Visual Arts for communication, Language and artistic communication-based <br> **( 3 periods )** |
| Unit III | **Acquisition of Languages** <br> Listening Skills , Reading Skills, Speaking Skills, Writing Skills <br> **( 3 periods )** |
| Unit IV | **Life & Works of Writers , screenplay &Dialogs**  Charlie Chaplin, Mario Puzo , George Lucas, Gulzar ,Salim Khan ,Javed Akhter <br> **( 3 periods )** |
| Unit V | **Life & Works of Directors, Actors, Actress, Film Makers** <br> Walt Disney ,Steven Spielberg James Cameron, Gurudatta ,Rajkumar, Satyajit Ray <br> **( 3 periods )** |

| *SEM | |
|---|---|
| **Course Outcome:** <br> **After completion of this course, student will able to** <br> 1) Develop vocabulary & listening & Public speaking skills <br> 2) Evaluate famous personalities <br> **Course Content:** <br> 1.Practical vocabulary & Public speaking Test (Entertainment game activity by  student) <br> 2.Script writing test <br> 3.Extempore session on Famous film directors, Actors and Film makers | |
| **Activities | 1) Arranging interview session <br> 2)  Extempore <br>  3)  Group Discussion <br> 4) Comprehension |

**Reference Books:**

1) Stories, Robert Mckee÷ Reaan Book Publication.

2) Fade In óThe screenwriting Process, Robert A Berman, Michael Wiese Production

3) Animation 101,ErnestPintoff,Michael Wiese Production

4) An Introduction to Professional English and Soft Skills ,B K Das, Cambridge

**Any pertinent media (recorded lectures, YouTube, etc.) if relevant:**

1. Soft Skills - Critical Thinking - https://youtu.be/iaiF9cn5I2s
2. What is CRITICAL READING? What does CRITICAL READING mean? CRITICAL READING meaning & explanation - https://youtu.be/G4oyEpFmsNU
3. Writing - from descriptive to critical - https://youtu.be/PwFCyrCssaw
4. Critical Thinking, Reading, and Writing - https://youtu.be/2yySPeYaF2Q

**Programme:  B.Sc. Animation**

**Semester:     I**

| Code of the Course/Subject | Title of the Course/Subject | (Total Number of Periods) |
|---|---|---|
| **1ANI102** | **History of Art-I** | **15** |

**COs:**

The students would be able to:

1. Explain formal, stylistic, and technical characteristics of images, objects, and architecture using appropriate specialized terminology..

2. Demonstrate knowledge of selected objects within their cultural and historical contexts.

3. Distinguish different historical interpretation, ideas, and beliefs

4. Develop an original thesis derived from engaging in independent research

**Course Content**

| Unit | Content |
|---|---|
| Unit I | **The Significance at the History of Art & Culture** <br> Turning points in the history of Indian art. Prehistoric Indian arts. <br> **( 3 periods )** |
| Unit II | **Pre Historic Indian Art** <br> The Indus valley civilization ,The origin of Aryan Art ,The Rise of Buddhist Art, The Mauryan Art ,The Development of The Stupa Architecture , The Age of the Chaityas ,Viharas and Cave temples ,The Origins of the Buddha Sculpture ,The Mathura style of sculpture <br> **( 3 periods )** |
| Unit III | **The Golden Age of the Indian Art** <br> The development of Architecture in Golden era <br> **( 3 periods )** |
| Unit IV | **Gupta & Mughal Period** <br> The Post-Gupta period ,Temples of North India: The Nagar style ,Temples of  South India: The Dravidian style <br> **( 3 periods )** |
| Unit V | **The Art of British & Post Independence Period** <br> The beginning of text ornamentation ,The Rajput style of Miniature Paintings, Moghul Miniature Paintings <br> **( 3 periods )** |
|  | **SEM** |
|  | **Course Outcome:** <br> **After completion of this course, student will able to** <br> 1) Understanding of Indian art & culture by doing presentation <br> 2) Apply Indian style by doing miniature painting or models <br> **Course Content:** <br> 1.Presentation on pre historic Indian Art and Culture <br> 2 Collecting picture of Historic Indian Monuments <br> 3.Miniature painting on various Indian style |
| | **\*\*Activities** | 1) Presentation on historic places <br> 2)  Visit to museum or historic places. |

