MAHATMA GANDHI UNIVERSITY

KOTTAYAM

B.VOC. DEGREE PROGRAMME

IN

ANIMATION AND GRAPHIC DESIGN

REGULATION, SCHEME AND SYLLABUS

(2019 ADMISSION ONWARDS)

Introduction

We are facing unprecedented challenges – Skill and knowledge, the driving forces of economic growth and social development for any country. Presently, the country faces a demand – supply mismatch, as the economy needs more 'skilled' workforce than that is available. In the higher education sphere, knowledge and skills are required for diverse forms of employment in the sector of education, health care manufacturing and other services. Potentially, the target group for skill development comprises all those in the labour force, including those entering the labour market for the first time, those employed in the organized sector and also those working in the unorganized sector. Government of India, taking note of the requirement for skill development among students launched National Vocational Education Qualification Framework (NVEQF) which was later on assimilated into National Skills Qualifications Framework (NSQF). Various Sector Skill Councils (SSCs) are developing Qualification Packs (QPs), National Occupational Standards (NOSs) and assessment mechanisms in their respective domains, in alignment with the needs of the industry.

The University Grants Commission (UGC) has launched a scheme on skills development based higher education as a part of college/university education, leading to Bachelor of Vocation (B.Voc.) Degree with multiple exits such as Diploma/Advanced Diploma under the NSQF (National skill Qualifications framework). The B.Voc. programme is focused on universities and colleges providing undergraduate studies which would also incorporate specific job roles along with broad based general education. This would enable the graduates completing B.Voc. to make a meaningful participation in accelerating India's economy by gaining appropriate employment, becoming entrepreneurs and creating appropriate knowledge. The proposed vocational programme will be a judicious mix of skills, professional education related to concerned vocation and also appropriate content of general education.

The **Mahatma Gandhi University** gave a strong momentum to the initiatives of UGC-NSQF in the very beginning itself. This University provides opportunities to its affiliating colleges since Academic Year 2014-15 to start skill based vocational Graduate programmes strictly under the guidelines of UGC and NSQF.

1. TITLE

These regulations shall be called "**MAHATMA GANDHI UNIVERSITY REGULATIONS FOR B.VOC PROGRAMME 2018".**

2.SCOPE

Applicable to all regular B.Voc Programme conducted by the University with effect from 2018 admissions onwards, except for B.Voc. Programmes, having scheme and syllabus already approved by MGU under 2014 regulation and scheme.

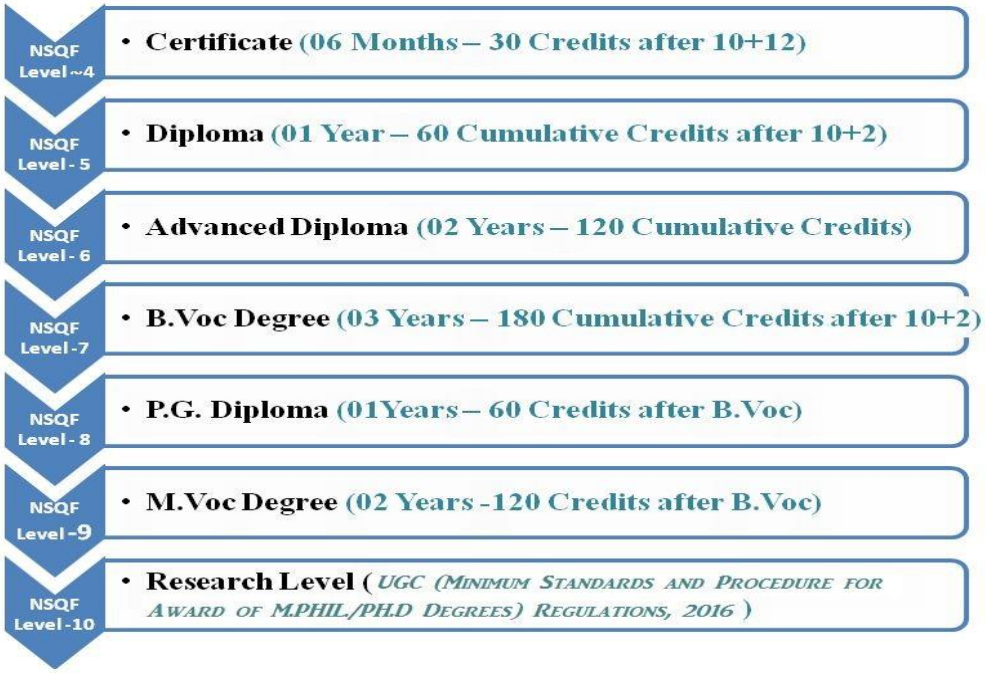
During the academic year 2019-20 admission onwards, all regular B.Voc Programme in affiliating colleges under MG University should strictly follow *Mahatma Gandhi University Regulations For B.Voc Programme 2018*.

3.ELIGIBILITY FOR ADMISSION AND RESERVATION OF SEATS

Eligibility for admissions and reservation of seats for various Undergraduate Programmes shall be according to the rules framed by the University and UGC in this regard, from time to time.

4.Type of Courses and Awards:

There will be full time credit-based modular programmes, wherein banking of credits for skill and general education components shall be permitted so as to enable multiple exit and entry.



The multiple entry and exit enables the learner to seek employment after any level of Award and join back as and when feasible to upgrade qualifications / skill competencies either to move higher in the job profile or in the higher educational system. This will also provide the learner an opportunity for vertical mobility to second year of B.Voc degree programme after one year diploma and to third year of B.Voc degree programme after a two year advanced diploma. The students may further move to Masters and Research degree programmes mapped at NSQF Level 8 – 10.

5.Curricula and Credit System for Skill Based Courses

In order to make education more relevant and to create 'industry fit' skilled workforce, the institutions recognized under B.Voc Degree programme offering skill based courses will have to be in constant dialogue with the industry and respective Sector Skill Councils (SSC's) so that they remain updated on the requirements of the workforce for the local economy. These institutions should also preserve and promote the cultural heritage of the region, be it art, craft, handicraft, music, architecture or any such thing, through appropriately designed curriculum leading to gainful employment including self-employment and entrepreneurship development.

The curriculum in each of the semester/years of the programme(s) will be a suitable mix of general education and skill development components. The General Education Component shall have 40% of the total credits and balance 60% credits shall be of Skill Component.

The institution(s) shall prepare draft curriculum as per the UGC guidelines for Curricular Aspects Assessment Criteria and Credit System for Skill based Vocational Courses and place it for vetting by the UGC Advisory Committee constituted under these guidelines.

The Curriculum shall be finally approved by the Board of Studies (BoS) and Academic Council of the University / Autonomous College. The Universities where BoS for Vocational subjects has not yet been constituted, the curriculum may be considered by the BoS in allied subject area or an ad-hoc BoS may be constituted till the time regular BoS is notified in the university. The BoS should consider the programme wise curriculum based QP for skill component and relevant general education subjects *i.e.* the curricula for programmes in one broad subject area may vary from institution to institution in case the different progressive QPs are mapped with the programmes being offered. The choice of different progressive Job roles for a course may also be enabled under CBCS.

6.Structure of the Programme

6.1 Skill Development Components - 60% Weight age

6.2 General Education Component - 40% Weight age

The B.Voc Programme should comprise 60% Skill Development Components (60 % of total Credit) and 40% General Education Component (40% total Credit) as per guidelines of UGC and NSQL.

As an illustration, awards shall be given at each stage as per Table 1 below for cumulative credits awarded to the learners in skill based vocational courses.

Table 1

NSQF Level	Skill Component Credits	General Education Credits	Total Credits for Award	Normal Duration	Exit Points / Awards
7	108	72	180	Six Semesters	B.Voc Degree
6	72	48	120	Four semesters	Advanced Diploma
5	36	24	60	Two semesters	Diploma
4	18	12	30	One semester	Certificate

7. SCHEME AND SYLLABUS

7.1. B.Voc Programme should include (**a)** General Education Component, (**b**) Skill Education Component

7.2. The B.Voc Programme should followed Credit and Semester System of MGU.

7.3. A separate minimum of 30% marks each for internal and external (for both theory and AOC) and aggregate minimum of 40% are required for a pass for a course. For a pass in a programme, **Grade P** is required for all the individual courses. If a candidate secures **F**

Grade for any one of the courses offered in a Semester/Programme, **only F grade** will be awarded for that Semester/Programme until he/she improves this to **P Grade** or above within the permitted period.

8.Assessment and Evaluation by MG University.

General Education Components and Skill Development Components shall be assessed and evaluated by MG University as per University Norms and UGC-NSQF guidelines.

9. Assessment and Certification by Sector Skill Council (SSC)

The affiliated colleges should make necessary arrangements for the simultaneous assessments and certification of Skill Development Component by aligned SSC having the approval of National Skill Development Corporation of India (NSDC).

10. EXAMINATIONS

9.1 The evaluation of each paper shall contain two parts:

(i) Internal or In-Semester Assessment (ISA)

(ii) External or End-Semester Assessment (ESA)

9.2. The internal to external assessment ratio shall be 1:4.

Both internal and external marks are to be rounded to the next integer.

All the courses (theory & AOC), grades are given **on a 7-point scale** based on the total percentage of marks, ***(ISA+ESA)*** as given below:-

Percentage of Marks	**Grade**	**Grade Point**
95 and above	O (Outstanding)	10
90 to below 95	A+ (Excellent)	9
80 to below 90	A (Very Good)	8

70 to below 80	B+ (Good)	7
60 to below 70	B (Above Average)	6
50 to below 60	C (Average)	5
40 to below 50	P (Pass)	4
Below 40	F(Fail)	0
	Ab (Absent)	0

10. CREDIT POINT AND CREDIT POINT AVERAGE Credit Point

(CP) of a paper is calculated using the formula:-

CP = C × GP, where C is the Credit and GP is the Grade point

Semester Grade Point Average (SGPA) of a Semester is calculated using the formula:-

SGPA = TCP/TC, where TCP is the Total Credit Point of that semester.

Cumulative Grade Point Average (CGPA) is calculated using the formula:- *CGPA = TCP/TC, where TCP is the Total Credit Point of that programme.*

Grade Point Average (GPA) of different category of courses viz. Common Course I, Common Course II, Complementary Course I, Complementary Course II, Vocational course, Core

Course is calculated using the formula:-

GPA = TCP/TC, where TCP is the Total Credit Point of a category of course.

TC is the total credit of that category of course

Grades for the different courses, semesters and overall programme are given based on the corresponding CPA as shown below:

GPA	**Grade**	
9.5 and above	**O**	**Outstanding**
9 to below 9.5	**A+**	**Excellent**
8 to below 9	**A**	**Very Good**
7 to below 8	**B+**	**Good**
6 to below 7	**B**	**Above Average**
5 to below 6	**C**	**Average**
4 to below 5	**P**	**Pass**
Below 4	**F**	**Failure**

11. MARKS DISTRIBUTION FOR EXTERNAL AND INTERNAL EVALUATIONS

The external theory examination of all semesters shall be conducted by the University at the end of each semester. Internal evaluation is to be done by continuous assessment. For all courses total marks of external examination is 80 and total marks of internal evaluation is 20. Marks distribution for external and internal assessments and the components for internal evaluation with their marks are shown below:

For all Theory Courses; a)Marks of external Examination:80; b)Marks of internal evaluation: 20

Components of Internal Evaluation – Theory	**Marks**
Attendance	5
Assignment /Seminar/Viva	5
Test paper(s) (1 or 2) (1×10 =10; 2×5 =10)	10
Total	20

For all AOC Courses total marks for external evaluation is 80 and total marks for internal evaluation is 20.

For all AOC Courses; a) Marks of external Examination:80; b) Marks of internal evaluation:20

Components of Internal Evaluation – AOC	**Marks**
Attendance	5
Record	5
Skill Test	5
Lab Performance / Punctuality	5
Total	20

*Marks awarded for Record should be related to number of experiments recorded and duly signed by the teacher concerned in charge.

All three components of internal assessments are mandatory.

11.1 PROJECT EVALUATION

a) Marks of external Examination :80 b) Marks of internal evaluation :20

Components of Internal Evaluation	**Marks**
Punctuality	5
Experimentation/Data Collection	5
Skill Acquired	5
Report	5
Total	**20**

*****Marks for dissertation may include study tour report if proposed in the syllabus.

Components of External Evaluation	Marks
Dissertation (External)	50
Viva-Voce (External)	30
Total	**80**

(Decimals are to be rounded to the next higher whole number)

11.2 INTERNSHIP

After the completion of every even semester, the student will undergo a minimum of two weeks Internship Programme in an Industry, having a good exposure in the concerned skill (Established at least two years prior), capable of delivering the skill sets to the students.

At the end of the Internship, the students should prepare a comprehensive report.

11.3 Attendance Evaluation for all papers

Attendance Percentage	Marks
Less than 75 %	1 Mark
75 % & less than 80%	2 Marks
80% & less than 85%	3 Marks
85% & less than 90%	4 Marks
90% & above	5 Marks

(Decimals are to be rounded to the next higher whole number)

11.4 ASSIGNMENTS

Assignments are to be done from 1st to 4th Semesters. At least one assignment per course per semester should be submitted for evaluation.

11.5 INTERNAL ASSESSMENT TEST PAPERS

Two test papers are to be conducted in each semester for each course. The evaluations of all components are to be published and are to be acknowledged by the candidates. All documents of internal assessments are to be kept in the college for one year and shall be made available for verification by the University. The responsibility of evaluating the internal assessment is vested on the teacher(s), who teach the course.

11.6 GRIEVANCE REDRESSAL MECHANISM

Internal assessment shall not be used as a tool for personal or other type of vengeance. A student has all rights to know, how the teacher arrived at the marks. In order to address the grievance of students, a three-level Grievance Redressal mechanism is envisaged. A student can approach the upper level only if grievance is not addressed at the lower level.

Level 1: Department Level:

The Department cell chaired by the HOD, Department Coordinator, Faculty Advisor and Teacher in-charge as members.

Level 2: College level

A committee with the Principal as Chairman, College Coordinator, HOD of concerned Department and Department Coordinator as members.

Level 3: University Level

A Committee constituted by the Vice-Chancellor as Chairman, Pro-Vice-Chancellor, Convener - Syndicate Standing Committee on Students Discipline and Welfare, Chairman-Board of Examinations as members and the Controller of Examination as member-secretary.

The College Council shall nominate a Senior Teacher as coordinator of internal evaluations. This coordinator shall make arrangements for giving awareness of the internal evaluation components to students immediately after commencement of first semester

The internal evaluation marks/grades in the prescribed format should reach the University before the 4th week of October and March in every academic year.

11.7 EXTERNAL EXAMINATION

The external examination of all semesters shall be conducted by the University at the end of each semester.

- Students having a minimum of 75% average attendance for all the courses only can register for the examination. Condonation of shortage of attendance to a maximum of 10 days in a semester subject to a maximum of 2 times during the whole period of the programme may be granted by the University on valid grounds. This condonation shall not be counted for internal assessment. Benefit of attendance may be granted to students attending University/College union/Co-curricular activities by treating them as present for the days of absence, on production of participation/attendance certificates, within one week, from competent authorities and endorsed by the Head of the institution. This is limited to a maximum of 10 days per semester and this benefit shall be considered for internal assessment also. Those students who are not eligible even with condonation of shortage of attendance shall repeat the **semester** along with the next batch after obtaining readmission.
- Benefit of attendance may be granted to students attending University/College union/Co-curricular activities by treating them as present for the days of absence, on production of participation/attendance certificates, within one week, from competent authorities and endorsed by the Head of the institution. This is limited to a maximum of 10 days per semester and this benefit shall be considered for internal assessment also.
- Those students who are not eligible even with condonation of shortage of attendance shall repeat the course along with the next batch.
- There will be no supplementary exams. For reappearance/ improvement, the students can appear along with the next batch.
- Student who registers his/her name for the external exam for a semester will be eligible for promotion to the next semester.
- A student who has completed the entire curriculum requirement, but could not register for the Semester examination can register notionally, for getting eligibility for promotion to the next semester.

- A candidate who has not secured minimum marks/credits in internal examinations can re-do the same registering along with the University examination for the same semester, subsequently.

12.PATTERN OF QUESTIONS

Questions shall be set to assess knowledge acquired, standard and application of knowledge, application of knowledge in new situations, critical evaluation of knowledge and the ability to synthesize knowledge. The question setter shall ensure that questions covering all skills are set. She/he shall also submit a detailed scheme of evaluation along with the question paper. A question paper shall be a judicious mix of short answer type, short essay type /problem solving type and long essay type questions. **12.1 Pattern of questions for External examination – Theory paper**

Question Type	Total no. of questions	Number of questions to be answered	Marks of each question	Total marks
Very short answer type	12	10	2	20
Short answer (Not to exceed 60 words)	9	6	5	30
Long essay	4	2	15	30
TOTAL	**25**	**18**		**80**

12.2 Pattern of questions for external examination – AOC

Question Type	Total no. of questions	Number of questions to be answered	Marks of each question	Total marks
Theory Assessment- Short Answer Type	8	5	4	20
Skill Assessment- Practical	1	1	60	60
TOTAL	**9**	**6**		**80**

12.3 Mark division for external AOC/ LAB examination

Record	Theory/ Procedure/ Design	Activity/ Neatness	Result	Viva	Total
10	10	20	10	10	60

13.RANK CERTIFICATE

The University publishes rank list of top 10 candidates for each programme after the publication of 6th semester results. Rank certificate shall be issued to candidates who secure positions from 1st to 3rd in the rank list. Candidates who secure positions from fourth to tenth in the rank list shall be issued position certificate indicating their position in the rank list.

Candidates shall be ranked in the order of merit based on the CGPA scored by them. Grace marks awarded to the students should not be counted fixing the rank/position. Rank certificate and position certificate shall be signed by the Controller of Examinations.

