

VELS INSTITUTE OF SCIENCE, TECHNOLOGY AND ADVANCED STUDIES (VISTAS)

DIPLOMA IN ANIMATION

COURSES OF STUDY AND SCHEME OF ASSESSMENT

(MINIMUM CREDITS TO BE EARNED: 135)

Code No.	Course	Hours/Week			Credits	Maximum Marks		
		Lecture	Tutorial	Practical		CA	SEE	Total
SEMESTER 1								
18ENG11	English - I	5	0	0	5	40	60	100
18CDAN11	History of Animation(T)	4	0	0	4	40	60	100
18CDAN12	Digital Media Fundamentals(T)	4	0	0	4	40	60	100
18CDAN13	Introduction to Film Studies (T)	4	0	0	4	40	60	100
18PDAN11	Basics of Drawing (P)	0	0	5	2	40	60	100
18PDAN12	Graphic Design (P)	0	0	6	3	40	60	100
SEC	SEC – I	0	0	0	2	40	60	100
		17	2	11	24			
SEMESTER 2								
18ENG21	English II	5	0	0	5	40	60	100
18CDAN21	Introduction to Animation Concepts(T)	4	0	0	4	40	60	100
18CDAN22	Art of Story Telling(T)	4	0	0	4	40	60	100
18PDAN21	Anatomy Study(P)	0	0	4	2	40	60	100
18PDAN22	Clay Modeling(P)	0	0	5	2	40	60	100
18PDAN23	Animation Basics(P)	0	0	4	2	40	60	100
18CDAN23	Content Development (T)	4	0	0	4	40	60	100
		17	0	13	23			

CA - Continuous Assessment

SEE - Semester End Examination

VELS INSTITUTE OF SCIENCE, TECHNOLOGY AND ADVANCED STUDIES

Programme: DIPLOMA IN ANIMATION

Code No.	Course	Hours/Week			Credits	Maximum Marks		
		Lecture	Tutorial	Practical		CA	SEE	Total
SEMESTER 3								
18CDAN31	Basics of 3D Modeling & Texturing (T)	4	0	0	4	40	60	100
18CDAN32	New Media Technologies(T)	3	0	0	3	40	60	100
18CDAN33	Basics of Photography(T)	4	0	0	4	40	60	100
18PDAN31	2D Animation (P)	0	0	4	2	40	60	100
18PDAN32	Matte Painting(P)	0	0	4	2	40	60	100
18PDAN33	Discipline Specific Elective – I (P)	0	0	4	2	40	60	100
18ENG31	English III	5	0	0	5	40	60	100
GE	Generic Elective – I	2	0	0	2	40	60	100
		18	0	12	24			
SEMESTER 4								
18CDAN41	Animation Filmmaking Techniques (T)	4	0	0	4	40	60	100
18CDAN42	Basics of Videography(T)	4	0	0	4	40	60	100
18PDAN41	Rigging & Animation (P)	0	0	6	3	40	60	100
18CDAN43	Colour Theory(T)	3	0	0	3	40	60	100
18PDAN42	Discipline Specific Elective – II	0	0	4	2	40	60	100
18PENG41	English IV	5	0	0	5	40	60	100
AECC	AECC –I	2	0	0	2	40	60	100
GE	Generic Elective – II	2	0	0	2	40	60	100
		20	0	10	25			

CA - Continuous Assessment SEE- Semester End Examination

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Programme: DIPLOMA IN ANIMATION

Code No.	Course	Hour / Week			Credits	Maximum Marks		
		Lecture	Tutorial	Practical		CA	SEE	Total
SEMESTER 5								
Core	Media Organization(T)	4	0	0	4	40	60	100
Core	Visual Effects (P)	0	0	4	2	40	60	100
Core	Lighting & Rendering (P)	0	0	4	2	40	60	100
Core	Advanced compositing(P)	0	0	6	3	40	60	100
	Media Internship- I	0	0	0	2	40	60	100
DSE	Discipline Specific Elective – III (P)	0	0	4	2	40	60	100
DSE	Discipline Specific Elective – IV (P)	0	0	4	2	40	60	100
GE	Generic Elective – III	2	0	0	2	40	60	100
SEC	SEC-II	2	0	0	2	40	60	100
		8	0	22	21			
SEMESTER 6								
Core	Animation Production Concepts(T)	4	0	0	4	40	60	100
Core	Shooting Techniques & Special Effects (P)	0	0	4	2	40	60	100
Core	Dynamics(P)	0	0	5	2	40	60	100
Core	3D Show Reel (P)	0	0	5	2	40	60	100
	Media Internship- II	0	0	0	2	40	60	100
DSE	Discipline Specific Elective – V (P)	0	0	4	2	40	60	100
DSE	Discipline Specific Elective - VI (P)	0	0	4	2	40	60	100
GE	Generic Elective - IV	2	0	0	2	40	60	100
SEC	SEC - III	2	0	0	2	40	60	100
		8	0	22	20			