**Reference Books:**

1) The History of Indian Art, Anil Rao Sandhya Ketkar, Jyotsna Prakashan

2) A Brief History Of Indian Painting, Lokesh Chandra Sharma, Goel Publishing

3) Indian Art History; Prof. JayprakashJagtap, Jagtap Publishing House

**Any pertinent media (recorded lectures, YouTube, etc.) if relevant:**

1)The Paintings of India - The Art of India - https://youtu.be/5xpJeO_syN4

2) Murals of India - Benoy K Behl #SrijanTalks | Ancient Art and Culture Of India | Cave Paintings-
https://youtu.be/m3S2Gpnku3I?list=PLTotFEE2ywN7niLXiM0vitUQcWv2DRuEh

3) Kala aursanskruti - https://youtu.be/ShDt3dD5Yqk

4) Types of Indian Paintings - Different kinds of Indian traditional & folk Paintings & Art.-
https://youtu.be/r6XQSfTYZPo

**Part B**
**Syllabus Prescribed for 2022Year   UG Programme**
**Programme:  B.Sc. Animation**
**Semester 1**

| Code of the Course/Subject | Title of the Course/Subject | (Total Number of Periods) |
|---|---|---|
| 1ANI103 | Colors | 15 |

**COs:**

The students would be able to:
1. Develop color knowledge and understand color principles related to painting, graphic design, and how to apply these principles effectively.
2. Investigate the basic workings of the human eye/brain system in regard to color perception   .
3. Demonstrate and apply visual effects of colors
4. Interpret various color symbolisms. And apply them in painting .

| Unit | Content |
|---|---|
| Unit I | **Colors Identification & Colour Theory**<br>Colors Knowledge (Light, Eyes, Mind) ,Colors Pigment (Definition) ,Newton's Theory of Light (Definitions) ,Artists Colors Theory ,Physicist's Colors Theory, Psychologist Colors Theory.<br>**( 3 periods )** |
| Unit II | **Color Mixture & Colors Characteristics & Value**<br>Primary Colors    Secondary Colors, Tertiary Colors ,Quaternary Colors, Intermediate Colors ,Color wheel & Colors Scheme ,Colors Harmony, Colors scheme, Colors Definitions Dimensions Symbolic Meanings of Colors Perception of Colors Gray Scale Key & Contrast Tint, Tone, Shade, Colors Gradation<br>**( 3 periods )** |
| Unit III | **Visual Effects of Colors**<br>Illusion ,After Image ,Colors Simultaneous ,Contrast ,Visibility ,Attention Power ,Focusing ,Fast & Fugitive Colors ,Normal Colors ,Advancing Colors ,Retiring Colors<br>**( 3 periods )** |
| Unit IV | **Importance & Uses of Colors**<br>How Colors are important in our life & how today we are using it in various field like paintings &film presentation & Lecture on importance & uses of Colors in paintings photography &films.<br>**( 3 periods )** |
| Unit V | **Uses of Colors in Paintings**<br>How Colors are important part of Paintings, How the particular effects can create with the help of colors & How philosophically Sociologically colors are important in paintings<br>**( 3 periods )** |
|  | ***SEM** |

**Course Outcome:**
**After completion of this course, student will able to**
1. Create color wheel for Application of color schemes
2. Understand colours& its applications by doing painting on various surface

**Course Content**
1. Model of color wheel
2. Illustrating color illustration on various surface
3. Application texture in various surface

| | |
|---|---|
| | 1. Diagram of Eye & Colors Spectrum through Prism |
| | 2. Artists Primary Colors b. Physicist Primary Colors c. Psychologist Primary Colours |
| | 3. Colors Wheel : a. Primary Colors. Secondary Colors. Tertiary Colors. Quaternary Colorse. Intermediate Colors |
| | 4Colors Characteristics & Value : a. Hue, Value & Chroma b. Symbolic Meaning of Colors |
| **Activities | 5. Colors Characteristics & Value : a. Hue, Value & Chroma b. Symbolic Meaning of Colors c. Perception of Colors  d. Key & Contrast e. Tint Tone Shade f. Colors Gradations |
| | 6. Colors Characteristics & Value : a. Hue, Value & Chroma b. Symbolic Meaning of Colors c. Perception of Colors  d. Key & Contrast e. Tint Tone Shade f. Colors Gradations |
| | 7. Abstract Paintings |
| | 8. Figurative Paintings |
| | 9. Mural Paintings |
| | 10. Creative Paintings |