14.Mark cum Grade Card

The University shall issue to the students grade/marks card (by online) on completion of each semester, which shall contain the following information:

- Name of University
- Name of the College
- Title & Model of the B. VOC Programme
- Semester concerned
- Name and Register Number of student
- Code, Title, Credits and Max. Marks (Int, Ext & Total)of each course opted in the semester
- Internal marks, External marks, total marks, Grade, Grade point (G) and Credit point in each course in the semester
- Institutional average of the Internal Exam and University Average of the External Exam in each course.
- The total credits, total marks (Max & Awarded) and total credit points in the semester (corrected to two decimal places)
- Semester Credit Point Average (SCPA) and corresponding Grade
- Cumulative Credit Point Average (CCPA)

The final Grade/mark Card issued at the end of the final semester shall contain the details of all courses taken during the entire programme and shall include the final grade/marks scored by the candidate from Ist to 5th semester, and overall grade/marks for the total programme.

15.READMISSION

Readmission will be allowed as per the prevailing rules and regulations of the university.

There shall **be 3 level monitoring** committees for the successful conduct of the scheme.

They are:

1. Department Level Monitoring Committee (DLMC),comprising HOD and two senior-most teachers as members.
2. College Level Monitoring Committee (CLMC),comprising Principal, Dept. – Co- Ordinator and A.O/Superintendent as members.
3. University Level Monitoring Committee (ULMC),headed by the Vice – Chancellor and Pro–Vice – Chancellor ,Convenors of Syndicate subcommittees on Examination, Academic Affairs and Staff and Registrar as members and the Controller of Examinations as member-secretary.

16.TRANSITORY PROVISION

Notwithstanding anything contained in these regulations, the Vice Chancellor shall, for a period of one year from the date of coming into force of these regulations shall be applied to any programme with such modifications as may be necessary.

PROGRAMME STRUCTURE

Semester – I					
Sl. No.	**Course Code**	**Title**	**GC/SC**	**Hrs/Week**	**Credits**
1	BOCG101	Listening and Speaking Skills in English	GC	4	4
2	AGFX102	History of Art and Design(T)	GC	4	4
3	AGFX103	Basics of Drawing(AOC)	GC	4	4
4	AGFX104	Elements of Visual Design (AOC)	SC	4	6
5	AGFX105	Raster and Vector Graphics (AOC)	SC	4	6
6	AGFX106	Graphic Design Lab	SC	5	6

Semester – II					
Sl.No.	**Course Code**	**Title**	**GC/SC**	**Hrs/Week**	**Credits**
1	BOCG201	Writing and Presentation Skills in English	GC	4	4
2	AGFX202	Media Organization (T)	GC	4	4
3	AGFX203	Digital Photography (AOC)	GC	5	4
4	AGFX204	Publication Design (AOC)	SC	6	6
5	AGFX205	Web Design Lab(AOC)	SC	6	6
6	AGFX206	Internship – I	SC		6

Semester – III					
Sl. No.	**Course Code**	**Title**	**GC/SC**	**Hrs/Week**	**Credits**
1	AGFX301	Fundamentals of Animation (T)	GC	4	4
2	AGFX302	Animation Techniques (AOC)	GC	4	4
3	AGFX303	Drawing for Animation - I (AOC)	SC	4	6
4	AGFX304	Drawing for Animation - II (AOC)	SC	4	6
5	AGFX305	Cel Animation-1(AOC)	SC	5	6
6	AGFX306	Script Writing And Storyboarding For Animation (AOC)	GC	4	4

Semester – IV					
Sl. No.	**Course Code**	**Title**	**GC/SC**	**Hrs/Week**	**Credits**
1	BOCG401	Soft skills and Personality Development (T)	GC	5	4
2	AGFX402	Cel Animation - 1I (AOC)	SC	5	6
3	AGFX403	B.G Design for Cel Animation (AOC)	GC	5	4
4	AGFX404	Digital 2D Animation (AOC)	SC	5	6
5	AGFX405	Project - Animation Project	SC	5	6
6	AGFX406	Internship – II	GC		4

Semester – V					
Sl. No.	**Course Code**	**Title**	**GC/SC**	**Hrs/Week**	**Credits**
1	BOCG 501	Environmental Studies (T)	GC	4	4
2	AGFX502	Introduction to communication(T)	GC	4	4
3	AGFX503	Basics of 3D Modeling (AOC)	GC	4	4
4	AGFX504	Character Modeling (AOC)	SC	4	6
5	AGFX505	Texturing and Rigging (AOC)	SC	4	6
6	AGFX506	Character Animation (AOC)	SC	5	6

Semester – VI					
Sl. No.	**Course Code**	**Title**	**GC/SC**	**Hrs/Week**	**Credits**
1	AGFX601	Media Ethics and Education (T)	GC	5	4
2	AGFX602	Lighting and Rendering (AOC)	SC	5	6
3	AGFX603	Visual Effects And Compositing (AOC)	SC	5	6
4	AGFX604	Audio And Video Editing Principles (AOC)	GC	5	4
5	AGFX605	Project – 3D Animation Project	SC	5	6
6	AGFX606	Internship – III	GC		4

GC – General Component

SC – Skill Component

B Voc Animation and Graphic Design

Detailed Syllabus

SEMESTER – I

BOCG101 : LISTENING AND SPEAKING SKILLS IN ENGLISH

Objectives: *To introduce the students to the speech sounds of English in order to enable them to listen to English and speak with global intelligibility. To enable the students to speak English confidently and effectively in a wide variety of situations. To help the students to improve their reading efficiency by refining their reading strategies.*

MODULE – I

Speech Sounds: Phonemic symbols – Vowels – Consonants – Syllables – Word stress – Stress in polysyllabic words – Stress in words used as different parts of speech – Sentence stress – Weak forms and strong forms – Intonation

MODULE – II

Accents: Awareness of different accents: American, British and Indian – Influence of the mother tongue.

MODULE – III

Listening: Active listening – Barriers to listening – Listening and note taking – Listening to announcements – Listening to news on the radio and television.

MODULE– IV

Speaking: Word stress and rhythm – Pauses and sense groups – Falling and rising tones – Fluency and pace of delivery – Art of small talk – Participating in conversations – Making a short formal speech – Describing people, place, events and things – Group discussion skills and telephone skills.

MODULE – V

Reading: Theory and Practice – Scanning – Surveying a textbook using an index – reading with a purpose – Making predictions – Understanding text structure – Locating main points – Making inferences – Reading graphics – Reading critically – Reading for research.

Books for Reference

V.Sasikumar, P KiranmaiDutt and GeethaRajeevan, .*Communication Skills in English*. Cambridge University Press and Mahatma Gandhi University.

FURTHER READING

1. *A Course in Listening and Speaking I & II,* Sasikumar, V.,KiranmaiDutt and GeethaRajeevan, New Delhi: CUP, 2007
2. *Study Listening: A Course in Listening to Lectures and Note-taking* Tony Lynch New Delhi: CUP,
3. *Study Speaking: A Course in Spoken English for Academic Purposes.* Anderson, Kenneth, Joan New Delhi: OUP, 2008

4. *Study Reading: A Course in Reading Skills for Academic Purposes*, Glendinning, Eric H. and Beverly Holmstrom New Delhi: CUP, 2008
5. *Communication Studies.* Sky Massan Palgrave, Macmillan. *Effective Communication for Arts and Humanities Students* Joan Van Emden and Lucinda Becker Palgrave Macmillan
6. *Effective Communication for Arts and Humanities Students* Joan Van Emden and Lucinda Becker Palgrave Macmillan.

SEMESTER – I
AGFX 102: HISTORY OF ART AND DESIGN (THEORY)

Objectives: *The course will examine the role and development of the visual arts in past and present cultures throughout the world. This is designed to help students to develop art application, aesthetic judgment, and to increase visual perception and critical thinking skills.*

MODULE1

Prehistoric visual representations -Paleolithic to the Neolithic Period-Lascaux, Altamira, Indian evidences.The earliest writing-Mesopotamian visual identification, Egyptian hieroglyphs, Chinese calligraphy, Pictographs to Alphabets

MODULE2

Development of art from the time of Civilizations up to the age of enlightenment – Mesopotamian, Egyptian, Indian, Chinese, Greek & Roman civilizations, Byzantine, Gothic, Renaissance era and Baroque.

MODULE3

Development of the art of printing - the invention of paper and discovery of printing, the invention of movable type. Early European block printing, Copperplate engraving etc. Illuminated Manuscripts & German illustrated books. Graphic design of the Rococo Era

Development of art from imaginative to ideological – Romanticism, Impressionism, Expressionism and Cubism

MODULE4

Twentieth Century graphic design- Industrial Revolution-Impact of technology upon visual communication - revolution in printing-development of photography as a communication tool-Victorian era graphic design- development of Lithography

MODULE5

Art and Craft movements - Art Nouveau, Modernism, Art Deco, Bauhaus, Organic design, Minimalism, Pop art, Postmodernism, American Kitsch, Conceptual art.

Reference

1. A Concise History of Art: G.Buzin
2. Encyclopedia of World Art (Vol.I&II): Mcgraw Hill Publication
3. Necessity of Art : Ernest Fisher
4. Meggs' History of Graphic Design : Philip B. Meggs, Alston W. Purvis
5. Graphic Design History: A Critical Guide :Johanna Drucker, Emily Mcvarish
6. The Dictionary of Visual Language: Philip Thompson, Peter Davenport

SEMESTER – I
AGFX103: BASICS OF DRAWING (AOC)

Objectives: *This course is intended to provide the student a basic understanding of drawing techniques. Students develop a basic skill in drawing through various exercises. This course also helps the students to have an idea about the history of art in general.*

MODULE – I
Introduction of Different Drawing Materials and Tools - Dry Media – (Pencils, Charcoals, Chalks, Crayons – Pastels, Erasers, Smudging Tools) - Wet Media – (Dip Pens, Disposable and Cartridge Pens) – Markers – Brushes – Inks (Water Based, Alcohol Based, Indian/Chinese Ink) – Paints (Water Based, Acrylic, Oil)

MODULE – II
Drawing Surfaces – (Papers – Newsprint – Vellum - Bristol Board - Rag/Cotton Paper - Watercolor Paper - Charcoal Paper - Colored Paper - Rice Paper – How to Handle These Papers) - Other Drawing Surfaces – (Scratchboards) - Tools for Erasing and Sharpening – Palettes – Knives- Easels.

MODULE– III
Drawing Lines, Circles, Ovals, Scribbles, Patterns Etc. - Drawing from Observation, Doodling and Noodling – Drawing Straight Lines –Free Hand Drawing – Holding the Pencil – Angle and Direction of Lines - Shapes and Forms – Drawing with Grids

MODULE – IV
Basic Elements and Principles in Picture Composition – Line – Color – Value – Shape – Form – Space – Texture – Balance – Emphasis – Contrast – Rhythm and Movement – Pattern and Repetition – Unity – Variety – Proportion - Basic Geometric Shapes and Forms

MODULE – V

Compositional Techniques - Rule of Thirds - Rule of Odds - Rule of Space – Simplification.

Books for Reference

1. Social History of Art: Arnold Hauser
2. Encyclopaedia of World Art (Vol.I&II): Mcgraw Hill Publication
3. The Art of Pictorial Composition: Wolehonok
4. Exploring The Elements ofDesign: Mark A. Thomas, Poppy Evans
5. The Art ofComposition: Michael Jacobs
6. The Art of Pictorial Composition: Wolehonok
7. Complete Books of Artist Techniques: Dr. Kurt Herbers
8. Drawing for The Absolute and Utter Beginner: Claire Watson Garcia

SEMESTER – I
AGFX104: ELEMENTS OF VISUAL DESIGN (AOC)

Objectives: *The objective of this course is to introduce the elements and basic principles of visual design. The elements form the 'vocabulary' of the design, while the principles constitute the broader structural aspects of its composition.*

MODULE – I
Introduction to Basic Elements of Visual Design: **Line**– Line Direction and Meanings-Quality of Lines-Implied Lines and Line of Force, **Shape**- Organic Shape And Geometric Shapes-Non Representational Shape And Representational Shape, **Forms**-Relationship with 2D Shape and 3D Forms, **Space** –Negative Space And Positive Space-Figure/Ground Relation, **Colour**-Subtractive and Additive Colour-Primary, Secondary in Both Modes- Colour Wheel-What isHue, Saturation and Value- What Is Shade, Tint And Tones-Colour Schemes –Monochromatic, Analogous, Complementary, Split Complementary, Triadic Colour, Double Complementary Etc-Colour Meaning In Various Context such as Culture, Religion, Gender and Emotional Factor, **Texture** – Visual Texture and Tactile Texture, Texture and Light Value, **Pattern**

MODULE – II
Typography - Typeface, Typeface Family, Font, Anatomy of Type, Typographic Measurement – Point and Pica, Text Type and Display Type, Classification of Type - Old Style, Transitional Period, Modern, Slab Serif, Sans Serif, Script, Decorative Etc. Selection of A Type Face in Design-Clarity: Readability and Legibility, Integration with Visuals, Concept and Theme Etc

MODULE – III
Basic Principles of Design: Balance, Proportion, Rhythm, Emphasis, Unity Etc. Laws of Perceptual Action: Similarity, Proximity, Continuity, Closure Etc. Scale and Proportion in Design-Mathematical Ratios and Proportional Systems: Fibonacci Numbers, Golden Ratio.

MODULE– IV
Exercises on Visual Composition and Layout. The use of Grids in Graphics Composition. Concepts of Visual Design, Visual Structure and Visual Interest, Visual Analysis and Refinement of Visual Representations.

MODULE– V
Problem Solving- Tessellation Exercise with Various Shapes and Colour Schemes, Logo Design, Poster Design Projects

Books for Reference

1. Exploring The Elements of Design: Poppy Evans, Mark A Thomas
2. Graphic Design Solutions: Robin Landa
3. The Fundamentals of Typography: Ambrose, Harris
4. Colour Management: John T Draw, Sarah A M

SEMESTER – I
AGFX105: RASTER AND VECTOR GRAPHICS (AOC)

Objectives: *This course introduces students to imaging softwares –The basic tools and techniques are learned through a series of practical assignments.*

MODULE – I
Introduction To Raster Images – Image Resolution – RGB, CMYK, Lab And Other Colour Modes / Channels And Their Applications –Colour Palate And Swatches .Basic Drawing– Using Airbrush, Pencil, Paint Brush Tools. Concept of Layers – Transparency and Blending Modes – Creative Use of Layers and Blending Modes, Layer Mask. Selection Tools - Path Options and Selection-Alpha Channel, Type Tool and Its Properties. Concept of GIF Animation, Image Compression: Lossy and Lossless Compression Formats

MODULE – II
Photo Restoration Technique- Clone Tool, Patch Tool, Sponge Tool, Burn Tool, Dodge Tool Etc. Adjusting Hue Saturation And Value, Use Of Levels And Curves, Use Of Colour Histogram, Treatment Of RAW Files, HDR Toning.

MODULE – III
Introduction To Vector Graphic-What Is Vector, Properties Of Vector Graphics - Stroke And Fill Tools – Basic Shapes, Bezier Drawing With The Pen Tool - Creative Use Of Shapes – Using The Pathfinder – Boolean Operations Using Shapes - Concept Of 3D Shapes. Vector Drawing Techniques – Node Editing – Tracing from Raster Images – Different Styles of Vector Illustrations. Using Colour in Vector Graphics – Different Colour Palettes – Gradients and Gradient Mesh.

MODULE – IV
Using Type Tools And Type Controls – Type Along A Path –Concept pf Alignment and Text Flow Options, Filters And Effects.

MODULE – V
A Design Project Based On Combination of Raster and Vector Softwares.

REFERENCE

1. Adobe Photoshop Classroom In A Book:Adobe Creative Team
2. Adobe Illustrator Classroom In A Book:Adobe Creative Team
3. Beyond Photoshop: Derek Lea
4. Adobe Digital Imaging How-Tos: Dan Moughamian
5. Crafting Digital Media :Daniel James
6. GIMP Essential Reference:Alex Harfor
7. Inkscape Guide To A Vector Drawing Program: Tavmjong Bah

SEMESTER – I
AGFX106: GRAPHIC DESIGN LAB

Objectives: *This course is mentioned for digital designing of print and digital media. Students will explore various techniques for image manipulation, effective colour correction and various illustrating and design skills.*

MODULE – I
Design Basics: Measurements-Absolute and Relative. Standard Sizes: Paper Sizes-Book And Poster Sizes-Screen Sizes Etc. Page Layout: Working Of a Grid System- Column, Margin, Gutter Spaces, Bleed, Registration and Trim. Paper: Paper Qualities, Paper Types and Print Quality. Binding/Folding: Type of Binding, Type of Fold.

MODULE – II
Design Based On Raster Graphics: Poster Design, Advertisement Design, Typographically Prominent Designs, Design Book Cover-Understanding Spine, Flap Etc. Design for A Firm: Envelope - Letterhead-Visiting Cards Etc. Design Brochure: Various Type of Folding

MODULE – III
Image Restoration and Correction: Image Restoration with Restoration Tools and Correction with Blending Options, Colour Correction-Various Colour Modes: RGB, CMYK, Gray Etc-Changing One Mode to Another-Working with Bits/Channel –Understanding Gray Scale, Monotone, Duotone, Triton, Quad tone Etc. Working with Lab Colour Mode. Levels, Curves, HDR Toning, Working with Digital Negative Or RAW File Etc.

MODULE– IV
Designs Based On Vector Graphics: Logo and Corporate Identity Design, Symbols Or Icons Designs For Various Environments Like Schools, Forest, Factory Etc. Digital Illustrations: Botanical Illustration, Scientific Illustrations, Character Illustration Etc.

MODULE – V
Design Project – Corporate Style Guide, Information Design Etc.