List of Discipline Specific Elective Courses:

S.No.	Code	Course
1.	18DAN001	Story Board
2.	18DAN002	Acting & Direction for Animation
3.	18DAN003	Audio Video Editing
4.	18DAN004	Web Designing
5.	18DAN005	2D Show Reel
6.	18DAN006	VFX for Production
7.	18DAN007	Compositing
8.	18DAN008	Colour Grading
9.	18DAN009	Script Writing
10.	18DAN0010	Product Photography

List of Ability Enhancement Compulsory Courses:

S.No.	Code	Course
1.		English – III
2.		English – IV
3.	18BAN201	Advanced Animation
4.	18EVS201	Environmental Studies Paper-I
5.	18BCC251	Ethics and values

List of Generic Elective Courses:

S.No.	Code	Course
1.	18BCF154	E-Commerce
2.	18BCA156	Internet Basics
3.	18BCA153	Office Automation tools
4.	18BCA155	Advanced Excel
5.	18BHM153	Tourism Management

List of Skill Enhancement Elective Courses:

S.No.	Code	Course
1.	18BPD251	Personality Development -I
2.	18BPD252	Personality Development -II
3.	18BPD253	Personality Development -III
4.	18NSS255	NSS – I
5.	18NSS256	NSS – II
6.	18NSS257	NSS – III
7.	18NSS258	NSS – IV
8.	18NSS259	NSS – V
9.	18NSS260	NSS – VI

SYLLABUS
CORE COURSES

COURSE OBJECTIVE:

- To enable students to develop their communication skills effectively. To make students familiar with the English Language.
- To enrich their vocabulary in English
- To develop communicative competency

Credit Hours**UNIT I - Preparatory Lesson****15**

1. Competition Matters
Suzanne Sievert
2. A Personal Crisis May Change History
Dr. A.P.J. Abdul Kalam
3. Why Preserve Biodiversity
Prof. D. Balasubramanian

UNIT II – Prose**15**

1. The Unexpected
Robert Lynd
2. My Greatest Olympic Prize
Jesse Owens
3. If You are wrong, admit it
Dale Carnegie

UNIT III – Poetry**15**

1. The Night of the Scorpion
Nissim Ezekiel
2. Pulley or The Gift of God
George Herbert
3. La Bella Dame Sans Merci
John Keats

UNIT IV- Short Story**15**

1. The Gift of Magi
O Henry
2. Three Questions
Leo Tolstoy

UNIT V - One Act Play

15

1. The Shirt

Francis Dillon

2. The Pie and the Tart

Hugh Chesterman

Total: 75 Hours

Books Prescribed:

- Confluence - Anu Chithra Publications

Course objective: After completing this course, students will be able to define and identify animation as a particular form of visual communication and also will be able to identify the major technological developments and aesthetic movements in the history of animated filmmaking.

Course Outcome:

At the end of this course, the Student will be able to

- CO 1. Understand the characteristics of animation and how the primitive objects are used in film
- CO 2. Know the generation of animation from the animation production
- CO 3. Understand the animation process from the early approaches
- CO 4. Understand the process of animation by using cell, key and screen animation, etc.
- CO 5. Understand the history of Indian animation.

UNIT I EARLY ANIMATION 12

It begins with an introduction to film history, basic cinematic terms and concepts, early animation and primitive forms, the beginnings of animation and special effects in film. It also provides a discussion on experimental animation and abstract cinema.

UNIT II EARLY STUDIOS AND ANIMATION PIONEERS 12

This unit provides an overview of the evolution of animation pioneers such as Walt Disney, Pixar studio, DreamWorks, Universal studios, Max Fleischer, Tex Avery, Warner bros and Loony Tunes etc.,

UNIT III EARLY APPROACHES TO MOTION IN ART 12

Animation before film: The magic lantern, Thaumatrope, Phenakistoscope, Zoetrope, Flip book, Classical animation, Puppet animation, stop motion animation, Pixilation, Sand animation, Cutout animation.

UNIT IV ANIMATION TECHNIQUES 12

This unit covers techniques such as cell animation, classic characters, cut out animation, stop-motion effects, puppet stop motion, pixilation, optical printing, vector / keyframed animation, sand animation, silhouette animation, pin-screen animation, Chinese shadow puppetry and rotoscope

UNIT V HISTORY OF INDIAN ANIMATION, INDUSTRIES AND STUDIOS

12

It deals with the growth of Indian animation companies and studios. Traces the beginnings of animation art in India and discusses the emerging trends in Indian animation industry and outsourcing demands.