**Reference Books:**

1) Color: A Course in Mastering the Art of Mixing Colors, Betty Edwards, Penguin USA

2) Color Theory: An essential guide to color--from basic principles to practical applications, ,PattiMollica, Walter Foster Publishing

3) Colour Theory, Prof. Jayprakash Jagtap, Jagtap Publishing House

**Any pertinent media (recorded lectures, YouTube, etc.) if relevant:**

1) Colour Theory for Painters- https://youtu.be/2JnApIZoFDY

2) Color Theory and Mixing- https://youtu.be/Lrmj_28A2lw

3) Color Theory Basics- https://youtu.be/L1CK9bE3H_s

4) Basic Color theory series - https://youtu.be/8vzAML6ns5k

**Sant Gadge Baba Amravati University, Amravati**

**Syllabus Prescribed for 1ˢᵗYear UG Programme**

**Programme: B.Sc. Animation**

**Semester 1**

| Code of the Course/Subject | Title of the Course/Subject (Laboratory/Practical/practicum/hands-on/Activity) | (No. of Periods/Week) |
|---|---|---|
| **1ANI104** | **Colors** | **4** |

**COs:**

Upon completion of the course, the student would be able to:

1. Develop a understanding of colors knowledge.

2. State relationship between different colors.

3. Analyze different color theories

4. Demonstrate and apply visual effects of colors

5. Apply various color symbolisms

**\* List of Practical/Laboratory Experiments/Activities etc.**

| | |
|---|---|
| **1** | Diagram of Eye &Colors Spectrum through Prism |
| 2 | Artists Primary Colors b. Physicist Primary Colors c. Psychologist Primary Colours |
| 3 | ColorsWheel : a. Primary Colors. Secondary Colors. Tertiary Colors. Quaternary Colorse. Intermediate Colors |
| 4 | Colors Characteristics & Value : a. Hue, Value & Chroma b. Symbolic Meaning of Colors |
| 5 | Colors Characteristics & Value : a. Hue, Value & Chroma b. Symbolic Meaning of Colors c. Perception of Colors d. Key & Contrast e. Tint Tone Shade f. Colors Gradations |
| 6 | Colors Characteristics & Value : a. Hue, Value & Chroma b. Symbolic Meaning of Colors c. Perception of Colors d. Key & Contrast e. Tint Tone Shade f. Colors Gradations |
| 7 | Abstract Paintings |
| 8 | Figurative Paintings |
| 9 | Mural Paintings |
| 10 | Creative Paintings |

**Syllabus Prescribed for 1ˢᵗYear  UG Programme**

**Programme:  B.Sc. Animation**

**Semester 1**

| Code of the Course/Subject | Title of the Course/Subject (Laboratory/Practical/practicum/hands-on/Activity) | (No.  of Periods/Week) |
|---|---|---|
| **1ANI105** | **Computer Fundamentals** | **4** |

**COs:**

Upon completion of the course, the student would  be able to:

1.Identify the components of a personal computer system.

2. Demonstrate the use of Operating system commands

3. Discuss various types of softwareøs and its applications

4. Compose, format and edit a word and excel document.

5. Describe terminology of internet

**\* List of Practical/Laboratory Experiments/Activities etc.**

| | |
|---|---|
| **1** | Introduction to Hardware & Basic Software |
| 2 | Assembling Computers Hardwareøs and Software installations |
| 3 | Creating Formal  and Informal Letter |
| 4 | Creating Advertisement |
| 5 | Creating Notice |
| 6 | Creating Time Table |
| 7 | Resume |
| 8 | Creating Simple Presentation |
| 9 | Presentation with Charts |
| 10 | Creating Mark sheet |
| 11 | Selecting, informatics |
| 12 | Creating Invoice |