Books for Reference
1. The Production Manual: AmbroseHarris
2. Design Elements, A Graphical Style Manual: Timothy Samara

SEMESTER – II
BOCG201: WRITING AND PRESENTATION SKILLS IN ENGLISH

Objectives:*To make the students aware of the fundamental concepts of critical reasoning and to enable them to read and respond critically, drawing conclusions, generalizing, differentiating fact from opinion and creating their own arguments. To assist the students in developing appropriate and impressive writing styles for various contexts. To help students rectify structural imperfections and to edit what they have written. To equip students for making academic presentations effectively and impressively.*

MODULE – I
Critical Thinking: Introduction to critical thinking – Benefits - Barriers – Reasoning - Arguments - Deductive and inductive arguments – Fallacies - Inferential comprehension- Critical thinking in academic writing - Clarity - Accuracy – Precision – Relevance.

MODULE – II
Research for Academic Writing and the Writing Process: Data collection - Use of print, electronic sources and digital sources - Selecting key points - Note making, paraphrasing, summary – Documentation - Plagiarism – Title – Body paragraphs - Introduction and conclusion – Revising - Proof-reading.

MODULE – III
Accuracy in Academic Writing: Articles - Nouns and prepositions - Subject-verb agreement - Phrasal verbs - Modals - Tenses - Condition-als – Prefixes and suffixes – Prepositions - Adverbs – Relative pronouns - Passives - Conjunctions - Em-bedded questions - Punctuation – Abbreviations.

MODULE – IV
Writing Models: Letters - Letters to the editor - Resume and covering letters - e-mail - Seminar papers - Project reports - Notices - Filling application forms - Minutes, agenda – Essays.

MODULE – V
Presentation Skills: Soft skills for academic presentations - Effective communication skills – Structuring the presentation - Choosing appropriate medium – Flip charts – OHP – Power Point presentation – Clarity and brevity - Inter-action and persuasion - Interview skills – Group Discussions.

Books for Reference:

Marilyn Anderson, Pramod K Nayar and Madhucchandra Sen. *Critical Thinking, Academic Writing and Presentation Skills*. Pearson Education and Mahatma Gandhi University.

SEMESTER – II
AGFX202: MEDIA ORGANIZATION(T)

Objectives:*To make the students aware of the nature and structure of different types of media organizations, media organization's behavior, relationship between suppliers and buyers and the economics of the media organization.*

MODULE – I
Media Organization and Design: Some Conceptual Issues. Media as Business and Social Institution. Media enterpreneurship, Greiner's Development Model of a company.

MODULE – II
Behavior in media Organization and Organizational Behavior. Nature and Structure of different Media Organizations-AIR/DD, Private Satellite Channels, Production Houses, employment opportunities in Indian Media industry, Group Behavior, Innovation and Creativity, Culture of organization.

MODULE – III
Economics of Media-Relationship between supplier and buyer, Leisure time activity, Cost Factors, Revenue Models, Market Factors, State of the Industry today.

MODULE – IV
Project Management in Media-Production Project Cycle (PPC), Management themes in production Process, Project Planning, Production Strategies, PPC in Practice-Initiation (Ideas, Evaluation and Assessment), Risk and Impact Assessment, Pre-production, Production Team, Project Specification, Project work plan, Sources of Funds, Budgeting (tols etc.) Project Responsibility, Production Process (status Report, Assessment, Negotiation, Completion, Follow-up.

MODULE – V
Programming Strategies, Audience Rating-Analyzing Programming and Audience Trends Marketing Programs arid selling space and time. Different kinds of contracts and legal arrangements, Project Management.

Books for Reference:

1. Block et al. Managing in the Media. Focal Press, 2001
2. Media organisation and production, Simon CottleS

SEMESTER – II
AGFX 203: DIGITAL PHOTOGRAPHY (AOC)

Objectives: *This course concentrates on techniques, aesthetics and communication in the photographic medium. Students learn the basics of digital photography through a series of assignments.*

MODULE – I
Invention of Photography - Camera, choosing a Camera, Lenses: Type of Lenses, Focusing, Focal Length, Aperture, Depth of Field, Shutter Speeds, DSLR Camera, Image Sensor, ISO, Aspect Ratio, Full Frame, APS Sensors.

MODULE – II
Image Composition: Rules for Composition, Subject Placement, Balance, Line of Force, Vantage Point, Depth Etc. Working with Tripod and Other Supporting Accessories.

MODULE – III
Light- What Is Light-Physics of Light, Properties of Light-Lighting Aesthetics, Colour Temperature, Direction, Quality of Light Etc. Light Sources: Natural Light, Artificial Light-Hard And Soft Light, Key Light, Fill Light, Rim Light ,Front Lighting, Side Lighting, Three Point Lighting- Studio Lighting And Light Modifiers:-Flash Diffusers, Soft Boxes, Snoots, Ban Doors And Honeycombs, Gels And Filters.

MODULE– IV
Grammar for motion picture: Camera Movements, Principle of continuity, Action, Look, Movement, Tonal, Emotion etc. Imaginary line concept: crossing the line - 300 rule - 1800 rule. Meaning and aesthetic aspects of angle selection

MODULE – V
Photographic Projects: Product Photography (Advertisement Photography), Photography for Stop Motion Animation.

Books for Reference

1. Photography, the art of composition: Bert Krages
2. Photographic lighting Simplified: Susan McCartney
3. Creative composition: Harold Davis
4. The 3d photography book:Jeffrey L. Cooper
5. Focal Encyclopaedia of Photography: Focal Press Team
6. 3D Storytelling: How Stereoscopic 3D Works and How to Use It: Bruce Block

SEMESTER – II
AGFX 204: PUBLICATION DESIGN (AOC)

Objectives: *This course examines the graphic designer's role in the layout and design of publications. Lectures and studio work cover historical and current practices and technologies used to produce multi-page publications. Students create visualization for several publications using the design elements and art skills.*

MODULE – I
Layout Design: Directing The Eye, Backwards Movement, Application of Design Principles in Lay Out, Free Style Lay Out, Grid Design, Formats, Margins, Columns and Gutters, Page Depth, working with Imagery, Borders and Rules. Consistency in Design: Creating Style Guides and Printing Instructions.

MODULE – II
Magazine Design: Creating a Suitable Grid, Title and Cover Policies, Visualization in Magazine Design, Basic Magazine Terminology, Redesigning a Magazine, Essentials of Page Design,

MODULE – III
News Paper Design: The Main Elements of Print Layout, Formats and Grids, Selecting and Using Type, White Space, Colour, Headlines, The Masthead, Laying Out Pages, The Modular and Mini Column Formats, Designing Front Page and Inner Pages.

MODULE– IV
Book Design: Effective Grid Design for the Book, Typography, Margins in Page Design, Laying Out Text and Images.

MODULE – V
Electronic Publishing: Interactive PDF and Other E-Pub Formats, Interaction Between Movies, Sound Clips URL's and Other E-Books, E-Publication for Various Platforms.

Books for Reference

1. The Big Book of Layouts: David E. Carter
2. Layout Essentials -100 Design Principles for Using Grids: Beth Tondreau
3. Best of Newspaper Design: Society of News Design
4. Designing for Newspapers and Magazines: Chris Frost
5. Layout Workbook: Kristin Cullen
6. Designing Books: Practice and Theory: JostHochuli and Robin Kinross
7. Building Your Book for Kindle: Kindle Direct Publishing
8. The Intellectual Foundation of Information Organization (Digital Libraries and Electronic Publishing): Elaine Svenonius

SEMESTER – II
AGFX 205: WEB DESIGN LAB (AOC)

Objectives: *This course introduces students to basic programming concepts allowing them to explore and experiment with code to control visual and interactive elements.*

MODULE – I

Study of Interactive Media – Growth and Development. Principles of Interaction Design – Anticipation, Consistency, Metaphors, Accessibility, Typography, Navigation. Study of Web-Based Interfaces, Interface Elements – Text, Page Elements, and Navigational Components. Formatting Using Style Sheets. Contemporary Trends InUI Design. Introduction to Web Design. Basic Of HTML Tags, Dream Weaver, Cretin A Basic Webpage. Attributes, List And Tables Links And Images, CSS Introduction.

MODULE – II

Introducing Flash Action script– Action script Fundamentals – Syntax – Data Types – Variables – Conditionals – Loops – Arrays – Objects, Movie clips – Custom Objects – Functions – Properties – Methods – Introduction To OOP (Classes, Methods, Inheritance, Composition, Polymorphism, Encapsulation, Interfaces).

MODULE – III

Events – Event Listeners – Handling Events - The Display List – Time Line Vs Scripted Motion – Geometry, Trigonometry And Physics – Programmatic Tweening - Loading Dynamic Content. Action Script Applications – Websites – Games

MODULE– IV

Introduction To Server Side Scripting – Apache Server – PHP – Language Elements – Integrating PHP In HTML Pages – Databases – MySQL – Creating Dynamic Web Pages – Integrated Web Development With PHP And MySQL – Content Management Systems.

MODULE – V

Web Design Project

Books for Reference

1. Essential Action Script: Colin Moock
2. Processing: A programming Hand book for visual designers and artists: Casey Reas& Ben Fry

SEMESTER – II
AGFX 206: INTERNSHIP – I

After the completion of the second semester, students will have to undergo a two weeks 'internship programme in a professional design studio to understand various aspects in a design production atmosphere.
Students can choose a design studio in India or abroad for their internship. College will provide a certificate to prove their identity. A member of the faculty will supervise the student during their internship.
Studios having the following qualities can be chosen:

a. A minimum of two years' experience in designing field
b. Should have produced a minimum of three popular print designs for the last six months.

At the end of the internship, students should prepare a comprehensive report. The report and the specimens of the work done by the student should be attested by the organization. Student should also produce a certificate of internship from the organization. All the above details should be submitted to the Head of the Department for evaluation.

SEMESTER – III
AGFX 301: FUNDAMENTALS OF ANIMATION (T)

Objectives: *This course deals with the basic concepts, theories and principles used in animation, animation work flow, basic tools etc. This course helps the students to understand the Basic Techniques of Motion Pictures also.*

MODULE – I
Animation- Definition- Short History of Animation - Persistence of Vision – Early Animation Devices – Techniques of Animation – Different Types of Animation - Workflows of Different Types of Animation - Preproduction, Production and Post-Production Stages - Types of Animation - Experimental Animations.

MODULE – II
Basic Principles of Animation - Squash and Stretch, Anticipation, Staging, Straight Ahead and Pose to Pose Animation, Follow Through and Overlapping Action, Slow Out and Slow In, Arcs, Secondary Action, Timing, Exaggeration, Solid Drawing, Appeal.

MODULE – III
Animation Equipment – Peg Holes and Peg Bars – Cels - Light Box – Line/Pencil Tests - Field Charts - Rostrum Camera - The Exposure Sheet (X Sheet) – Concepts of: -Soundtrack, Track Breakdown, Key Frames, In-Betweens, Clean-Up etc.

MODULE– IV
Camera Techniques – Types of Shots - Basic Shots and Their Intermediary Shots - Camera Angles - Camera Movements - Dramatic Effects - Visual Continuity - Picture Composition - Compositional Techniques - Rule of Thirds - Rule of Odds - Rule of Space – Simplification.

MODULE – V
Basics of Television Transmission- Frames, Lines, Timing - UHF, VHF - Television Standards- PAL, NTSC, SECAM; Standards Conversion - Aspect Ratios - Interchanging Aspect Ratios - Safe Areas - Display Resolutions - File Formats - Image, Audio, Video; Compression – Audio, Video; Compression Ratio

Books for Reference

1. The History of Animation: Charles Solomon
2. The Animator's Survival Kit: Richard Williams
3. Disney Animation - The Illusion of Life: Frank Thomas and Ollie Johnston
4. Animation from Pencils to Pixels: Tony White
5. How to Make Animated Films: Tony White

SEMESTER – III

AGFX 302: ANIMATION TECHNIQUES (AOC)

Objectives: *Here students are experimenting with different methods and techniques for creating animation. The basic tools and techniques are learned through a series of practical assignments.*

MODULE – I

Creation of A Thaumatrope – Creation of A Flip Book - Difference Between Time-Lapse and Stop Motion Animation Techniques – Time Lapse Animation Set Ups – Creation of Time-Lapse Animations.

MODULE – II

Brief History of Stop Motion Photography - General Workflow of Stop Motion Animations - Procedures and Techniques: – Choosing Camera, Tripods, Lights, Software Etc. – Preparation of: - Script, Storyboard, Character Designs Etc. - Character and Props Creation for Stop Motion Animation – Set Designing for Stop Motion Animation – Lighting - Post Production

MODULE – III

Cutout Animation Project - Preparation of Characters/ Models – Finding Suitable Materials for Making Characters – Different medium for adding details on a Model - Set Designing - Lighting

MODULE– IV

Puppet Animation /Clay Animation Project – Types of Puppets: –Simple Clay Models, Toys, Maquette, Armature, Simple Wire and Plasticine Puppets and Clothed Puppets - Preparation of Models – Colouring – Costumes

MODULE – V

Pixilation Project - Preparation of: - Script, Storyboard, Models Etc. - Set Designing - Lighting - Animation - Post Production.

Books for Reference

1. The Animation Book: Kit Laybourne
2. Stop Motion - Craft skills for model animation: Susannah Shaw
3. Stop Motion Passion, Process And Performance : Barry J C Purves
4. The Animator's Survival Kit : Richard Williams

SEMESTER – III
AGFX 303: DRAWING FOR ANIMATION - I (AOC)

Objectives: *Includes essential animation drawing techniques like sketching, perspective drawing etc. This course also deals with some of the pre-production stages like character designing, preparation of model sheets, blueprint creation and layout design.*

MODULE – I
Memory and Imagination Drawing - Life Drawing – Use of Basic Shapes and Forms – Sketching Poses - Rapid Sketching from Live Models - Attitude - Gestures - Line Drawing - Quick Sketches - Thumbnails - Stick Figures - Line of Action – Balance – Rhythm – Positive and Negative Spaces - Silhouettes - Caricaturing Fundamentals - Exaggeration

MODULE – II
Perspective Drawing – Vanishing Points – Orthogonal Lines – Horizon –Eye Level – One Point Perspective – Two Point Perspective - Three Point Perspective – Multi- Point Perspective - Overlapping and Intersection of Shapes in One Point, Two Point and Three Point Perspective Views - Objects and Shapes in Perspective with Light and Shade - Foreshortening

MODULE – III
Tones - Lighting and Shading – Basic 3-Dimensional Light Set Up – Several Types of Shadows – Cast Shadow – Contact Shadow – Contour Shadow – Reflected Light – Overhang Shadow – Highlight – Core Shadow.

MODULE– IV
Visualization - Character Designing - Features of a Character – Types/Kinds of Characters – Designing Props and Assets of Character – Creating Turn Arounds / Character Model Sheets – Blueprints - Character Size Comparison Charts – Character Attitude Poses

MODULE – V
Layout – Tools for a Layout Artist – Scale in Layout - Perspective Drawing in Layout – Lighting and Shading in Layout – Field Sizes – Planning Pan, Tilt, Rotation, Multiple Pans Etc. – Framing and Composing a Layout – Staging – Match Lines – Field Size Graticule - Field Size Set Up – Cut Off Guides - Concept of Layers - Back Ground, Mid Ground, Foreground Elements - Character Interaction with the Scene and the Backgrounds

Books for Reference

1. Perspective Made Easy: Ernest R Norling
2. Perspective Drawing Handbook: Joseph D'Amelio
3. Layout and Composition for Animation: Ed Ghertner
4. Animation Background Layout: Mike S Flower
5. Drawing for Animation: Paul Wells
6. How to Draw What You See: Rudy De Reyna

SEMESTER – III
AGFX 304: DRAWING FOR ANIMATION – II (AOC)

Objectives: *This course concentrates on study and analysis of human and animal anatomy along with cartoon character designing.*

MODULE – I
Human Anatomy – Anatomy of Different Age Groups – Babies, Children, Teens, Young Adults, Aged - Basic Proportions – Basic Understanding of the Skeletal and Muscle System – Human Forms in Perspective.

MODULE – II
Male and Female Anatomy - Body Structure, Proportion and Construction of Body Parts, Torso, Face, Eyes, Nose, Ears, Mouth, Hand, Feet Etc.

MODULE – III
Anatomy of Animals, Birds, Reptiles: Body Structure, Proportion and Construction of Body Parts, Basic Forms, Understanding Motion and Grace, Face, Legs, Tails - Use of Perspectives While Drawing Animals, Birds, Reptiles and Insects.

MODULE– IV
Cartoon Characters -Understanding Cartoon Characters - Cartoon Constructions – Character Development - Drawing from Basic Shapes - Distortion of Proportions - Cartoon Faces, Eyes, Mouths, Hairs, Nose, Hands, Feet - Facial Expressions

MODULE – V
Types of Characters in Classic Animated Cartoons – Cute – Screwball – Goofy – Heavy, Pugnacious – Humans, Animals, Birds, Reptiles Characters – Fairy Tale Characters – Gnomes – Elves – Dwarfs –Witches

Books for Reference

1. How to Draw What You See: Rudy De Reyna
2. Animal Anatomy for Artists: Eliot Goldfinger
3. Cartoon Animation: Preston Blair
4. Disney Animation - The Illusion of Life: Frank Thomas and Ollie Johnston
5. Figure Drawing Without a Model - Ron Tiner
6. How to Draw Animation - Learn the Art of Animation from Character Design to Storyboards and Layouts: Christopher Hart

SEMESTER – III

AGFX305: CEL ANIMATION - I (AOC)

Objectives: *In this course, students explore various techniques and core concepts of cel animation. Strong emphasis is placed on the human animations with dialogues.*

MODULE – I

Line of Action - Path of Action – Maintaining Volume - Key Drawings – Extremes and Breakdowns - In-Betweens – Spacing and Charting – Numbering of Animation Drawings – Animation Methods: - Straight Ahead, Pose to Pose, Combination of Both.