Total: 60 Hrs

TEXT BOOKS:

1. Stephen cavalier (author)“The world history of animation hardcover “Disney animation , Disney editions 1, 9 Sep 2011.
- 2.Frank Thomas “the illusion of life”, Disney animation (Disney editions deluxe) hardcover – import, 5 oct 1995

REFERENCE BOOKS:

1. “Cartoon Animation”, Preston Blair, Walter T. Foster, Apple Press, Limited, Eighth Edition, ISBN 1560100842
2. “History of Animation”: Facts and Figures, Bredson , Philips Cardiff, Pearson Publications,1972
3. “Film and the narrative tradition, Fell, John L., Berkeley Emmanuel, University of California Press, 1986

Course objective: This course is aimed at giving the students an introduction about the building blocks of the digital media technology. Understanding of these will enable them to understand the more advanced concepts in applying these technologies in a practical manner. Focus will be given on the compression, and transmission of the media in a cost effective and efficient manner.

Course Outcome:

At the end of the course, learners will be able to

CO 1. Understand the principle of media design

CO 2. Gain the knowledge of audio and video fundamentals.

CO 3. Understand the process of compression and decompression both audio and video

CO 4. Learn the communication technology by transferring audio and video

CO 5. How to handling the different types of storage devices.

UNIT I: BASIC OF DIGITAL AUDIO**12**

Introduction to digital audio, binary and digital, digital audio processing, Time compression and expansion, channel coding, Physics of sound, wavelength, level and loudness, audio level metering, sampling and aliasing, DAC and ADC.

UNIT II: BASIC OF DIGITAL VIDEO**12**

Introduction to digital video, binary and digital, digital video processing, Time compression and expansion, channel coding, scanning, color and display, progressive or interlaced scan, sampling and aliasing, DAC and ADC, gamma in digital domain, color in digital domain.

UNIT III: BASIC OF AUDIO AND VIDEO COMPRESSION**12**

Introduction to audio compression, lossless and perceptive coding, compression principles, audio compression tools, compression formats, Introduction to video compression, MPEG, I and P coding, MPEG-2 coder and decoder.

UNIT IV: DISKS IN DIGITAL VIDEOS**12**

Types of disk, magnetic disks, accessing the blocks, servo –surface disks, RAID arrays, disk servers, focus and tracking systems, non-linear video editing, editing with disk drivers , disk fragmentation, disk handling, disk space allocation for operating system

UNIT V: BASIC OF MEDIA COMMUNICATION**12**

Basic of computer network, multiplexing technologies, LAN and WAN, media protocol, ATM networks, media-on-demand (MOD), wireless networks, USB connections, Firewire connections, Thunderbolt In and Out, Cluster communications

Total: 60 hrs

TEXT BOOKS:

1. John Watkinson, "Introduction to Digital Video" Second edition.
2. John Watkinson, "Introduction to Digital Audio" Second edition.
3. Ze-Nian Li and Marks s.Drew, "Fundamentals of Multimedia"

Course objective: The aim of this course is to provide students with an introduction to the history, social and cultural impact, and aesthetic nature of film. Emphasizing how films produce meanings for viewers, this course will examine the ways that editing, mise-en-scene, sound, color, shot composition, and camera movement, along with such elements as performance, directorial style, and genre, shape our experience of seeing movies. Along with an attention to film language and narrative, this course will also look at key periods and events in film history. In addition, we will briefly examine the national cinemas, considering the social, cultural, and institutional frameworks within which films have been produced and consumed at different times and in different places.

Course Outcome:

At the end of the course, learners will be able to:

- CO 1. Know about Classical Hollywood Cinema and about the third world cinema
- CO 2: Acquire the significant knowledge about the various film movements.
- CO 3. Understand the Parallel Cinema Movement in India.
- CO 4. Understand the importance of History of Indian Cinema.
- CO 6. Acquire an in-depth knowledge about the development of talkies in Tamil.
- CO 7. Understand the grammar of studio production and the key roles of production team.
- CO 8. Understand the Production & Post production process in detail.
- CO 9. Acquire an in-depth knowledge about the techniques to handle and manage the problems in each phase of production.

UNIT I AN OVERVIEW 10

Introduction to film as an art and the nature of art, the spectrum of abstraction and the modes of discourse. The “Rappports de production” where the totality of these relations of production constitutes the economic structure of society, the real foundation, on which arises a legal and political superstructure and to which correspond definite forms of social consciousness and Films as Mass Communication.

UNIT II FILM RELATION WITH OTHER ARTS 10

This unit describes the relationship of Film and the other Arts in related to Film photography and painting, Film and the Novel, Film and theater, Film and Music, Film and environment Arts, Films and folk media.