**Syllabus Prescribed for 1ˢᵗYear  UG Programme**

**Programme: B.Sc. Animation**

**Semester 1**

| Code of the Course/Subject | Title of the Course/Subject (Laboratory/Practical/practicum/hands-on/Activity) | (No.  of Periods/Week) |
|:---:|:---:|:---:|
| **1ANI106** | **Drawing and Painting-I** | **4** |

COs:

Upon completion of the course, the student would be able to:

1. Identifies tools, equipment and materials used in different art forms

2. Differentiate arts forms

3. Use materials common to the drawing process.

4.  Demonstrate basic of human, animal, bird anatomy

5. Demonstrate moderately complex spatial relationships between figures and grounds

**\* List of Practical/Laboratory Experiments/Activities etc.**

| | |
|:---:|:---|
| **1** | Handling Drawing tools |
| 2 | Right Side Brain Activation Assignments<br>        a. One minute Memory Drawing<br>        b. Contour Drawing<br>        c. Drawing with both hands<br>        d. Drawing with closed eyes<br>        e. Drawing by feeling the another objects<br>        f.  Drawing from collective thoughts |
| 3 | Gesture Drawing (Human, Animal, Birds)<br>        a. Drawing in Simple Form<br>        b. Basics of Skeleton<br>        c. Sketches in Details<br>        d. Group & Outdoor Sketches |

**Syllabus Prescribed for 1st Year  UG Programme**

**Programme:  B.Sc. Animation**

**Semester 1**

| Code of the Course/Subject | Title of the Course/Subject (Laboratory/Practical/practicum/hands-on/Activity) | (No.  of Periods/Week) |
|---|---|---|
| **1ANI107** | **Perspective** | **4** |

**COs:**

Upon completion of the course, the student would be able to:

1)  Implement the concept of perspective.
2)  Apply light and shadows.
3)  Demonstrate the concept of Atmospheric perspective
4)  Compose background design using different kinds of layouts.

**\* List of Practical/Laboratory Experiments/Activities etc.**

| | |
|---|---|
| **1** | 1)      Perspective Riyaz<br>   a.       Isographic & Orthographic View<br>   b.       Perspective View<br>   c.       light & Shadow |
| 2 | One Point Perspective |
| 3 | Two Point Perspective |
| 4 | Three Point Perspective |
| 5 | Multipoint Point Perspective |
| 6 | Birds Eye & Warms Eye Views |
| 7 | Curvature Perspective |
| 8 | Light & Shadow |
| 9 | Atmospheric Perspective |
| 10 | Creating depth of field<br>a. Layer<br> b. Background/ Middle ground/ Foreground |

**Syllabus Prescribed for 1ˢᵗYear  UG Programme**

**Programme:  B.Sc. Animation**

**Semester 1**

| Code of the Course/Subject | Title of the Course/Subject (Laboratory/Practical/practicum/hands-on/Activity) | (No.  of Periods/Week) |
|:---:|:---:|:---:|
| **1ANI108** | **Layout Design** | **4** |

**COs:**

Upon completion of the course, the student would be able to:

1. Explain basic fundamental of landscape design.

2. Analyse and explain composition rules

3. Illustrate the practical skills in indoor and outdoor landscape

4. Compose landscape design

**\* List of Practical/Laboratory Experiments/Activities etc.**

| | |
|:---:|:---|
| 1 | How to handle pencil & Brushes for washes & Rendering |
| 2 | Layout & Composition<br>a. Basic of layout and composition<br>b. Basic layout for Animation |
| 3 | Using Natural and Manmade element for doing landscape |
| 4 | Ground, Stones and Hills |
| 5 | Ground, Stones, Greenery with Hut |
| 6 | Hill Side |
| 7 | Farming Land |
| 8 | Village Side |
| 9 | City Scape |
| 10 | Landscape design of various place |

**Syllabus Prescribed for 1<sup>st</sup>Year UG Programme**

**Programme:  B.Sc. Animation**

**Semester 1**

| Code of the Course/Subject | Title of the Course/Subject (Laboratory/Practical/practicum/hands-on/Activity) | (No.  of Periods/Week) |
|:---:|:---:|:---:|
| **1ANI109** | **Nature and Manmade** | **4** |