MODULE – II

Experiments with the Basic Principles of Animation.

MODULE – III

Acting for Animators – Character Acting - Voice Acting - Expressions - Body Language.

MODULE– IV

Animating Walks – Normal and Stylized Walks – Walks of different types of Human Characters - Runs - Different types of Runs – Runs of different types of Human Characters - Jumps – Skips – Leaps - Takes and Double Takes – Anticipation – Overlapping Actions – Mass and Weight.

MODULE – V

Dialogue Animation – The Sound Track - Phrasing – Accents – Attitudes – Recoding of Dialogues and Voice-Over - Creation of X Sheets – Synchronizing Sound.

Books for Reference

1. The Animator's Survival Kit : Richard Williams
2. Cartoon Animation : Preston Blair
3. Timing for Animation : Harold Whitaker and John Halas
4. How to Make Animated Films : Tony White
5. The Male and Female Figure in Motion: Eadweard Muybridge

SEMESTER – III
AGFX 306: SCRIPT WRITING AND STORYBOARDING FOR ANIMATION (AOC)

Objectives: *Includes pre-production stages like idea creation, story development, scripting, storyboarding etc.*

MODULE – I
Developing Idea/ Concept - Story - Basic Elements of a Story – Types of Stories - Creating Story Ideas - Sources of Story Line - Adaption - Character Roles - Characterization– Dialogues – Basic Structure of a Story – Old and Modern Structures – Concept of Acts –Theme – Subplots – Tone – Genre - Writing for Different Types and Groups of Audience - Animation Script – Shot – Scene – Sequence –Animation Script Vs. Live Action Movie Script - Screenplay Format – Elements of Screenplay Format –Montage

MODULE – II
Story Board - Definition - Importance of Story Board – Advantage - Different Types of Story Boards - Story Board Formats

MODULE – III
Elements of Storyboarding: - Design, Color, Light and Shadow, Perspective, Application of Staging, Composition Rules - Concept of Panels and its usages- Floor Plans - Storyboarding Movements

MODULE– IV
Illustrating Camera Techniques In a Story Board - Visual Continuity – Transitions - Digital Storyboarding

MODULE – V
Creation of Animatic – Scanning Story Board Panels and Synchronizing It with the Sound Tracks.

Books for Reference

1. How to Draw Animation - Learn the Art of Animation from Character Design to Storyboards and Layouts: Christopher Hart
2. The Art of the Storyboard - Storyboarding for Film, TV, and Animation: John Hart
3. Exploring Storyboarding: Wendy Tumminello
4. Don Bluth's Art of Storyboard: Don Bluth
5. How to Write for Animation: Jeffrey Scott
6. Writing for Animation, Comics and Games: Christy Marx

SEMESTER – IV
BOCG 401:
SOFT SKILLS AND PERSONALITY DEVELOPMENT

Objectives: *To develop personal, social and interpersonal skills required for the profession.*

Module – I
Perosnal Skills: Knowing oneself- confidence building- defining strengths- thinking creatively- personal values-time and stress management.

Module – II
Social Skills: Appropriate and contextual use of language- non-verbal communication- interpersonal skills- problem solving.

Module – III
Personality Development: Personal grooming and business etiquettes, corporate etiquette, social etiquette and telephone etiquette, role play and body language.

Module – IV
Presentation skills: Group discussion- mock Group Discussion using video recording- public speaking.

Module – V
Professional skills: Organisational skills- team work- business and technical correspondence- job oriented skills-professional etiquettes.

Books for Reference:

1. Matila Treece: Successful communication: Allyun and Bacon Pubharkat.
2. Jon Lisa Interatid skills in Tourist Travel Industry Longman Group Ltd.
3. Robert T. Reilly – Effective communication in tourist travel Industry Dilnas Publication.
4. Boves. Thill Business Communication Today Mcycans Hills Publication.
5. Dark Studying International Communication Sage Publication.
6. Murphy Hidderandt Thomas Effective Business Communication Mc Graw Hill.

SEMESTER – IV
AGFX 402: CEL ANIMATION - II (AOC)

Objectives: *Emphasis is placed on both technical and artistic mastery in animating animals, birds, reptiles etc. This course provides the student a basic understanding of effects animation also.*

MODULE – I
Animation of Different Types of Animals: - Four Legged, Two Legged (Eg: Cat, Dog, Tiger, Elephant, Monkey, Kangaroo, Horse, Deer, Cow, Camel, Bear, Dinosaur Etc.) - Walks – Normal and Stylized Walks –Canter – Trot – Gallop - Runs - Jumps – Skips – Leaps - Etc.

MODULE – II
Bird Flight / Movements in Different Stages – Practice with Different Types of Birds

MODULE – III
Movements of Reptiles: - Walks, Runs, Slithering, Swimming Etc. - Animating Insects and Fishes

MODULE– IV
Dialogue Animation of Humanoid Characters

MODULE – V
Animating Special Effects: - Cloth, Sky, Smokes, Fire, Lightening, Rainfall, Snow, Water Drops, Water Ripples, Waves, Explosions Etc.

Books for Reference

1. The Animator's Survival Kit : Richard Williams
2. Cartoon Animation : Preston Blair
3. Timing for Animation : Harold Whitaker and John Halas
4. How to Make Animated Films : Tony White
5. Character Animation-2D Skills for Better 3D: Steve Roberts
6. Horses And Other Animals In Motion: Eadweard Muybridge

SEMESTER – IV

AGFX 403: BG DESIGN FOR CEL ANIMATION (AOC)

Objectives: *Strong emphasis is placed on the special training for drawing and painting of Cel Animation backgrounds.*

MODULE – I

Painting with Opaque Mediums Like Water Color, Gouache, Poster Color, Acrylics Etc. - Painting Tools: - Different Kinds of Brushes, Papers, Colors, Palettes Etc.

MODULE – II

Washes: - Plain/Flat, Graded, Wet in Wet, Dry Brush Etc. – Foundation Sketching Using Pencils, Brushes and Tonal Values – Color Wheel: - Primary, Secondary, Complementary, Warm / Cool Colors – Color Values – Color Harmony –Light and Shade – Reflected Light

MODULE – III

Elements of Background Designing – Composition – Colours -Values -Painting The Mid-Tones - Adding The High Lights and Shadows - Perspective and Illusion of Depth in B.G Drawing - Levels of Detail - Different Mediums: - Water Colour, Acrylic, Oil, Digital Etc.

`

MODULE– IV

BG Painting: - Trees, Mountains, Clouds, Water Bodies, Meadows, Buildings, Science Fiction Story Backgrounds

MODULE – V

Painting Backgrounds for Mythological Stories, Day/Night Scenes Etc.

Books for Reference

1. How to Draw What You See: Rudy De Reyna
2. Layout and Composition for Animation: Ed Ghertner
3. Animation Background Layout: Mike S Flower
4. Don Bluth's Art of Storyboard : Don Bluth
5. Complete Guide to Watercolor Painting : Edgar Whitney
6. The Watercolor Book - Materials and Techniques for Today's Artists: David Dewey

SEMESTER – IV
AGFX 404: DIGITAL 2D ANIMATION (AOC)

Objectives: *Students are introduced to Digital 2D animation using any one of the popular 2D Animation Softwares. This course introduces students to Digital 2D animation. The basic tools and techniques are learned through various practical assignments.*

MODULE – I

Workflow of Digital 2D Animation – Introduction to Animation Software's Interface – Customizing The Workspace - Settings and Preferences - Importing Files - Selection Tools - Selecting Objects - Moving, Copying and Deleting Objects - Duplicating Objects – Grouping Objects – Find and Replace Command - Arranging Objects (Stack, Align, Group, Break Apart Groups and Objects) - Transforming Objects - Snapping (Object Snapping, Pixel Snapping and Snap Alignment - Eraser Tool Etc.

MODULE – II

Drawing and Painting Tools - Drawing with Pencil Tools –Drawing and Editing Lines and Shapes - Outlines - Working with Color - Strokes and Fills – Tracing an Image - Stage – Timeline – History Panel - Color Panel – Layers – Frames– Library - Instances - Symbols- Types of Symbols - Creation of Symbols - Duplicate Symbols - Edit Symbols - Symbol Instances - Templates

MODULE – III

Animation Basics - Animation Levels – Empty Cels – Held Cels – Basic Key Framing – In Betweening - Representations of Animation in The Timeline -Frame Rates - Frame by Frame Animation - Onion Skinning– Tweening – Scrubbing – Rotoscoping – Blend Modes - Mask Layers - Working with Text - Special Effects

MODULE– IV

Experiments with Basic Principles of Animation - Cyclic Animations – Lip Sync Animation – Setting Up Camera Techniques

MODULE – V

Digital 2D Animation Project

Books for Reference

1. The Animator's Survival Kit: Richard Williams
2. Timing for Animation: Harold Whitaker and John Halas
3. The Animator's Guide To 2d Computer Animation : Hedley Griffin
4. Character Animation-2d Skills for Better 3d: Steve Roberts
5. How To Make Animated Films : Tony White
6. Flash Cartoon Animation: Learn From The Pros : Glenn Kirpatrick And Kevin Peety
7. The Art Of Flash Animation: Creative Cartooning : Mark Stephen Smith
8. Digital Pre-Introduction Basic: Toon Boom Animation Inc.

SEMESTER – IV
AGFX 405: PROJECT – ANIMATION PROJECT

In this project students should complete an animation short film of minimum 90 seconds duration which showcases their creativity, aesthetic sense and technical skills that they acquired during their academic period. Students must do this project individually.

They can choose any of the following methods for their project work.

- Entire project as Classic Cel Animation
- Entire project as Digital 2D Animation
- Entire project as Stop-motion Animation
- Digital 2D Animation + Stop-motion Animation
- Classic Cel Animation + Stop-motion Animation

(Students can select any of the above animation methods according to his/her interest and talent.)

Project should be worked out through various production stages under the guidance and approval of the supervising faculty/faculties. Students have to complete the final project within the given time period. Students should keep all the important paper works (script, storyboard and character designs) along with them.

Students must submit the finished animation project in video format along with the required paper works and a comprehensive report, to the Head of the Department, before the day of the project evaluation. The project will be evaluated by the external and internal examiners appointed by the university. Delayed, incomplete submissions will be considered as it is.

SEMESTER – IV
AGFX 406: INTERNSHIP – II

After the completion of the fourth semester, the students will have to undergo a two weeks' internship programme. It will be in a professional 2D (Digital/Manual) Animation studio OR in a Stopmotion studio to understand various steps and techniques involved in a production pipe line.

Students can choose an animation studio in India or abroad for their internship. College will provide a certificate to prove their identity. A member of the faculty will supervise the student during the internship.

Studios having the following qualities can be chosen:

a. A minimum of two years' experience in animation field specializations in character animation, movie titling, advertisements, special effect creation, etc.
b. Should have produced a minimum of two popular animation works for the last one year.

At the end of the internship, the students should prepare a comprehensive report. The report and the specimens of the work done by the student should be attested by the organization. Student should also produce a certificate of internship from the organization. All the above details should be submitted to the Head of the Department for evaluation.

SEMESTER – V

BOCG501: ENVIRONMENTAL STUDIES

OBJECTIVES

To built a pro-environmental attitude and a behavioural pattern in society based on sustainable lifestyles. To impart basic knowledge on pollution and environmental degradation.

MODULE 1 (15 hrs)

Introduction to Environment Science : Development and Environment, Human Population and the Environment : Population growth, variation among nations-Population explosion – Case Studies. Sustainable Development – Concept, Policies, Initiatives and Sustainability strategies, Human Development Index, Gandhian Principles on sustainability Natural systems -Earth – structure, soil formation- factors affecting, soil types, Atmosphere – structure and composition, Hydrosphere – Oceans, rivers, estuaries, Lakes etc., Physical environment of aquatic systems

Resource utilization and its impacts on environment -Renewable and non-renewable resources, Forest resources: Use and over-exploitation, Timber extraction, mining, dams and their effects on forest and associated biota., Water resources : Use and over-utilization of surface and ground water, conflicts over water, River valley projects and their environmental significance- Case studies – Sardar Sarovar, Mineral resources : Use and exploitation, environmental impacts of extraction and use of mineral resources, case studies – sand mining, metal mining, coal mining etc.

Food resources: World food issues, changes caused by - overgrazing, effects of modern agriculture, fertilizer-pesticide problems, water logging, and salinity. Case studies

Energy resources: Growing energy needs, renewable and non renewable energy sources, use of alternate energy sources. Case studies.

Land resources: Land as a resource, land degradation, soil erosion and desertification.

MODULE 2 (15 hrs)

Eco systems Concept of an ecosystem-Structure and function of an ecosystem-Producers, consumers and decomposers- Energy flow in the ecosystem-Ecological succession-Food chains, food webs and ecological pyramids.

Ecological interactions Types, characteristic features, structure and function of the following ecosystem : Forest, Grassland, Desert, Aquatic ecosystems (ponds, streams, lakes, rivers, oceans, estuaries). Significance of wetland ecosystem – Classification, Ecology and Biogeochemistry. Threats and Management

Biodiversity and its conservation

Introduction – Definition : genetic, species and ecosystem diversity, Bio-geographical classification of India, Value of biodiversity : consumptive use, productive use, social, ethical, aesthetic and option values, Biodiversity at global, National and local levels, India as a mega diversity nation Hot-spots of biodiversity, Threats to biodiversity : habitat loss, poaching of wildlife, man-wildlife conflicts., Endangered and endemic species of India, Conservation of biodiversity : In-situ and Ex-situ conservation of biodiversity. People's participation in biodiversity conservation- Biodiversity Register; Global Climate change and Biodiversity.

MODULE 3 (15 hrs)

Environmental Pollution

Air pollution: sources- mobile, stationary, fugitive; type of pollutants- primary and secondary air pollutants, Smog- classical smog and photochemical smog, Acid rain; Ozone depletion; impacts of air pollutants on environment; control measures.

Water pollution: Sources- Point and non-point sources; Types – chemical, biological and physical; impacts on the environment; water quality – water quality standards; control measures.
Soil pollution: sources and impacts
Noise pollution: sources, impacts on health, management strategies Thermal pollution and Nuclear pollution - sources and impacts
Solid wastes – types, sources, impacts on Environment.
Municipal Solid waste Management: Essential steps- source segregation, collection, Processing and Disposal of residues.
Environmental Pollution - case studies
Natural ad anthropogenic Disasters and their management: floods, earthquake, cyclone and Landslides.

MODULE 4 (15 hrs)
History of environment protection
Silent spring, Ramsar Convention, Stockholm conference, Montreal protocol, Kyoto protocol, earth summit, Rio+10, Rio+20, Brundt land commission Report, Sustainable development
Environmental movements in India, Global initiatives for Environmental protection
Environmental education –basics ,Tblisi conference, Environment Management Systems
Environment Information Systems, Environmental Impact assessment (EIA) – definition and significance, EIA notification; National and state level Authorities; role of public in EIA of a development project

MODULE 5 (15 hrs)
Social Issues and the Environment
Environmental movements
From Unsustainable to Sustainable development-Urban problems related to energy-
Water conservation- Rain water harvesting; Watershed management
Environmental ethics : Issues and possible solutions.
Environmental Economics, Green house effect and Climate change
Natural and Anthropogenic disasters
Disaster Management ,Wasteland reclamation-Consumerism and waste products-
Environmental Laws – General introduction; Major laws in India. Environment Protection Act-Air (Prevention and Control of Pollution) Act-Water (Prevention and control of Pollution) Act-Wildlife Protection Act-Forest Conservation Act-Issues involved in enforcement of environmental legislation-Public awareness

TEXT BOOK
Textbook for Environmental Studies For Undergraduate Courses of all Branches of Higher Education – Erach Bharucha for University Grants Commission
Further activities
Field work
Visit to a local area to document environmental assets
iver/forest/grassland/hill/mountain
Visit to a local polluted site-Urban/Rural/Industrial/Agricultural/ Solid waste dump yards
Study of common plants, insects, birds.
Study of simple ecosystems-pond, river, hill slopes, etc. (Field work Equal to 5 lecture hours)

SEMESTER – V

AGDG502: INTRODUCTION TO COMMUNICATION

OBJECTIVES

Understand and appreciate the role of communication in development media. Acquire knowledge of different theories, barriers and forms of communication and their use in the process of social change; and to understand the relevance of communication in media and society

MODULE - I

Introduction to Communication / Definition and Objectives of communication /Need for communication – functions. /Types of communication. Barriers of Communication - Verbal – Non Verbal Communication/Development Communication/ Influence of media on developmental Communication/Media: culture and values. History of Communication - Early History, Ancient, Medieval, Modern and Present.

MODULE - II

Communication Models – 7cs of Communication forms of Communication – sociological Theories of mass communication western models of communication/ Mass Communication – Definition – Mass Media – Different Mass Media – Influence and Types.

MODULE – III

Communication with Groups: lectures, forum, Brain storming, Guided discussion, Case study, Role play, Demonstration.

a. Exhibitions – how to organize
b. Cinema, Television, Radio
c. Print Media
d. Theatre & Local or Folk Media
e. Information Technology & World Wide Web.

MODULE - IV

Skill Training: Effective public Speaking, Meetings, Conference, Seminar, Effective Written Communication, Workshop on Theatre – Production.