**COs:**

Upon completion of the course, the student would be able to:

1. Associate relationship nature and manmade objects
2. Demonstrate tools and methods for product design and development.
3. Determine and demonstrate tools required for product design
4. Explain use of Nature and Manmade object in Animation

**\* List of Practical/Laboratory Experiments/Activities etc.**

| | |
|:---:|:---|
| **1** | Tree branch & earthen Lamp |
| 2 | Grapes & Plates |
| 3 | Brinjal, Tomato & knife |
| 4 | Onion & Sambar |
| 5 | Lady Finger, Flower & Big spoon |
| 6 | Custard apple & Glass |
| 7 | Orange & Guava Juice Jar |
| 8 | Pomegranate & Cold Drink Bottle |
| 9 | Banana |
| 10 | Pineapple |
| 11 | Coconut |
| 12 | Peacock Feather |

**Part B**

**Syllabus Prescribed for 2022Year   UG Programme**

**Programme:  B.Sc. Animation**

**Semester 2**

| Code of the Course/Subject | Title of the Course/Subject | (Total Number of Periods) |
|---|---|---|
| **1ANI201** | **Communication Skills-II** | **15** |

**COs:**

1. Develop competence in oral, written, and visual communication.
2. Distinguish among various levels of organizational communication and Communication barriers while developing an understanding of Communication as a process in an organization.
3. Construct dialogs for Films, Animation.
4. Paraphrase screenplay for Films, Dramas, etc
5. Demonstrate the ability to work effectively individually and collaboratively

.

| Unit | Content |
|---|---|
| **Unit I** | **Phonetics and Phonology**<br>Introduction to Phonetics ,Articulatory phonetics ,Acoustic phonetics, Auditory phonetics<br>( **3 periods** ) |
| **Unit II** | **Creative Writing & Content Writing**<br>Basics of Creative ,Writing ,Script Writing, Story Writing ,Poetry Writing<br>( **3 periods** ) |
| **Unit III** | **Written Communication**<br>Letter Writing (Formal) ,Letters ,CV/ Resume ,Agenda ,Minutes<br>( **3 periods** ) |
| **Unit IV** | **Secrets of Oscar Winning Animation**<br>Behind the scenes   classic ,short ,Animation.<br>( **3 periods** ) |
| **Unit V** | **The Great Story Teller**<br>The Stories of Some of the great story tellers in the world.<br>( **3 periods** ) |
|  | ***SEM** |

**Course Outcome:**

**After completion of this course, student will able to**

1) Develop vocabulary & listening & Public speaking skills
2) Evaluate famous personalities

**Course Content:**

1. Practical phonetics, Public speaking Test (Entertainment game activity by student)
2. Script writing test
3. Extempore session on Famous film directors, Actors and Film makers

| **Activities | 1) Arranging interview,presentation session<br>2) Extempore session<br>3) Group Discussion<br>4) Reading Comprehension |
|---|---|

**Reference Books:**

1) Stories, RobertMckee, Reaan
2) Fade In óThe screenwriting Process, Robert A Berman ,Michael Wiese Production, Animation 101,Ernest Pintoff
3) Michael Wiese Production
4) Textbook An Introduction to Professional English and Soft Skills ,B K Das, Cambridge

**Any pertinent media (recorded lectures, YouTube, etc.) if relevant:**

1) Introduction to Phonetics- https://youtu.be/7mahmMmnSx4?list=PLOZUTLsJbEAjW-Z9Bou0fPvPs8zdF79pJ
2) IELTS Speaking- https://youtu.be/OyPvI_NxZU8?list=PLdawRnR9ilZBWJsnzHhkzFywWmwhvqlWD
3) TOEFL Writing-  https://youtu.be/fAAqo3NMrq8?list=PLOtkhEcw4B4B3sxfBC-F2HEcgNajsrDIC

**Part B**

**Syllabus Prescribed for 2022Year   UG Programme**

**Programme:  B.Sc. Animation**

**Semester :    II**

| Code of the Course/Subject | Title of the Course/Subject | (Total Number of Periods) |
|---|---|---|
| **1ANI202** | **History of Art-II** | **15** |

**COs:**

The students would be able to:

1. Explain the defining formal, stylistic, and technical characteristics of images, objects, and architecture using appropriate specialized terminology..
2. Demonstrate knowledge of selected objects within their cultural and historical contexts.
3. Memorize historical chronology and sequence.
4. Distinguish between art historical periods, Prehistory through Medieval.

| Unit | Content |
|---|---|
| Unit I | **Art from Aborigine to the Pre – Middle Ages**<br>The Art of the Middle Ages<br><div align="right">( 3 periods )</div> |
| Unit II | **Gothic Art**<br>The Early Renaissance<br><div align="right">( 3 periods )</div> |
| Unit III | **The High Renaissance**<br>Mannerism ,Baroque Art<br><div align="right">( 3 periods )</div> |
| Unit IV | **Rococo Art**<br>Neo ó classicism<br><div align="right">( 3 periods )</div> |
| Unit V | **Romanticism**<br>Realism ,Nature Painting in the Middle Age<br><div align="right">( 3 periods )</div> |
| | **\*SEM** |
| **Course Outcome:**<br>**After completion of this course, student would be able to**<br>     1.   Present  Western art & culture<br>     2.   Apply Western style by doing miniature painting or models<br>**Course Content**<br>     1.   Presentation on pre historic Western Art and Culture<br>     2.   Collecting picture of Historic Western Monuments<br>     3.   Miniature painting on various Western  style || 
| **\*\*Activities** | 1)  Presentation on historic places<br>2)   Visit to museum or historic places. |

**Reference Books:**

1) Art History, Marilyn Stokstad , Michael W. Cothren, Pearson
2) History of Fine Arts in India & the West, Tomory E. (Author), Orient BlackSwan
3) The History of Western Art,Prof. Jayprakash Jagtap,Jagtap Publishing House

**Any pertinent media (recorded lectures, YouTube, etc.) if relevant:**

1) A Brief History Of Arts-
   https://youtu.be/8kGY_0C7sq0?list=PLprzXAQeq52IGjZPl6YMzMGP6x1oU86xw
2) Easy Western Art History Timeline- https://youtu.be/AFe1U-cYiAE
3) Periods in Western art history- https://youtu.be/GyKrtauqycs
4) The Story of Western Art- https://youtu.be/Ft5C5rsmxFc
5) The Evolution of Art- https://youtu.be/bkWHrWw5yTg

**Part B**

**Syllabus Prescribed for 2022Year   UG Programme**

**Programme:  B.Sc. Animation**

**Semester :     II**

| Code of the Course/Subject | Title of the Course/Subject | (Total Number of Periods) |
|:---:|:---:|:---:|
| **1ANI203** | **Aesthetics** | **15** |

**COs:**

The students would be able to :

1.Interpret basics of different art forms and concept of beauty and impact of art on the human mind.

2.Evaluate multiple perspective and cultural and cross cultural understanding through exploration of visual art of diverse culture.

3.Develop artistic and aesthetic sensibilities among the learner to enable them to respond and appreciate the beauty in different art forms.

**Course Content**

| Unit | Content |
|---|---|
| **Unit** | **Content** |
| **Unit I** | **The Nature of Aesthetics**<br>The Nature of Art, Art and Fine Arts, The Indian tradition of Aesthetics<br>**( 3 periods )** |
| **Unit II** | **Art and Beauty in Ancient Indian Literature & Painting**<br>Art and beauty in ancient Indian literature, shadangas (six essential characteristics)  of Indian painting, the Natyashastra and the literature of Kalidasa, Chitrasurtra-vishnudharmaottrapurana,chitralakshanas (attribute of pictures)<br>**( 3 periods )** |
| **Unit III** | **Chitralakshanas**<br>Chitralakshanas (Attributes of pictures), stylistics, the attributes of architect, types of painting<br>**( 3 periods )** |
| **Unit IV** | **The Shadangas of China and Post Gupta period** The Shadangas of China and Post Gupta period<br>**( 3 periods )** |
| **Unit V** | **Appreciation of Art**<br>People, Culture and Fashion, figurative paintings, abstract painting, sculpture, Art in Motion<br>**( 3 periods )** |
| | ***SEM** |