MODULE – V

Media of Communication – Indian context – through different Mass Media – Print, Broadcast, Media, Multi-Media, Social Media - Issues

Books for Reference

1. Principles of Communication: Vijaya Somasundaram
2. Mass Communication in India: Keval J Kumar
3. Media/Society: Industries, Images and Audiences: David Croteau, Williams Hyones
4. Managing with Information, Prentice: Jerome Kanter

SEMESTER – V
AGFX503: BASICS OF 3D MODELING (AOC)

Objectives: *Students are introduced to 3D animation using any one of the popular 3D Animation Softwares. Students learn the basic workflow, and get introduced to the terminology and core concepts of 3D CG creation. Here the students are introduced to the 3D Software and its basic operations.*

MODULE - 1

Major 3D Software's - 3D objects – 3D Animation Work Flow - Uses and Scope of 3D Animation. Exploring the Interface of 3D Animation Software - View Port Navigation - Working With Files and File Types - Importing and Exporting 3D Files – Setting A Project – Preferences

MODULE - 2

Creating & Editing Primitive Shapes - Wireframes, Surfaces, And Normals - Selecting Objects & Setting Object Properties – Sub Object Levels – Transforming Objects, Alignment; Snapping – Pivots - Cloning Objects & Creating Object Arrays - Grouping; Linking Objects. Basic Modeling With Polygon, Splines, Nurbs And SubD Modeling Methods - Extrude – Bevel – Cut – Split – Bridge – Boolean Operations – Lattices – Deformers – Normals – Mirrors

MODULE - 3

Detailed modeling of objects –Furniture, Instruments and Vehicles etc. Concepts of low Poly Modeling With Polygon Primitives – Modeling House holding Objects - Simple Houses. Modeling Character Props :- Sword, Knife, Hat, Gun and Axe Etc.

MODULE - 4

Exterior Modeling – Environments, Ponds, Hills, Cities and Garden Etc.

MODULE- 5

Interior Modeling - Architectural /Interior Structures.

Books for Reference

1. 3D Human Modeling And Animation: Peter Ratner
2. 3D Automotive Modeling: An Insider's Guide to 3D Car Modeling and Design: Andrew Gahan
3. Blender Master Class - A Hands-On Guide to Modeling, Sculpting, Materials, and Rendering : Ben Simonds
4. Blender Studio Projects: Digital Movie Making: Tony Mullen, Claudio Andaur
5. Digital Animation Bible - Creating Professional Animation With 3ds Max, Lightwave, And Maya : George Avgerakis

SEMESTER – V
AGFX 504: CHARACTER MODELING (AOC)

Objectives: *In this course student learns to make 3D models of living things. Students should practice character modeling with and without the use of Blue prints. Students should explore various techniques of Polygon, NURBS and SubD Modeling methods also. Importance is given to the consistency and mesh flow.*

MODULE – I
Modeling Humans – Basic Proportions - Modeling Of Body Parts: - Head, Ear, Mouth, Limbs, Torso, Cloths, Ornaments Etc. – Creation Of Blend Shapes.

MODULE – II
Modeling Different Types Of Human Characters:-Real, Stylized, Comic, Characters Of Different Age Group Etc.

MODULE – III
Modeling Animals And Birds - Basic Proportions, Modeling Of Body Parts: - Head, Ear, Horns, Mouth, Limbs, Torso, Tail, Wings Etc.

MODULE– IV
Introduction To Sculpting Tools - Modeling Imaginary Characters

MODULE – V
Each Student Designs and Prepares Blueprint Of A Character And Creates Detailed Model Of It.

Books for Reference

1. ZBrush Character Creation: Advanced Digital Sculpting: Scott Spencer
2. ZBrush Digital Sculpting: Human Anatomy: Scott Spencer
3. Character Development in Blender 2.5: Jonathan Williamson
4. Autodesk 3ds Max 2014 Essentials: Randi L .Derakhshani, DariushDerakhshani
5. Autodesk Maya 2014 Essentials: Paul Naas
6. Blender Master Class - A Hands-On Guide to Modeling, Sculpting, Materials, and Rendering : Ben Simonds
7. 3D Human Modeling And Animation: Peter Ratner
8. Digital Animation Bible - Creating Professional Animation With 3ds Max, Lightwave, And Maya : George Avgerakis

SEMESTER – V
AGFX 505: TEXTURING AND RIGGING (AOC)

Objectives: *This course is mentioned to provide the student a thorough understanding of Texturing and Rigging process. Students will explore these techniques by texturing and rigging several types of objects/ characters.*

MODULE – I
Shaders / Materials – Diffuse, Ambient, Specular Colours – Transparency – Different Maps: - Bump, Refraction, Reflection, Displacement, Translucent – Different Types Of Material Creation: - Glass, Steel, Water, Gold Etc.

MODULE – II
Textures – Planar, Cylindrical, Spherical, Automatic – Loading Meshes – UV Layout Display Panel - Editing UV Layouts – Cutting, Splitting And Dropping Of UVs – Flattening And Optimizing UVs – Welding – Previewing UVs With Texture Map – Hiding, Revealing And Marking Geometry – Symmetry – UV Adjusting – Polygon Marking And Transformations – Pinning And Straightening – Snapping And Stacking UVs – Packing UVs Together – Laying Surfaces – Scaling And Smoothing UVs – Fixing UV Overlaps – Use Of Multiple UV Projector – Transferring UV Layouts – UV Snapshots Multiple UV Tiling - UV Painting – Application of The Texture - Procedural Texturing - Background Texturing

MODULE – III
Importing 3D Objects Directly Into Texture Painting Softwares – Painting UV Map

MODULE– IV
Naming Conventions – Adjusting Pivots – Hierarchy - Parenting Objects– Joints – Joint Attributes – Skeleton Creation With Joints – IK – FK - Creating Controls – Constraints – Locking And Hiding Animation Channels – Custom Attributes – Driven Keys - Expressions – Deformers – Binding/ Skinning – Skin Weight Manipulation – Blend Shapes

MODULE – V
A Project Based On Texturing and Rigging

Books for Reference

1. Animation Methods - Rigging Made Easy: Rig Your First 3D Character in Maya: David Rodriguez
2. Blender Master Class - A Hands-On Guide to Modeling, Sculpting, Materials, and Rendering : Ben Simonds
3. Blender Studio Projects: Digital Movie Making: Tony Mullen, Claudio Andaur
4. Digital Animation Bible - Creating Professional Animation With 3ds Max, Lightwave, And Maya : George Avgerakis

SEMESTER – V
AGDS506: CHARACTER ANIMATION (AOC)

Objectives: *Different methods for creating 3D animation are explored in this course.*

MODULE – I
Motion Laws In Physics - Forces, Acceleration, Reactions, Mass And Momentum, Centre Of Mass, Friction.

MODULE – II
Concept Of Keys And Key Frame Animation - Posing Characters - Planning And Blocking Animations – Breakdowns – Animation Curves – Editing Curves – Creating Animation Paths – Hierarchies – Pivots - Animation Layering.

MODULE – III
Application Of Animation Principles: - Squash And Stretch, Anticipation, Staging, Overlapping Action, Slow Out And Slow In, Arcs, Timing, and Exaggeration Etc.

MODULE– IV
Animating Different Types Of Characters: - Humans, Animals, Birds, Reptiles, and Insects Etc. - Cyclic Animations: - Walks, Runs, Flights – Jumps – Animation Of Camera And Light.

MODULE – V
Facial Animation – Animating for Music and Dialogues - Lip Sync - Expression Editor - Dope Sheet - Blend Shapes – Motion Capture.

Books for Reference

1. Autodesk 3ds Max 2014 Essentials: Randi L .Derakhshani, DariushDerakhshani
2. Autodesk Maya 2014 Essentials: Paul Naas
3. Character Animation-2D Skills for Better 3D: Steve Roberts
4. The Animator's Survival Kit: Richard Williams
5. Timing for Animation: Harold Whitaker and John Halas
6. Digital Animation Bible - Creating Professional Animation With 3ds Max, Lightwave, And Maya : George Avgerakis

SEMESTER – VI

AGFX 601: MEDIA ETHICS AND EDUCATION

Objectives: *To understand the positive as well as negative influence of media and the critical evaluation of media.*

Module – I

Ethics – Branches of Ethics, Media Ethics – Mass Media and the shape of the Human Moral Environment. Applied Ethics – Ethical issues in different media professions – Journalism, Cinema, Advertising, Photography, Graphic Design, Animation etc.- Overview of Codes and Regulations in India. Digital Media Ethics.

Module – II

Media Education – Objectives and Skills – Key Concepts, Media Scenario: Present Trends – Different Starting points for Media Education – Media Impact in Society – Social and Psychological impacts.

Module – III

Culture and Communication – Culture as Communication – Inter-cultural Communication – Values, World view and Perception – Values in Culture – Values and Communication – From Ethnocentrism to Ethno relativism.

Module – IV

Mass Media: Relevance and significance. Purpose and functions of Mass Media – Mass Media, Individuals and Society – Connecting to "Reality" through Media – Media and Society: Normative theory.

Module – V

Media Language – Media as Art Experiences – De-Mystifying the Media – Media and Consumerism – The Philosophy commercialism – Media and De-humanization – Sex and Violence in the Media – Media and Moral Permissiveness – Media and Imperialism – Cultural Erosion and Mental Colonization – Media Control – Alternative Media.

Books for Reference

1. Mass Media and the Moral Imagination : Philip J Rossi
2. Media Education in India : Jacob Srambickal
3. Media Ethics : Bart Pattyn
4. Communication Ethics and Universal Values : Clifford Christmas
5. Digital Media Ethics : Charles Ess

SEMESTER – VI

AGDS602: LIGHTING AND RENDERING (AOC)

Objectives: *This course emphasises on both technical and artistic mastery in the art of digital lighting and rendering of a 3D scene.*

MODULE – I

Theory of Light – Normal And Artificial Lighting – 1 Point, 2 Point, 3 Point Lighting In 3D Space – Types Of Lights (Point, Target, Direct, Ambient Etc.) – Common Light Attributes – Shadows – Shadow Colour – Shadow Depth.

MODULE – II

Lighting a Character - Lighting a Scene to Matching the Environment - Exterior Lighting – Interior Lighting.

MODULE – III

Ray Tracing - Final Gathering – Global Illumination And Caustic Effects - Render Setups (Single Frame Rendering, Batch Rendering, And Different Rendering Formats) – Motion Blur – Applying Render Passes For Compositing.

MODULE– IV

Image Based Lighting And HDRI Rendering.

MODULE – V

Project Work Based On Lighting and Rendering.

Books for Reference

1. Digital Lighting And Rendering: Jeremy Birn
2. Mastering Mental Ray: Rendering Techniques For 3D And CAD Professionals: Jennifer O'Conner
3. Blender Studio Projects: Digital Movie Making: Tony Mullen, Claudio Andaur
4. Blender Master Class - A Hands-On Guide To Modeling, Sculpting, Materials, And Rendering : Ben Simonds
5. Digital Animation Bible - Creating Professional Animation With 3ds Max, Lightwave, And Maya : George Avgerakis

SEMESTER – VI
AGFX603: VISUAL EFFECTS AND COMPOSITING (AOC)

Objectives: *This course focuses on study and analysis of visual effects and compositing. Different methods for creating visual effects and compositing with suitable digital tools are explored in this course.*

MODULE – I
Brief history of visual effects – User Interface : Navigation – Importing Image Sequences And Footages – Time Line - Layers – Pass – Key Frames - Composition Settings – Transitions – Layer Animations – Different Types Of Layers :- Text, Solid, Adjustment, Null, Camera, Light Etc.

MODULE – II
Effects – Procedures: Keying, Rotoscopy, Tracking And Stabilizing– Parenting – Masking – Alpha – Parallax – Color Correction – Adding Text – Render And Export.

MODULE – III
Setting Up A Project – Preferences – Interface – Importing And Organizing And Viewing Media Files – Timeline – Effects – Color Correction – Multi Layer Compositing – Keying – Blend – Action – Importing 2D And 3D Objects To Layers.

MODULE– IV
Dynamic Typography: type in time-based media, variations in typographic attributes, transitions, rhythm and pace. Type in 3d space,3d compositing. Combining multiple media – 2d and 3d animation, live footage, text and other visual elements.

MODULE – V
Study of contemporary motion graphics - commercials, music videos, film and TVtitles.

Books for Reference

1. Adobe® ,Visual Effects And Compositing Studio Techniques: Mark Christiansen
2. Secrets of Hollywood Special Effects: Robert E. McCarthy
3. Industrial Light & Magic - The Art of Special Effects: Thomas G. Smith
4. The Language of Visual Effects: Micheal J. McAlister
5. Special Effects - Creating Movie Magic: Christopher Finch
6. The VES Handbook of Visual Effects - Industry Standard VFX Practices and Procedures: Susan Zwerman, Jeffrey A. Okun
7. Compositing Visual Effects - Essentials for the Aspiring Artist: Steve Wrigh
8. Autodesk Smoke Essentials - Autodesk Official Press : Alexis Van Hurkman

SEMESTER – VI
AGDS604: AUDIO AND VIDEO EDITING PRINCIPLES (AOC)

Objectives: *To expertise the students in the process of creating illusion of movement and the basic principles involved in narrating a visual story and also provide the students the scientific aspect regarding Production and Reproduction of Sound.*

MODULE – I

Video Editing: -Factors Impacting Editing Choices- Basic Shot Types And Its Descriptions -Selecting The Best Shots -The Basic Edit Transitions- Stages Of The Editing Process. The Factors For A Good Edit- Information-Shot Composition-Camera Angle-Continuity Etc- Building A Rough Cut -Master Shot Style-Cutaways And Reaction Shots-Matching Action -Matching Screen Position -Overlapping Edits Matching Emotion And Tone -Sound Effects And Music -Transitions Between Scenes- Fine Cutting.

MODULE – II

Setting Up A Workstation: Networked Systems- SANs And NAS-Render Farms-Audio Equipment-Digital Video Cables And Connectors-FireWire- SDI And HD-SDI –Thunderbolt-RS-422 -Audio Interfaces Etc- Organizing The Media – Different Formats-Film,2K,4K HD And SD-Setting Up The Project-Importing, Transcoding, Logging And Capturing.

MODULE – III

Introduction To Editing Software: Concept Of Workflow-Interface- Editing Tools-Story Board Editing Drag-And-Drop Editing -Three-Point Editing-JKL Editing-Insert And Overwrite Editing-Trimming-Ripple And Roll, Slip And Slide - Effects And Titles- Audio Tools- Audio Effects And Filters- Basic Repairing Of Sound- ADR And Mixing- Color Correction-Media Management Etc. - What Is Mastering? -Preparing A Sequence-Color Grading -Create A Mix-Exporting The Masters-Compressing For The Web- Disc Authoring.

MODULE– IV

Audio Editing: Human Ear And Principles Of Microphone – Different Types Of Microphones – Multi Directional, Bi-Directional, Uni- Directional, Wireless Microphone – Rifle Microphone – Lapel Microphone Etc -Studio Microphones – Location Microphones. Components of A Single Mixed Track – Multiple Track Recording — Monophonic Recording – Stereophonic Recording – Surround Sound – DTS-Dolby. Recording Sound In Controlled Situation – Playback – Pre-Recording – Dubbing – Post Synchronization – Voice Recording – Music Recording.

MODULE – V

Introduction To Audio Editing Software: Editing Basics, Number Of Tracks, Normalization Of Leveling, Noise Filters, Filtering And Advanced Effects.

Books for Reference

1. The Digital Filmmaking Handbook: Sonja Schenk, Ben Long
2. Techniques of Editing :KarelReiz
3. Elements of Sound Recording: Frayne and Wolfe
4. The Technique of Sound Studio: Nisbett
5. Elements of Sound Recording: Frayne and Wolfe

SEMESTER – VI
AGDS605: PROJECT – 3D ANIMATION PROJECT

Students must do this project individually. And it should cover all the important aspects of 3D animation that the student studied during the third year of his/ her course, and should be an example of an advanced 3D Character animation Acting Piece with Dialogue. It may or may not be a Two Character Interaction Piece.

For this project students should complete a character animation of minimum 90 seconds duration. Project should be worked out through various production stages under the guidance and approval of the supervising faculty/faculties. Students have to complete the final project within the given time period, and they should keep all the important paper works (script, storyboard and character designs) along with them.

Students must submit the finished project in video format along with the required paper works and a comprehensive report, to the Head of the Department, before the day of the project evaluation. The project will be evaluated by the external and internal examiners appointed by the university. Delayed, incomplete submissions will be considered as per the university rules.

SEMESTER – VI
AGDS606: INTERNSHIP – III

After the completion of the sixth semester, the students will have to undergo a minimum of two weeks' internship programme. It must be in a professional 3D/ VFX Animation studio to understand various steps and techniques involved in a production pipe line.
Students can choose an animation studio in India or abroad for their internship. College will provide a certificate to prove their identity. A faculty member will supervise the student during their internship.
Studios having the following qualities can be chosen:

a. A minimum of two years' experience in animation field specialized in Character Animation, Movie Titling, Advertisements, Special Effect Creation, Etc.
b. Should have produced a minimum of two popular animation works for the last one year.

At the end of the internship, the students should prepare a comprehensive report. The report and the specimens of the work done by the student should be attested by the organization. Student should also produce a certificate of internship from the organization. All the above details should be submitted to the Head of the Department for evaluation.

MODEL QUESTION PAPERS & PARAMETERS

B Voc. Animation & Graphic Design

Semester I

Model Question

AGFX102 History of Art & Design (Theory)

Time: Three Hours **Total Marks: 80**

Part A

Answer **any 10** *the questions*
Each question carries 2 *marks.*

1. Greek Art during Classical period
2. Paintings at Altamira
3. Neo Classicism
4. Abstract Expressionism
5. Greek Vase Paintings
6. 'Monalisa'
7. Paintings of Masaccio
8. Impressionism
9. Paintings of Paleolithic period
10. Architecture of Stone Age
11. Archaic Greek Sculpture
12. Byzantine Mosaics (10 * 2= 20Marks)

Part B

Answer any **six** *of the following.* 5 *Marks each.*

13. Explain the Stylistic features of Egyptian Sculpture
14. Discuss the impact of European art on Indian Art
15. Write an essay on Gutenberg and his contribution to the art of Printing
16. Briefly explain the Mural tradition of Kerala
17. Discuss the contributions of Raja Ravi Varma to Indian Art
18. Give an account of the situations and developments that led to the birth of Renaissance in Italian Art
19. Write an essay on the art of Picasso
20. Describe the characteristic features of the Paleolithic paintings in historical outline
21. Explain the features of Gothic art and Architecture

(6 x 5 = 30 Marks)

Part c

Answer any **two** *of the following.* 15 *Marks each.*

22. Who are the 'Great Trio' of Italian Renaissance Art? Explain
23. Discuss the works of an Impressionist painter of your choice.
24. How do you place the role of Cubism, Fauvism and Expressionism in the development of Modern Art?
25. Write an essay on form and style of Mural paintings of Kerala.