**Course Outcome:**

**After completion of this course, student will able to**

1.  Understanding Beauty in Arts
2.  Evaluate Art by studying Shadangas.

**Course Content**

1.  Thesis on Shadangas

| **Activities | 1. Practical on illusion (Dot ,line and Form)<br>2.Practical on Appreciation of beauty (Form, Composition, Pictorial)<br>3. Work on Right and Left side of Brain (Feel, touch, collective work, both hand drawing, Painting and sculpture)<br>4. Thesis on Bharatmuni |
|---|---|

**Reference Books:**

1) Aesthetic Painting in Britain and America, Melody Deusner, Paul Mellon Centre

2) The Analysis of Beauty, William Hogarth, COsimo Classics Edition:

3) Indian Aesthetics, Prof. Jayprakash Jagtap, Assorted Editorial

**Any pertinent media (recorded lectures, YouTube, etc.) if relevant:**

1) Aesthetics Philosophy of the Arts- https://youtu.be/8eRNaLD10mk

2) Philosophy of Art and Aesthetics- https://youtu.be/AwQE30xjYes

3) Branches of philosophy- https://youtu.be/MZp8ulrMEjo

**Syllabus Prescribed for 1st Year UG Programme**

**Programme:  B.Sc. Animation**

**Semester II**

| Code of the Course/Subject | Title of the Course/Subject (Laboratory/Practical/practicum/hands-on/Activity) | (No.  of Periods/Week) |
|---|---|---|
| **1ANI204** | **Drawing and Painting-II** | **4** |

**COs:**

Upon completion of the course, the student would be able to:

1. Understand basic anatomical relationships relevant to descriptive drawing of the human, animal and bird form.

2. Demonstrate competence in methods of drawing images of the life model.

3. Demonstrate competence in tonal methods of drawing images of the life model.

4. Apply an understanding of basic drawings skills, gesture, proportion, foreshortening, and artistic anatomy..

5. Illustrate the rhythms of the body and natural forms and how they exist in the whole and parts of the figure.

**\* List of Practical/Laboratory Experiments/Activities etc.**

| | |
|---|---|
| **1** | Basics of Anatomy (Human, Animals, Birds) |
| 2 | Basic of Muscles Structure (Human, Animal, Birds) |
| 3 | Figure Drawing (Human, Animal, Birds) |
| 4 | Head Study (Human, Animal, Birds) |
| 5 | Figure Composition (Human, Animal, Birds) |
| 6 | Figure with Environment (Human, Animal, Birds) |
| 7 | Drawing for Animation |

**Syllabus Prescribed for 1ˢᵗ Year UG Programme**

**Programme:  B.Sc. Animation**

**Semester II**

| Code of the Course/Subject | Title of the Course/Subject (Laboratory/Practical/practicum/hands-on/Activity) | (No.  of Periods/Week) |
|:---:|:---:|:---:|
| **1ANI205** | **Landscape Design** | **4** |

**COs:**

Upon completion of the course, the student would be able to:

1 Develop and Illustrate Digital Painting techniques.

2. Composed Matt painting with 2D & 3D generated contents.

3. Composed Matt with Animated & Live Objects

4. Use of Matt painting in various media

### * List of Practical/Laboratory Experiments/Activities etc.

| | |
|:---:|:---|
| **1** | Landscape in pen and ink |
| 2 | Landscape in colour pencil and pastels |
| 3 | Landscape in water color |
| 4 | Landscape in poster colour |
| 5 | Introduction of digital landscape design |

**Syllabus Prescribed for 1st Year UG Programme**

**Programme:  B.Sc. Animation**

**Semester II**

| Code of the Course/Subject | Title of the Course/Subject (Laboratory/Practical/practicum/hands-on/Activity) | (No.  of Periods/Week) |
|---|---|---|
| **1ANI206** | **Design & Composition** | **4** |

**COs:**

Upon completion of the course, the student would be able to:

1 Illustrate the elements of art and principals of design through effective compositions.

 2. Recognize and evaluate basic elements of design

 3. Develop basic skills using tools and theory used in design process.

 4. Associate the relationships between graphic design, visual culture and world history to enhance civic
    and global engagement.