(2 x 15 = 30 Marks)

B Voc. Animation & Graphic Design

Semester I

AGFX103: BASICS OF DRAWING (AOC)

Guidelines and Parameters for Evaluation

1. 'Basics of Drawing' is a written practical examination which covers the methods of drawing.
2. There will be one essay question for the theory part and one project question for the practical part.
3. Section A carries 15 marks and Section B carries 65 marks.
4. Maximum duration of the examination is 5 hours.
5. Students can use the data and images supplied along with the questions for their design works.
6. Any work remaining incomplete at the end of the examination would be assessed as it is.
7. Students should strictly obey the university rules during the examination.
8. Maximum marks for the *external examination is 80*. Exam will be conducted by a board of examiners having 2 members – one internal examiner from the department, one external examiner from the university panel.
9. The aim of Section B is to evaluate the overall drawing skill of the student. External evaluation for this section is as follows:

Theory Question	- 15
Drawing/ Stroke quality	- 15
Competence with the selected medium	- 15
Colour scheme	- 10
Use of light and shadow	- 15
Justification towards the assignment	
Requirements	- 10
Total	**- 80**

Internal evaluation follows the university rules and regulations. Maximum marks for the *internal evaluation is 20.*

B Voc. Animation & Graphic Design

Semester I

Model Question I

AGFX103: BASICS OF DRAWING (AOC)

Time: Five Hours **Total Marks: 80**

SECTION A

1. Write an essay on Elements and Principles of Art

OR

2. Explain different drawing materials and tools.

(1 x 15 =15 Marks)

SECTION B

3. Observe the objects given to you. Draw the same using a pencil using your keen observation and drawing skills. Render the same with light & shade and exact tonal values.

OR

4. Prepare a sketch of the main building of your college. Render the same in poster colour or water colour or colour pencil medium. (1 x 65 = 65 Marks)

B Voc. Animation & Graphic Design

Semester I

Model Question II

AGFX103: BASICS OF DRAWING (AOC)

Time: Five Hours **Total Marks: 80**

SECTION A

1. Write an essay on compositional rules in art

OR

2. Explain different types of Brushes.

(1 x 15 = 15 Marks)

SECTION B

3. Prepare the sketch of a given photograph. Render the light using colour and tone to capture the scene.

OR

4. Prepare a still life drawing by observing the scene given to you. Render it with a suitable medium.

(1 x 65 = 65 Marks)

B Voc. Animation & Graphic Design

Semester I

AGFX104: ELEMENTS OF VISUAL DESIGN (AOC)

Guidelines and Parameters for Evaluation

1. Elements of Visual Design is a written practical examination which covers the fundamentals of Design.
2. There will be theory and practical questions. There can be two practical questions in part A and one theory essay question in part B. (3+ 2 Hrs)
3. **Section A carries 50 marks, Section B carries 30 marks**.
4. Maximum duration of the examination is 5 hours.
5. Any work remaining incomplete at the end of the examination would be assessed as it is.
6. Students should strictly obey the university rules during the examination.
7. Maximum marks for the ***external examination is 80***. Exam will be conducted by a board of examiners having 2 members – one internal examiner from the department, one external examiner from the university panel.
8. For the evaluation of **Part A**, use the following scheme:

Concept	- 05
Design Layout	- 20
Colour scheme	- 15
Typography skill	- 10
Total	**- 50**

Internal evaluation follows the university rules and regulations. Maximum marks for the ***internal evaluation is 20.***

B Voc. Animation & Graphic Design

Semester I

Model Question I

AGFX104: ELEMENTS OF VISUAL DESIGN (AOC)

Duration 5 Hrs. **Max. Marks 80**

SECTION A

1. Explain visual composition and layout with examples.

OR

2. Describe Colour theory

(1 x 15 = 15 Marks)

SECTION B

3. Create a logo for a Agriculture research center situated in Shimoga called 'AGROWORLD'. The logo should incorporate the writing 'AGROWORLD' and an image preferably placed above the writing. Write a short description of the above logo.

(1 x 25 = 25 Marks)

SECTION C

4. Create a logo for a jeweler group 'TIANA' located in Mumbai. Design a one side invitation for the inaugural ceremony of their new shop in Andheri.

(1 x 40 = 40 Marks)

B Voc. Animation & Graphic Design

Semester I

Model Question II

AGFX104: ELEMENTS OF VISUAL DESIGN (AOC)

SECTION A

1. Explain Gestalt laws with examples.

OR

2. Explain anatomy of type with examples. Also differentiate point and pica.

(1 x 15 = 15 Marks)

SECTION B

3. Create a logo for the art studio named ART NUTS. Show conceptual sketches for your logo.

(1 x 25 = 25 Marks)

SECTION C

4. Create a front cover for the book ART ATTACK which shows the collection of famous art works.

(1 x 40 = 40 Marks)

B Voc. Animation & Graphic Design

Semester I

AGFX105: RASTER AND VECTOR GRAPHICS (AOC)

Guidelines and Parameters for Evaluation

1. Raster and Vector Graphics is a practical examination which covers various applications of raster and vector graphics.
2. Maximum duration of the examination is 5 hours.
3. Students can use the data and images supplied along with the questions for their design works.
4. Any work remaining incomplete at the end of the examination would be assessed as it is.
5. Students should strictly obey the university rules during the examination.
6. Maximum marks for the *external examination is 80*. Exam will be conducted by a board of examiners having 2 members – one internal examiner from the department, one external examiner from the university panel.
7. External evaluation is as follows:

Concept	- 20
Design Layout	- 30
Aesthetical Aspects	- 30
Total Marks	**- 80**

Internal evaluation follows the university rules and regulations. Maximum marks for the *internal evaluation is 20.*

B Voc. Animation & Graphic Design

Semester I

Model Question I

AGFX105: RASTER AND VECTOR GRAPHICS (AOC)

Time: Five Hours **Total Marks: 80**

SECTION A

1. Describe the important filters used in Photoshop and illustrator.

OR

2. Write a note on different file formats used in Photoshop and illustrator and their uses.

(1×15=15 Marks)

SECTION B

3. New Women, a fashion magazine is known for covering the life time of a woman and in doing so, covers all aspects of a woman's life including fashion, cookery, entertainment, poetry and more. Design a magazine cover for their new issue related to world beauty competitions.

(1×65=65 Marks)

B Voc. Animation & Graphic Design

Semester I

Model Question II

AGFX105: RASTER AND VECTOR GRAPHICS (AOC)

Time: 5 Hours **Total Marks: 80**

SECTION A

1. Describe about the colour correction methods of Adobe Photoshop in detail.

OR

2. Differentiate raster and vector graphics with examples. Explain how you can access font stylistic sets in illustrator.

(1×15=15 Marks)

SECTION B

3. Create a logo for tour operating company 'Cox & Kings' Chennai. Write down a short description about the logo you created. Create a poster of A4 size which describes their newly launched tour packages. The logo should be suitably displayed along with the poster.

(1×65=65 Marks)

B Voc. Animation & Graphic Design

Semester I

AGFX106: GRAPHIC DESIGN LAB (AOC)

Guidelines and Parameters for Project Evaluation

1. University examination of Graphic Design Lab is intended to give the student an opportunity to work on a project of their own choice that covers various applications of print media.
2. The examination of this course is the evaluation of project done by the student within the given time period.
3. The subject of the project will be guided by the concerned faculty. Working closely with the professor, students should go through the following stages: -
    - Development of concept
    - Planning the project and make model sketches
    - Submission of dummy project and make necessary corrections
    - Submitting final project in appropriate format along with report.
4. Project must be submitted on a printed – hard bind format.
5. Any work remaining incomplete at the end of the examination would be assessed as it is.
6. Students should strictly obey the university rules during the examination.
7. Maximum marks for the *external examination is 80*. Exam will be conducted by a board of examiners having 2 members – one internal examiner from the department, one external examiner from the university panel.
8. Scheme for external evaluation will be as follows:

Concept	- 10
Design Layout	- 20
Aesthetical Values and Presentation Method	- 30
Viva	- 20
Total	**- 80**

Internal evaluation follows the university rules and regulations. Maximum marks for the *internal evaluation is 20.*

SAMPLE PROJECT

Sparkling Himalayan Water is the muse of the new Indian World Citizen. Bottled at source, this water is naturally enriched with Minerals.

Visualize a style guide (Identity manual) for the brand “Himalayan”. Also create various stationery designs, posters, advertisements etc.

B Voc. Animation & Graphic Design

Semester II

Model Question I

AGFX202 MEDIA ORGANIZATION (Theory)

Time: Three Hours **Total Marks: 80**

Part A

Answer **any 10** *the questions*
Each question carries 2 *marks*.

1. What is pod cast?
2. What is the first tool that can be used in planning a project?
3. What is the philosophy behind goal-directed project management (GDPM)?
4. What is PEST?
5. What is the Media Industry Environment (MIE)?
6. According to Structure–Conduct–Performance (SCP) paradigm, what determines how firms behave in an industry?
7. Who is a negotiation expert?
8. Define media product.
9. Media convergence.
10. Audience rating. (10 x 2 = 20 Marks)
11. Explain media economics
12. Role culture

Part B

Answer any **six** *of the following.* 5 *Marks each.*

13. Economies of scale and scope in media industries
14. Budgeting tools
15. Discuss the role of product project manager.
16. Explain the characteristics of a project.
17. Organizational structure of AIR
18. Discuss about the sources of funds.
19. Explain the role of entrepreneur in media industry

20. Discuss the pre production in production project management
21. Define the importance of audience in media economics (6 x 5 = 30 Marks)

Part c

Answer any **two** *of the following.* 15 *Marks each.*

22. Discuss in detail the production process in media project management.
23. Analyse the concept that public interests regulates the media management policies.
24. Critically analyze the current media competition in India
25. Evaluate the culture of media organization in the contemporary Indian media environment (2 x 15 = 30 Marks)

B Voc. Animation & Graphic Design

Semester II

Model Question II

AGDG202 MEDIA ORGANIZATION (Theory)

Time: Three Hours **Total Marks: 80**

Part A

Answer **any 10** *questions*
Each question carries 2 *mark*

1. What is pod cast?
2. What is the first tool that can be used in planning a project?
3. What is the philosophy behind goal-directed project management (GDPM)?
4. What is PEST?
5. What is the Media Industry Environment (MIE)?
6. According to Structure–Conduct–Performance (SCP) paradigm, what determines how firms behave in an industry?
7. Who is a negotiation expert?
8. Define media product.
9. Media convergence.
10. Audience rating.
11. Explain media economics
12. Monopoly and oligopoly

(10 x 2 = 20 Marks)

Part B

Short answer questions. 5Marks each.
Answer any **SIX** *of the following.*

13. Economies of scale and scope in media industries
14. Budgeting tools
15. Discuss the role of product project manager.
16. Explain the characteristics of a project.
17. Organizational structure of AIR

18. Discuss about the sources of funds.
19. Explain the role of entrepreneur in media industry
20. Discuss the pre production in production project management
21. Define the importance of audience in media economics (6 x 4 = 24 Marks)

Part C

Essay questions. 15 *Marks each.*

Attempt any **two** *questions.*

22. Discuss in detail the production process in media project management.
23. Analyse the concept that public interests regulates the media management policies.
24. Critically analyze the current media competition in India
25. Evaluate the culture of media organization in the contemporary Indian media environment (2 x 15 = 30 Marks)

B Voc Animation & Graphic Design

Semester II

AGFX203: DIGITAL PHOTOGRAPHY (AOC)

Guidelines and Parameters for Evaluation

1. The examination mode of Digital Photography is the evaluation of a project done by the students during the semester.
2. Student should bring a project of 15 photographs on given 5 topics (three photos per topic) for the evaluation.
3. There should be a small description about the camera specification and exposure readings of each photograph.
4. Student should submit on a bounded form. The photographs should be printed out and presented in the required form for evaluation.
5. Any work remaining incomplete at the day of evaluation would be assessed as it is.
6. Students should strictly obey the university rules during the examination.
7. Maximum marks for the *external examination is 80*. Project evaluation will be conducted by a board of examiners having 2 members – one internal examiner from the department, one external examiner from the university panel.
8. The weightage of marks will be as follows:

Record Book	- 60
Viva-Voce	- 20
Total Marks	**- 80**

Internal evaluation follows the university rules and regulations. Maximum marks for the *internal evaluation is 20.*

B Voc. Animation & Graphic Design

Semester II

AGFX204: PUBLICATION DESIGN (AOC)

The mode of examination for Publication Design is assigned as **a project evaluation** of student works done during the current semester. Students should do **any two projects** from the following areas with the approval of the concerned faculty.

a. Magazine Design
b. Book Design
c. News Paper Design
d. e-publication for any platforms.

Final assessment for each project will be determined by the broadest scope of student's efforts. The quality of the final design, although important, is not the sole factor. It is compulsory that students should go through preliminary studies and explorations, as well as generous proof of research, and a clear articulation of the topic.

Work Books: Students should prepare **a work book for each project**. Marks will be assigned for each stage displayed on the work book as well as the final design. After the completion of each stage of the project, the student needs to label and compile all of the stages in a bounded book form or other similar forms.

Work Book should contain the following stages of student project:

Project brief & Research.

Project brief is the opportunity to address the design in detail, and a point of reference that will inform the remainder of the design process. Be as specific as necessary on all aspects of the project. Use appropriate design vocabulary. It should contain topic & purpose, audience, research and objectives.

The project brief should be **a minimum of 200 words** in order to cover the necessary elements.

The research should contain **15-25 annotated images** that serve as visual inspiration.

Students should Print their annotated research and brief and include it in the Work Book.

Concepts and Rough Sketches

After getting the direction of the project, begin to brainstorm concepts that visualize the needs and purposes outlined earlier. Brainstorming can take the form of word lists and associations, quick sketches or written ideas. It is a record of student's thought process. Brainstorming should be thorough enough to produce a minimum of 5 different concepts.

With the 5 concepts, create small concept sketches. The intended layout should be evident in the sketches, and you may need to make notes for what you intend to include in each section.

From the sketches, choose the one that student think is the strongest and do one larger sketch. This sketch should be more in-depth and include different aspects of the design and details.

Sketches should be done manually.

The printed concepts and hand drawn sketches should include in the Work Book.

Basic Grid Layouts

As the Grids are organizational tools used to create structure on the page and screen, Student should have two separate grid systems, each experimenting with different margins, number of columns or flow-lines.

Each grid systems should have eight separate layout possibilities to explore a diversified approach to the design. This makes for a total of 16 sketches.

Sketch the grids on graph paper and include in the Work Book.

Colour and Type Study

As the student considers the fonts and colors that are appropriate for their design, begin experimenting with different options. Students should document each of their explorations even though their final choice will be only one of the many.

For colour studies, students should produce at least 10 colour palettes.

For type studies, they should produce minimum 15 Header explorations and minimum 15 Body text explorations.

Students should arrange their studies in a logical manner and print it to include in the Work Book.

Rough Designs

Students should prepare rough designs manually in colour. It will be the source for the final digital work. Rough designs should also include in the Work Book.

Final Project Report

The student should verbalize their work. The final project report allows the students to analyze and focus on the specifics of their project—from the purpose, goals and objectives to the design process and final solution. Be as specific as necessary on all aspects of the project.

The writing should be in narrative (paragraph) form and written in past tense. The report should include the following areas: Objectives, Audience, Research and Final Output.

In order to narrate all the stages of the project, the report should be a minimum of 500 words.

Print the Final Project Report and should include in the Work Book.

Final Design Printout

The final design should be printed out and present in the required form for evaluation.

Guidelines and Parameters for Evaluation

1. The examination mode of Publication Design is the evaluation of the two projects done by the students during the semester 2.
2. Student should bring their wok books and final design outputs for the evaluation.
3. Any work remaining incomplete at the day of evaluation would be assessed as it is.
4. Students should strictly obey the university rules during the examination.
5. Maximum marks for the *external examination is 80*. Project evaluation will be conducted by a board of examiners having 2 members – one internal examiner from the department, one external examiner from the university panel.
6. External evaluation is as follows:

Project brief & Research	- 10
Concepts & Rough Sketches	- 5
Basic Grid Layout	- 5
Colour & Type study	- 5
Rough Designs	- 5
Final Project Reports	- 10
Final Design Outputs	- 40
Total Marks	**- 80**

Internal evaluation follows the university rules and regulations. Maximum marks for the *internal evaluation is 20.*

B Voc. Animation & Graphic Design

Semester II

AGFX205: WEB DESIGN LAB (AOC)

Guidelines and Parameters for Evaluation

1. Web Design Lab is a practical examination which covers web based interactivity and its practical aspects.
2. Students should make a creative solution based on the given materials. Student should bring their wok books and final design outputs for the evaluation.
3. Maximum marks for the external examination is 80.
4. Examination will be conducted by a board of examiners having 2 members – one internal examiner from the department, one external examiner from the university panel.
5. Students should strictly obey the university rules during the examination.
6. Students should submit a record of works in digital format for internal evaluation. Subject and submitting form will be decided by the supervising faculty,
7. Incomplete works would be assessed as it is.
8. Students should strictly obey the university rules during the examination.
9. Internal evaluation follows the university rules and regulations. Maximum marks for the *internal evaluation is 20.*
10. External evaluation is as follows:

Project brief & Research	- 10
Concepts & Rough Sketches	- 5
Rough Designs	- 5
Interactivity	- 10
Final Project Reports	- 10
Final Design Outputs	- 40
Total Marks	**- 80**

B Voc. Animation & Graphic Design

Semester II

AGFX205: WEB DESIGN LAB (AOC)
PROJECT EVALUATION

The mode of examination for Web Design Lab is assigned as **a project evaluation** of student works done during the current semester. In this Project, student will develop either a Flash Game or to create a Web Site using Flash and Action Scripts. In the first case, it should be a Game of their own design; in the latter it should be a redesign of an existing, non-profit web site that has been approved by the concerned teacher or a new one generated by the student, approved by the faculty.There should be an oral or video presentation of maximum 5 minutes in the department for the approval from the faculty. Also prepare a written proposal for the approval.

Final assessment for each project will be determined by the broadest scope of student's efforts. The quality of the final design, although important, is not the sole factor. It is compulsory that students should go through preliminary studies and explorations, as well as generous proof of research, and a clear articulation of the topic.

Flash Game: Develop an interactive, creative and fun Game using Flash/Action Script.

It can be an Arcade type game, a Word game, a Strategy game, etc. It does have to employ some animation, however.

It should be a fun game.

The Action Script code should be well-commented and structured.

The final game should be able to run both as a 'stand alone' program and also on the Web.

Provide State Diagrams of Game play

Provide mock-ups and descriptions of your Design Interface for each play mode

Web site project: Develop an interactive web site using Flash/Action Script

There should be an easily understood Flash/Action Script interface for the web site

The site should be easy to change (Contents, new pages, new buttons, etc.) As such, it should be very well documented. The text should be kept in external files, and photos and graphics in folders.

The site should maintain the user's interest

The student may use JavaScript, CSS, or other techniques.

Describe who your audience is for the web site and what you are trying to communicate

Provide a flowchart diagram of your site

Provide mock-ups and descriptions of your Design Interface for each interaction feature in your project.

Work Books: Students should prepare a work book for the project.Marks will be assigned for each stage displayed on the work book as well as the final project work. After the completion of each stage of the project, the student needs to label and compile all of the stages in a bounded book form or other similar forms.

Work Book should contain the following stages of student project:

Project brief & Research

Project brief is the opportunity to address the design in detail, and a point of reference that will inform the remainder of the design process. Be as specific as necessary on all aspects of the project. Use appropriate design vocabulary. It should contain topic & purpose, audience, research and objectives.

The project brief should be **a minimum of 200 words** in order to cover the necessary elements. Students should Print their annotated research and brief and include it in the Work Book.

Concepts and Rough Sketches

After getting the direction of the project, begin to brainstorm concepts that visualize the needs and purposes outlined earlier. Brainstorming can take the form of word lists and associations, quick sketches or written ideas. It is a record of student's thought process. Brainstorming should be thorough enough to produce a minimum of 5 different concepts. With the 5 concepts, create small concept sketches. Sketches should be done manually. The printed concepts and hand drawn sketches should include in the Work Book.

Rough Designs

Students should prepare rough designs manually in colour. It will be the source for the final digital work. Rough designs should also include in the Work Book.

Final Project Report

The student should verbalize their work. The final project report allows the students to analyze and focus on the specifics of their project—from the purpose, goals and objectives to the design process and final solution. Be as specific as necessary on all aspects of the project.

The writing should be in narrative (paragraph) form and written in past tense. The report should include the following areas: Objectives, Audience, Research and Final Output. In order to narrate

all the stages of the project, the report should be a minimum of 500 words. Print the Final Project Report and should include in the Work Book.

Final Design Printout

The final design should be presented in the required form for evaluation.

B Voc Animation & Graphic Design

Semester III

Model Question I

AGFX301 Fundamentals of Animation (Theory)

Time: Three Hours **Total Marks: 80**

Part A

Answer **any 10** *the questions*
Each question carries 2 *marks*

1. Who created the character named Felix the Cat?
2. Who invented the Peg Bar?
3. Who is known as the Walt Disney of Japan?
4. What is secondary action?
5. Who directed The Pea Brothers?
6. What is a high angle shot?
7. What is an X-sheet?
8. Expand NTSC.
9. Who invented modern Zoetrope?
10. Which was the first animated- sound- cartoon from Disney Studio?
11. Praxinoscope
12. Raoul Barre and his contributions (10 * 2= 20Marks)

Part B

Answer any **six** *of the following.* 5 *Marks each.*

13. Follow through and overlapping action
14. Norman McLaren
15. Camera movements
16. Anime.
17. Max Fleischer
18. What is peg system?
19. Rule of third
20. Key frames and in-betweens.

21. Aspect Ratio.

(6 x 5 = 30 Marks)

Part c

Answer any **two** *of the following.* 15 *Marks each.*

22. Discuss the importance of principles of animation.

23. Explain different camera and compositional techniques.

24. Analyse the development history of Disney style

25. Critically analyse the statement 'Animation is both art and science'.

(2 x 15 = 30 Marks)

B Voc Animation & Graphic Design

Semester III

Model Question II

AGFX301 Fundamentals of Animation (Theory)

Time: Three Hours **Total Marks: 80**

Part A

Answer **any 10** *the questions*
Each question carries 2 *marks*

1. Name the creator of Gertie The Dinosaur
2. Who is known as the father of animated cartoons?
3. Which was the first animated feature that used CGI?
4. What is staging?
5. What is Rotoscoping?
6. What is a Long shot?
7. Who is known as the Father of Anime?
8. Who invented the use of cels?
9. Who is the inventor of Praxinoscope?
10. What is timing?
11. What is a cel?
12. Straight ahead action and pose to pose action

(10 * 2= 20Marks)

Part B

Answer any **six** *of the following.* 5 *Marks each.*

13. Winsor McCay
14. Hanna and Barbara
15. Explain contributions of Ub Iwerks
16. Explain principles of animation.
17. Explain peg holes and peg bars.
18. History of Indian animation

19. Pixar animation studio.

20. Development of early animation

21. Explain different compositional techniques

(6 x 5 = 30 Marks)

Part c

Answer any **two** *of the following.* 15 *Marks each.*

22. Discuss about Japanese animation and dominant styles

23. Explain Walt Disney Studios.

24. Analyse the development of Pixar animation studios

25. Critically analyse the impact of Animated cartoon films on children

.

(2 x 15 = 30 Marks)

B Voc Animation & Graphic Design

Semester III

Question Bank

AGFX301 Fundamentals of Animation(Theory)

Part A

Each question carries 2 *mark each.*

1. Who created the character named Felix The Cat?
2. Who invented the Peg Bar?
3. Who is known as the Walt Disney of Japan?
4. What is secondary action?
5. Who directed The Pea Brothers?
6. What is a high angle shot?
7. What is an X-sheet?
8. Expand NTSC.
9. Who invented modern Zoetrope?
10. Which was the first animated- sound- cartoon from Disney Studio?
11. Name the creator of Gertie The Dinosaur
12. Who is known as the father of animated cartoons?
13. Which was the first animated feature that used CGI?
14. What is staging?
15. What is Rotoscoping?
16. What is a Long shot?
17. Who is known as the Father of Anime?
18. Who invented the use of cels?
19. Who is the inventor of Praxinoscope?
20. What is timing?
21. What is animation?
22. Who patented first for Rotoscoping?
23. Name the creator of Betty Boop

24. Name the creator of Mickey Mouse
25. Name the creator of Felix The Cat
26. Which was the first animated feature that used CGI?
27. Who invented ancient Zoetrope?
28. Which is the first animated feature film?
29. Name the comic strip appeared in newspapers.
30. Name the famous movie by George Melies.

Part B

5 *Marks each.*

1. Walt Disney
2. NFBC
3. Explain Visual Continuity
4. Explain animation workflow.
5. Explain the early devices of animation.
6. Describe different types of animation.
7. Discuss the importance of camera angles in dramatic effects in animated films.
8. Hayao Miyasaki
9. Explain the different television standards.
10. Winsor McCay
11. Hanna and Barbara
12. Explain contributions of Ub Iwerks
13. Explain principles of animation.
14. Explain peg holes and peg bars.
15. History of Indian animation
16. Pixar animation studio.
17. Development of early animation
18. Explain different compositional techniques
19. History of anime
20. Explain briefly about cel animation
21. 3D feature films
22. Explain different types of camera shots
23. Pre-production stage of stop motion animation

Part C

Essay questionsin about 400 words each.

15 *Marks each.*

1. Discuss the importance of principles of animation.
2. Explain different camera and compositional techniques.
3. Analyse the development history of Disney style
4. Critically analyse the statement ‘Animation is both art and science’.
5. Discuss about Japanese animation and dominant styles
6. Explain Walt Disney Studios.
7. Analyse the development of Pixar animation studios
8. Critically analyse the impact of Animated cartoon films on children
9. History of computer animation
10. Contributions of Winsor McCay and J S Blackton
11. Pixar animation studio and DreamWorks animation studio
12. Explain basic camera techniques

B Voc Animation & Graphic Design

Semester III

AGFX302: ANIMATION TECHNIQUES (AOC)

PROJECT EVALUATION

1 The examination is the assessment of three projects completed by the students at the end of the semester.

2 The project should be of minimum 1 and maximum of 2 minutes' duration.

3 The project should be completed as per the dates and deadlines issued by the supervising faculty.

4 During the semester, under faculty guidance and supervision students should prepare any three projects on the following different stop motion animation techniques:

a) Pixilation
b) Time-lapse
c) Clay Animation
d) Puppet Animation
e) Cutout Animation

5 Students should prepare the project using the following stages:

a) Idea b) Story c) Script
d) Character and props designs e) Story board

1. Students should get approval in all stages of the project from the supervising faculty.
2. Written materials should be submitted in a bound form / record book. The projects should be submitted in the format prescribed by the supervising faculty.
3. The Projects will be evaluated by a group of **internal and external examiners.** There would also be a viva along with assessment of the projects.
4. Maximum marks for the *external examination is 80*. The distribution of marks will be as follows:

Record	- 15
Project Evaluation	- 45
Viva-Voce	- 20
Total Marks	**- 80**

Internal evaluation follows the university rules and regulations. Maximum marks for the *internal evaluation is 20.*

B Voc Animation & Graphic Design

Semester III

AGFX303: DRAWING FOR ANIMATION - I (AOC)

Guidelines and Parameters for Evaluation

1. 'Drawing for Animation - I' is a written practical examination which covers the methods of perspective and character design drawings.
2. Section A and B carries 40 marks each.
3. Maximum duration of the examination is 5 hours.
4. Any work remaining incomplete at the end of the examination would be assessed as it is.
5. Students should strictly obey the university rules during the examination.
6. Maximum marks for the *external examination is 80*. Exam will be conducted by a board of examiners having 2 members – one internal examiner from the department, one external examiner from the university panel.

Internal evaluation follows the university rules and regulations. Maximum marks for the *internal evaluation is 20.*

B Voc Animation & Graphic Design

Semester III

Model Question I

DRAWING FOR ANIMATION - I (AOC)

Time: Five Hours **Total Marks: 80**

SECTION A

1. Create any landscape picture from your memory or imagination. Render the same with light & shade and exact tonal values.

OR

2. Create the bird's eye view of a street in detail using two-point perspective.

(1 x 40 = 40 Marks)

SECTION B

3. Design a cartoon boy and prepare a model sheet with at least 4 views.

OR

4. Suppose a person is standing on the side of a busy street. Render his POV with proper use of lighting and shading in perspective.

(1 x 40 = 40 Marks)

B Voc Animation & Graphic Design

Semester III

Model Question II

DRAWING FOR ANIMATION - I (AOC)

Time: Five Hours **Total Marks: 80**

SECTION A

1. Draw a single point perspective picture of a street on a Hartal day. The viewpoint of the picture should be from the centre of the street. Render the same with light & shade and exact tonal values.
2. Design eight different props for the following character.

(1 x 40 = 40 Marks)

SECTION B

3. Create an interior of a well-furnished office room in two-point perspective.

OR

4. Design an old man sitting under a tree with his basket of clay pots. The importance should be on the old man. Render the same with light & shade and exact tonal values.

(1 x 40 = 40 Marks)

B Voc Animation & Graphic Design

Semester III

AGFX304: DRAWING FOR ANIMATION - II (AOC)

Guidelines and Parameters for Evaluation

1. 'Drawing for Animation - II' is a written practical examination which covers the methods of anatomy and cartoon character design drawings.
2. There will be two project questions for the practical part.
3. Both Section A and B carries 40 marks.
4. Maximum duration of the examination is 5 hours.
5. Any work remaining incomplete at the end of the examination would be assessed as it is.
6. Students should strictly obey the university rules during the examination.
7. Maximum marks for the *external examination is 80*. Exam will be conducted by a board of examiners having 2 members – one internal examiner from the department, one external examiner from the university panel.

Internal evaluation follows the university rules and regulations. Maximum marks for the *internal evaluation is 20.*

B Voc Animation & Graphic Design

Semester III

Model Question I

DRAWING FOR ANIMATION - II(AOC)

Time: Five Hours **Total Marks: 80**

SECTION A

1. Create a cute kitten. Explain the process using at least five steps.

OR

2. Draw the side by side standing anatomical figures of a male and a female characters and mark the body proportions in heads.

(1 x 40 = 40 Marks)

SECTION B

3. Design a pugnacious cartoon bear character and explain its features.

OR

4. Create a human male character in a perspective view. Render him with proper light and shade.

(1 x 40 = 40 Marks)

B Voc Animation & Graphic Design

Semester III

Model Question II

DRAWING FOR ANIMATION - II (AOC)

Time: Five Hours **Total Marks: 80**

SECTION A

5. Create a running pose of a lion. Render the same in three different angles.

OR

6. Draw different anatomical positions of a male torso. Render the same with light & shade.

(1 x 40 = 40 Marks)

SECTION B

7. Design a goofy pig character and explain its features.

OR

8. Design a villain parrot. Explain the process using at least five steps.

(1 x 40 = 40 Marks)

B Voc Animation & Graphic Design

Semester III

AGFX 305: CEL ANIMATION - I (AOC)

PROJECT EVALUATION

1. The examination is the assessment of the project (traditional animation) completed by the student at the end of the semester.
2. The project should be completed as per the dates and deadlines issued by the supervising faculty.
3. During the semester, under faculty guidance and supervision students should prepare a story based project of maximum 2 minutes, strictly incorporating dialogue rendering.
4. Students should prepare the project using the following stages:
   a) Idea b) Story c) Script
   d) Character and props designs e) Story board
5. Students should get approval in all stages of the project from the supervising faculty.
6. Written materials should be submitted in a bound form / record book. The project should be submitted in the format prescribed by the supervising faculty.
7. The Projects will be evaluated by a group of **internal and external examiners.** There would also be a viva along with assessment of the project.
8. Maximum marks for the *external examination is 80*.
9. The division of marks will be as follows:

Record	- 20
Project Evaluation	- 45
Viva-Voce	- 15
Total Marks	**- 80**

Internal evaluation follows the university rules and regulations. Maximum marks for the *internal evaluation is 20.*

B Voc Animation & Graphic Design

Semester III

AGFX306: SCRIPT WRITING AND STORYBOARDING FOR ANIMATION (AOC)

PROJECT EVALUATION

1 The examination is the assessment of a scripting and story boarding project that the students complete by the end of the semester.

2 The project should be completed as per the dates and deadlines issued by the supervising faculty.

3 During the semester, under faculty guidance and supervision student will prepare detailed story board using the following stages:

a) Idea b) Story c) Treatment d) Screenplay

e) Character and props designs f) Detailed story board

4 Students should get approval various stages of the project from the supervising faculty.

5 Written materials and the detailed storyboard would have to be submitted in a bound form / record book. The format for the story board will be given by the supervising faculty.

6 The Project will be evaluated by a group of **internal and external examiners.** There would also be a viva along with assessment of the story board.

7 Maximum marks for the *external examination is 80*.

8 The weightage of marks will be as follows:

Story treatment and Script	- 20
Detailed story board	- 40
Viva-Voce	- 20
Total Marks	**- 80**

Internal evaluation follows the university rules and regulations. Maximum marks for the *internal evaluation is 20.*

B Voc Animation & Graphic Design

Semester IV

AGFX 402: CEL ANIMATION - II (AOC)
PROJECT EVALUATION

1. The examination is the assessment of traditional animation completed by the student at the end of the semester.
2. The project should be completed as per the dates and deadlines issued by the supervising faculty.
3. During the semester, under faculty guidance and supervision students should prepare a story based project of minimum 1 and maximum of 2 minutes, incorporating 2D special effects.
4. Students should prepare the project using the following stages:
   b) Idea b) Story c) Script
   d) Character and props designs e) Story board
5. Students should get approval in all stages of the project from the supervising faculty.
6. Written materials should be submitted in a bound form / record book. The project should be submitted in the format prescribed by the supervising faculty.
7. The Projects will be evaluated by a group of **internal and external examiners.** There would also be a viva along with assessment of the project.
8. Maximum marks for the *external examination is 80*. The division of marks will be as follows:

Record	- 20
Project Evaluation	- 40
Viva-Voce	- 20
Total Marks	**- 80**

Internal evaluation follows the university rules and regulations. Maximum marks for the *internal evaluation is 20.*

B Voc Animation & Graphic Design

Semester IV

AGFX 403: BG DESIGN FOR CEL ANIMATION (AOC)

Guidelines and Parameters for Evaluation

The mode of examination for BG Design for Cel Animation is assigned as **a project evaluation** of student works done during the current semester. Students should do **one project** with the approval of the concerned faculty.

Final assessment for each project will be determined by the broadest scope of student's efforts. It is compulsory that students should prepare a clear articulation of the topic.

Final Project Submission

The student should create/ select a story for a cel animation short film. Student should prepare 5 paintings of backgrounds for the same cel animation work. The story should be approved by the supervising faculty. Student should submit the works along with the story in the required form for evaluation.
There would also be a viva along with assessment of the story board.