 5.  Analyze the relationship between form, context and meaning in visual communication

**\* List of Practical/Laboratory Experiments/Activities etc.**

| | |
|---|---|
| **1** | Dots, Lines, Forms & Design Formation |
| 2 | Design with Basic Forms |
| 3 | Symmetrical & Non-Symmetrical Design |
| 4 | Alphabetical Designs(Fonts) |
| 5 | Calligraphical Design |
| 6 | Design and  Illusions |
| 7 | Subjective Design |

**Syllabus Prescribed for 1st Year UG Programme**

**Programme:  B.Sc. Animation**

**Semester II**

| Code of the Course/Subject | Title of the Course/Subject (Laboratory/Practical/practicum/hands-on/Activity) | (No.  of Periods/Week) |
|---|---|---|
| **1ANI207** | **Animation-I** | **4** |

**COs:**

Upon completion of the course, the student would be able to:

1. Explain history and concept of animation.

2. Apply knowledge of animation technique.

3. Illustrate character design and symbolic rigging (Cell & Digital).

4. Associate Animation principal & Animation Acting (Cell & Digital)

5. Use special effects for film, animation and various media  .

**\* List of Practical/Laboratory Experiments/Activities etc.**

| | |
|---|---|
| **1** | Manipulation (2D & Digital) |
| 2 | Bouncing Ball |
| 3 | Wave Principle |
| 4 | Stuby |
| 5 | Sack |
| 6 | Sea Weave & Boat |
| 7 | Clouds & Speed |
| 8 | Flame, Fire & Smoke |
| 9 | Water Ripple |
| 10 | Lighting & Twister |
| 11 | Rain & Rainbow |
| 12 | Waterfall & River Water |

**Syllabus Prescribed for 1st Year UG Programme**

**Programme: B.Sc. Animation**

**Semester II**

| Code of the Course/Subject | Title of the Course/Subject (Laboratory/Practical/practicum/hands-on/Activity) | (No. of Periods/Week) |
|---|---|---|
| **1ANI208** | **Graphic Design** | **4** |

**COs:**

Upon completion of the course, the student would be able to:

1. Develop the practical skills in design and composition

3. Utilize & integrate the elements, principles, materials & processes of graphic design.

4. Implement composition rules for layout, illustration and photo manipulation through the use of Interactive digital programs.

5.Demonstrate Image compositing and manipulation.

**\* List of Practical/Laboratory Experiments/Activities etc.**

| | |
|---|---|
| **1** | Introduction to software |
| 2 | Create Simple Composition |
| 3 | Product designing & Illustrations |
| 4 | Create Stylize Illustrations |
| 5 | Photographic Illustration |
| 6 | Mat Painting |
| 7 | Symbol design |
| 8 | Logo design |
| 9 | Mascot  design |
| 10 | Visiting Card design |
| 11 | Letter Head design |
| 12 | Envelope design |
| 13 | Leaf-lets design |
| 14 | Press Ad ,Magazine Ad ,Outdoor Ad design |

**Syllabus Prescribed for 1st Year UG Programme**

**Programme:  B.Sc. Animation**

**Semester II**

| Code of the Course/Subject | Title of the Course/Subject (Laboratory/Practical/practicum/hands-on/Activity) | (No.  of Periods/Week) |
|---|---|---|
| **1ANI209** | **Acting & Music** | **4** |

**COs:**

Upon completion of the course, the student would be able to:

1. Illustrate acting for film, animation.

2. Evaluate drama, films

3. Compose music for Film &Television ,Advertisements ,Jingles ,Drama, Animation, Films, Songs

4. Design sound effects Film &Television ,Advertisements ,Jingles ,Drama, Animation, Films, Songs

5. Distinguish and analyse music according to historical, cultural, and stylistic contexts,

**\* List of Practical/Laboratory Experiments/Activities etc.**

| | |
|---|---|
| **1** | Acting and communication |
| 2 | History of Acting |
| 3 | Purpose of acting |
| 4 | Rules of Acting |
| 5 | Navrasa |
| 6 | Introduction of Musical Instruments |
| 7 | Introduction of Music software |
| 8 | Dubbing and Recording |
| 9 | Music Recording |
| 10 | Music Composition |