Maximum marks for the *external examination is 80*. The distribution of marks will be as follows:

Story	- 20
BG Design	- 40
Viva-Voce	- 20
Total Marks	**- 80**

Internal evaluation follows the university rules and regulations. Maximum marks for the *internal evaluation is 20.*

B Voc Animation & Graphic Design

Semester IV

AGFX 404: DIGITAL 2D ANIMATION (AOC)

PROJECT EVALUATION

1. The examination is the assessment of digital animation project completed by the student at the end of the semester.
2. The project should be completed as per the dates and deadlines issued by the supervising faculty.
3. During the semester, under faculty guidance and supervision students should prepare a story based project of minimum 1 and a maximum of 2 minutes, strictly incorporating lip sync animation.
4. Students should prepare the project using the following stages:
   c) Idea b) Story c) Script
   d) Character and props designs e) Story board
5. Students should get approval in all stages of the project from the supervising faculty.
6. Written materials should be submitted in a bound form / record book. The project should be submitted in the format prescribed by the supervising faculty.
7. The Projects will be evaluated by a group of **internal and external examiners.** There would also be a viva along with assessment of the project.
8. Maximum marks for the *external examination is 80*. The marks will be as follows:

Record	- 15
Project Evaluation	- 45
Viva-Voce	- 20
Total Marks	**- 80**

Internal evaluation follows the university rules and regulations. Maximum marks for the *internal evaluation is 20.*

B Voc Animation & Graphic Design

Semester IV

AGFX 405: ANIMATION PROJECT (AOC)

PROJECT EVALUATION

1. The examination is the assessment of an animation project completedby the student at the end of the semester.
2. The project should be completed as per the dates and deadlines issued by the supervising faculty.
3. During the semester, under faculty guidance and supervision students should prepare a story based animation of minimum 90 seconds. Students must do this project individually.They can choose any of the following methods for their project work.
    - Entire project as Classical Cel Animation
    - Entire project as Digital 2D Animation
    - Entire project as Stop-motion Animation
    - Digital 2D Animation + Stop-motion Animation
    - Cel Animation + Stop-motion Animation

    (Students can select any of the above animation methods according to his/her interest and talent.)
4. Students should prepare the project using the following stages:
    d) Idea b) Story c) Script
    d) Character and props designs e) Story board
5. Students should get approval in all stages of the project from the supervising faculty.
6. Written materials should be submitted in a bound form / record book. The project should be submitted in the format prescribed by the supervising faculty.
7. The Projects will be evaluated by a group of **internal and external examiners.** There would also be a viva along with assessment of the project.
8. Maximum marks for the *external examination is 80*. The division of marks will be as follows:

Record	- 20
Project Evaluation	- 40
Viva-Voce	- 20
Total Marks	**- 80**

Internal evaluation follows the university rules and regulations. Maximum marks for the *internal evaluation is 20.*

B Voc. Animation & Graphic Design

Semester V

Model Question

AGFX502 Introduction to Communication (Theory)

Time: Three Hours **Total Marks: 80**

Part A

Answer **any 10** *the questions*
Each question carries 2 *marks.*

1. Scope of Communication
2. Differentiate between Encoding and Decoding
3. Major Listening barriers
4. Importance of Feedback in Communication
5. Functions of Mass Communication
6. Folk Media
7. Public Opinion
8. What are the Functional requirements of society?
9. Which is the 7 C's of communication
10. Types and forms of communication.
11. What is the Need for communication?
12. How does communication through broadcast and print media differ?

(10 * 2= 20Marks)

Part B

Answer any **six** *of the following.* 5 *Marks each.*

13. Characteristics of mass communication.
14. Convergence of communication media.
15. Two- step and multi-step flow of communication.
16. Define Uses and gratification theory.
17. Which are the Traditional forms of communication?
18. What is communication? Which are the elements of communication?
19. Effect of Media Violence on Society

20. Meaning and Definition of Mass Communication

21. Positive and Negative effects of Media

(6 x 5 = 30 Marks)

Part c

Answer any **two** *of the following.* 15 *Marks each.*

22. Explain the process of Communication

23. Why Media is considered as the inevitable part of a Communication Process

24. Western Models of Communication.

25. Elaborate functions and uses of communication

(2 x 15 = 30 Marks)

B Voc Animation & Graphic Design

Semester V

AGFX503:BASICS OF 3D MODELING (AOC)

Guidelines and Parameters for Evaluation

1. 'Elements of 3D Animation ' is a practical examination which covers basic modeling methods in Maya using polygon, spline and NURBS modeling methods.
2. Duration of the examination is 5 hours. Student should answer one from the given three questions. Source data will be provided in digital format.
3. Student should plan their work according to the configuration of the given computer.
4. Any work remaining incomplete at the end of the examination would be assessed as it is.
5. Students should strictly obey the university rules during the examination.
6. Maximum marks for the *external examination is 80*. Evaluation will be conducted by a board of examiners having 2 members – one internal examiner from the department, one external examiner from the university panel. Mark distribution will as follows:

Sincerity to the given reference	:	20
Approach (Mesh Flow, Detailing etc.)	:	60
Total	:	80

Internal evaluation follows the university rules and regulations. Maximum marks for the *internal evaluation is 20.*

B Voc Animation & Graphic Design

Semester V

Model Question I

BASICS OF 3D MODELING (AOC)

Time: Five Hours **Total Marks: 80**

Answer any one question

1. Create an interior of a room as in the given reference image.
2. Create 5 house hold objects using NURBS modeling.
3. Create a cityscape.

(1 x 80 = 80 Marks)

B Voc Animation & Graphic Design

Semester V

Model Question I

BASICS OF 3D MODELING (AOC)

Time: Five Hours **Total Marks: 80**

Answer any one question

1. Create a model of your own watch.
2. Create an interior of a drawing room.
3. Create any three props from the given reference images.

(1 x 80 = 80 Marks)

B Voc Animation & Graphic Design

Semester V

AGFX504: CHARACTER MODELING (AOC)

Guidelines and Parameters for Evaluation

1. 'CHARACTER MODELING' is a practical examination which covers modeling of living objects in Maya using polygon, Sub-D and NURBS modeling methods.
2. Duration of the examination is 5 hours. Student should answer one from the given three questions. Source data will be provided in digital format.
3. Student should plan their work according to the configuration of the given computer.
4. Any work remaining incomplete at the end of the examination would be assessed as it is.
5. Students should strictly obey the university rules during the examination.
6. Maximum marks for the *external examination is 80*. Evaluation will be conducted by a board of examiners having 2 members – one internal examiner from the department, one external examiner from the university panel. Mark distribution will as follows:

Sincerity to the given reference	:	20
Approach (Mesh Flow, Detailing etc.)	:	60
Total	:	80

Internal evaluation follows the university rules and regulations. Maximum marks for the *internal evaluation is 20.*

B Voc Animation & Graphic Design

Semester V

Model Question I

AGFX504: CHARACTER MODELING (AOC)

Time: Five Hours **Total Marks: 80**

Answer any one question

1. Create a cartoon character face from the given reference images.
2. Design a simple, funny character and model it using any one of the modeling techniques you are practicing in Maya.
3. Model an alien character from your imagination.

(1 x 80 = 80 Marks)

B Voc Animation & Graphic Design

Semester V

Model Question II

AGFX504: CHARACTER MODELING (AOC)

Time: Five Hours **Total Marks: 80**

Answer any one question

1. Create the given character as in the given reference images. For detailing use the SubD modeling method.
2. Create a realistic human hand.
3. Create a cartoon ant character.

(1 x 80 = 80 Marks)

B Voc Animation & Graphic Design

Semester V

AGFX505: TEXTURING AND RIGGING (AOC)

Guidelines and Parameters for Evaluation

1. 'TEXTURING AND RIGGING' is a practical examination which covers digital texturing and rigging of a 3D sequence.
2. Duration of the examination is 5 hours. Student should answer one from the given three questions. Source data will be provided in digital format.
3. Student should plan their work according to the configuration of the given computer.
4. Any work remaining incomplete at the end of the examination would be assessed as it is.
5. Students should strictly obey the university rules during the examination.
6. Maximum marks for the *external examination is 80*. Evaluation will be conducted by a board of examiners having 2 members – one internal examiner from the department, one external examiner from the university panel. Mark distribution will as follows:

Sincerity to the given reference	:	20
Approach (Mesh Flow, Detailing etc.)	:	60
Total	:	80

Internal evaluation follows the university rules and regulations. Maximum marks for the *internal evaluation is 20.*

B Voc Animation & Graphic Design

Semester V

Model Question I

AGFX505: TEXTURING AND RIGGING (AOC)

Time: Five Hours **Total Marks: 80**

Answer any one question

1. Create the rig of the given model and prepare the output.
2. Give appropriate texture for the given 3D scene, using the default texture images or you may paint the textures as per your requirements. Save the image in .tga format (in 1024 X 756 resolutions)
3. Give realistic textures and lights to the given interior scene. Create three various camera angles in .tga format.

(1 x 80 = 80 Marks)

B Voc Animation & Graphic Design

Semester V

Model Question II

AGFX505: TEXTURING AND RIGGING (AOC)

Time: Five Hours **Total Marks: 80**

Answer any one question

1. Texture the given character, and render the image in JPEG format (in 1024 X 756 resolutions)
2. Create the interior of a kitchen (use the given reference image for other details), and give the textures and lights properly.
3. Create the rig of the given hand model and prepare the output.

(1 x 80 = 80 Marks)

B Voc Animation & Graphic Design

Semester V

AGFX506: CHARACTER ANIMATION (AOC)

Guidelines and Parameters for Evaluation

1. The examination mode of CHARACTER ANIMATION is the evaluation of a project done by the students during the semester 5.
2. Student should prepare a particular scene from a story using character animation techniques.
3. Any work remaining incomplete at the day of evaluation would be assessed as it is.
4. Students should strictly obey the university rules during the examination.
5. Maximum marks for the *external examination is 80*. Project evaluation will be conducted by a board of examiners having 2 members – one internal examiner from the department, one external examiner from the university panel.
6. Internal evaluation follows the university rules and regulations. Maximum marks for the *internal evaluation is 20.*
7. The examination is the assessment of a character animation sequence that the students complete by the end of the semester.
8. The work should be completed as per the dates and deadlines issued by the supervising faculty.
9. During the semester, under faculty guidance and supervision student will prepare a particular scene from a story. Student should work on the given character rig provided by the supervising faculty.
10. Students should get approval in various stages of the project from the supervising faculty.
11. The Project will be evaluated by a group of **internal and external examiners.** There would also be a viva along with assessment of the work.
12. The weightage of marks will be as follows:

Treatment of the scene	- 20
Character Animation	- 40
Viva-Voce	- 20
Total Marks	**- 80**

B Voc Animation & Graphic Design

Semester VI

Model Question I

MEDIA ETHICS AND EDUCATION (Theory)

Time: Three Hours **Total Marks: 80**

Part A

Answer **ANY TEN** *questions in one word, phrase or sentence*
Each question carries 1 *mark each.*

1. What is SITE?
2. Expand PCI.
3. Which article of Indian Constitution provides Right to Information for Indian citizens?
4. What is credibility?
5. What is media strategy?
6. Define Ethics.
7. What is an ethical code?
8. Explain educational me dia.
9. Explain objectivity.
10. What is ethno centricism?
11. Explain Right to Privacy.
12. Explain the ethical perspectives for analyzing advertising.(10*2=20 Marks)

Part B

Answer any **SIX***of the following.* 2*Marks each.*

13. "Trust in media is on decline". Discuss
14. What are the responsibilities of a Media person towards society?
15. Explain Visual Continuity
16. How do modern trends in media affect the cultural heritage of India?
17. Explain, why to have a code of ethics?
18. What are the ethical perspectives for analyzing photography?
19. Discuss the philosophy of commercialism in media.
20. Explain how mass media can be used as a tool for education.

21. Explain AINEC Code of Ethics (6 x 5 = 30 Marks)

Part C

15 *Marks each.*

Attempt any **two**.

22. Explain how mass media can be used as a tool for education
23. Discuss Journalism values and analyze how it is practiced in contemporary period.
24. Discuss the issues faced in portraying of women in media.
25. When global violence is promoted in various levels how media can abstain from it? Suggest your remedies.

(2 x 15 = 30 Marks)

B Voc Animation & Graphic Design

Semester VI

Model Question I

MEDIA ETHICS AND EDUCATION (Theory)

Time: Three Hours **Total Marks: 80**

Part A

Answer **ANY TEN** *questions in one word, phrase or sentence*
Each question carries 1 *mark each.*

1. What is ethno relativism?
2. Explain Yellow Journalism.
3. Who coined the term 'Computer ethics' for the first time?
4. Define media ethics.
5. What is applied ethics?
6. Explain briefly visual persuasion.
7. How can explain truth in media ethics?
8. Explain right of reply.
9. What is privacy?
10. Expand AINEC.
11. Explain Right to Privacy.
12. Explain the ethical perspectives for analyzing advertising.(10*2=20 Marks)

Part B

Answer any **SIX***of the following.* 2*Marks each.*

13. Explain how movies and cultural values are related?
14. Explain media and imperialism.
15. Explain how audience are connecting reality through media.
16. Discuss about the influence of intercultural communication in values and morals.
17. Explain the significance of media education in India.
18. Explain audience responsibilities to the media.
19. Explain how Plagiarism poisons the press.
20. Explain the responsibility of public media towards society.

21. Discuss the role of media as art experience. (6 x 5 = 30 Marks)

Part C

15 *Marks each.*

Attempt any **two**.

22. Censorship promotes quality ethics in mass media". Analyze.

23. "Mobile phones are the mass media of today". Share your views.

24. Analyse the sociological and psychological impact of internet on public.

25. Critically analyse the impact of new generation commercial films on children

(2 x 15 = 30 Marks)

B Voc Animation & Graphic Design

Semester VI

Model Question I

AGFX602: LIGHTING AND RENDERING (Practical)

Time: Five Hours **Total Marks: 80**

Part A

Answer any **one** *of the following*
Each question carries 80*marks*.

1. Create a study table in your room and using artificial lighting. Prepare 4 images (JPG) from this work in different types of angle.
2. Create your water bottle and use lighting and shading.
   Prepare 4 images (JPG) from this work in different types of angle.

(80 x 1 = 80 Marks)

B Voc Animation & Graphic Design

Semester VI

Model Question II

AGFX602: LIGHTING AND RENDERING (Practical)

Time: Five Hours **Total Marks: 80**

Part A

Answer any **one** *of the following*
Each question carries 80*marks*.

1. Create a pen stand using artificial lighting.
   Prepare 4 images (JPG) from this work in different types of angle.
2. Create your bedroom and use normal lighting and shading.
   Prepare 4 images (JPG) from this work in different types of angle.

(80 x 1 = 80 Marks)

B Voc Animation & Graphic Design

Semester VI

Model Question I

AGFX603: VISUAL EFFECTS AND COMPOSITING (Practical)

Part A

Answer any **one** *of the following*
Each question carries 80*marks*.

1. Create a rainy situation, using the given image in any software you like?

Prepare an output video in (5-10) second.

2. You are working in VFX Company. Create a 10 second video of a horror movie,

using the given image.

B Voc Animation & Graphic Design

Semester VI

Model Question II

AGFX603: VISUAL EFFECTS AND COMPOSITING (Practical)

Part A

Answer any **one** *of the following*
Each question carries 80*marks*.

1. Create a video advertisement, using the given image in any software you like.

(Minimum10 second)

2. You are working in a VFX Company. Create a 10 second titling animation of

HBO or Animal Planet in any software you like?

B Voc Animation & Graphic Design

Semester VI

Model Question I

AGFX604: AUDIO AND VIDEO EDITING PRINCIPLES (Practical)

Part A

Answer any **one** *of the following*
Each question carries 80*marks*.

1. Create a movie Trailer, using the given video in any software you like?

2. You are working as a dubbing artist in recording studio.

Make a dubbing for the given video.

B Voc Animation & Graphic Design

Semester VI

Model Question II

AGFX604: AUDIO AND VIDEO EDITING PRINCIPLES(Practical)

Part A

Answer any **one** *of the following*
Each question carries 80*marks*.

1. Create a movie teaser for the given videos?

You can get the suitable sound tracks from the network.

2. Create a video for a rainy night scene in a movie.

Using the given audio and video

B Voc Animation & Graphic Design

Semester VI

AGFX605: Project – 3D Animation Project

Guidelines and Parameters for Evaluation

1. The examination mode of 3D Animation Project is the evaluation of individual project done by the students during the semester 6.
2. Students should prepare projects on 3D animation for the evaluation.
3. Any work remaining incomplete at the day of evaluation would be assessed as it is.
4. Students should strictly obey the university rules during the examination.
5. Maximum marks for the *external examination is 80*. Project evaluation will be conducted by a board of examiners having 2 members – one internal examiner from the department, one external examiner from the university panel.
6. Internal evaluation follows the university rules and regulations. Maximum marks for the *internal evaluation is 20.*
7. The examination is the assessment of 3D animation completed by the student at the end of the semester.
8. The project should be completed as per the dates and deadlines issued by the supervising faculty.
9. During the semester, under faculty guidance and supervision students should prepare a story based project of maximum 2 minutes.
10. Students should prepare the project using the following stages:
    a) Idea b) Story c) Script
    d) Character and props designs (model sheet) e) Story board
11. Students should get approval in all stages of the project from the supervising faculty.
12. Written materials should be submitted in a bound form / record book. The project should be submitted in the format prescribed by the supervising faculty.
13. The Projects will be evaluated by a group of **internal and external examiners.** There would also be a viva along with assessment of the project.

14. The weightage of marks will be as follows:

Record	- 15
Project Evaluation	- 45
Viva-Voce	- 20
Total Marks	**- 80**