UNIT III HISTORICAL, THEORETICAL AND CRITICAL APPROACH TO FILM 20

History of World Cinema in a Narrative Form of both Linear Perspective and Non-Linear perspective. And Formation of Genres in association with Melodrama, Family and Gender. Standardization of Film Practices and its basic Techniques. Semiotic Analysis of its Codes. Factors Motivating such Standardization. Mode of production in the Studio System and also the evolution of the Hollywood Film Paradigm.

UNIT IV HISTORICAL AND CULTURAL STUDY OF INDIAN CINEMA 10

The study of history of Indian Cinema covering the whole Indian and Regional Cinema with its history and development. Next the unit discusses the Cinema movements like Phalke and the Swadeshi enterprise and the mythological factors connected with the early genres like social, historical, stunt film and the Saint Films.

UNIT V FILM ANALYSIS 10

The student is taught to know about the Language of film and its tools, its Signs and the physiology of film perception in terms of denotative and connotative meaning with Syntax, Codes, mis-en scene, the framed image, the diachronic shot, sound, image, Elements of Films, Visual Language, Structure and content. And a brief study of Time components of film with spatial components, Creative choices, Macro and micro elements of film language.

Total: 60 Hrs

TEXT BOOKS:

1. Keval J. Kumar, "Mass Communication in India", Jaico Publishing, 2000.
2. Denis McQuail "Mass Communication Theory", Vistaar Publications, 2005

REFERENCE BOOKS:

1. Barry Keith Grant, "The Film Studies Dictionary", Dum Publications, Edition III, Year 2008
2. Emmons, "Film and television: a guide to the reference literature", R, ACEL Release, First Edition, Year 2009, ISBN: 1563089149

BASICS OF DRAWING

0 0 5 2

Course objective: The students to gain a control of representational drawing skills, and to understand and manipulate the proportional relationships from actual objects, Manipulating the formal elements and principles to achieve better design solutions, importance and control of good craftsmanship and presentation skills.

Course Outcome:

At the end of this course, the Student will be able to

CO 1: Understand the fundamentals of drawing by shapes, lines, geometry, paper balance and drawing methods.

CO 2: Studying the process of shading technique form light and texture to create photorealistic things.

CO 3: Understand the process of compositing from various elements and developing the proper still life drawing from various methods

CO 4: Understand the importance of perspective concepts from methods and create a different perspective drawing for single object.

CO 5: Preparing a Portrait of human are living things from the different angle.

UNIT I BASICS OF DRAWING

20

Drawing basics, material handling and understanding, teaching variety of lines, vertical, horizontal, diagonal, curved lines, dotted lines, and basic shapes, forms, geometrical shapes and non-geometrical shapes, drawing balance, paper balance, freehand drawings, creating image using combinations of different lines.

UNIT II SHADING TECHNIQUE

10

Light and Dark, and teaching different tonal values, teaching different shading technique, shading with different objects, Fine shading and academic style shading, natural light shading and artificial light shading, study of different textured shading objects, creating different textured shading, study of low and high light tonal values, explain mid tone shadings creating art image using all shading technique.

UNIT III STILL LIFE

20

Still life, and variety of still life's, composing of still life, teaching portrait composing, and landscape composing, composing still life using basic geometrical shapes, Explain Different between organic still life and inorganic still life, doing still life drawing using different shading style.

UNIT IV PERSPECTIVE DRAWING

15

Perspective drawings, explain eyelevel line, vanishing line and vanishing point, teaching types of perspectives, one-point perspective, two-point perspective, and three-point perspectives, study of perspective in buildings cape, learning intercross measuring meatheads, applying all three perspectives in basic geometrical shape, seascape, cityscape.

UNIT V BASICS OF PORTRAIT

10

Study of face features Eyes, Nose, Ear, lip, Study of different views and features, Front view, profile view, one third view, key sketch drawing measurement of portrait, Geometrical understanding in face features, Shading in different views and angle.

Total: 75hrs

TEXT BOOKS:

1. Novak and Henry C. Spencer, "Basic Technical Drawing," Student Text, Glencoe/Mcgraw-Hill; 6th Revised edition, March 1994
2. Wayne Enstice and Melody Peters, "Drawing: Space, Form, and Expression," Pearson, 2 edition, Aug. 7. 1995.

REFERENCE BOOKS:

1. Philip W. Metzger "The Art of Perspective", North Light Books; illustrated edition, 2007
2. Wolf Rachel, "Basic Drawing Techniques", North Light Books, Sept. 15 1991.

TEXT BOOKS:

1. Foley, Van Dam, Feiner and Hughes, Computer Graphics: “Principles and Practice” Addison Wesley”2003.
2. Gomez and Velho “Image Processing for Computer Graphics”, library of congress, September 2013.

REFERENCE BOOKS:

1. Graphic Design, “Referenced: A Visual Guide to the Language, Applications, and History of Graphic Design”, Bryony Gomez-Palacio), Armin Vit, 2012.
2. Adobe Photoshop CS6 Classroom in a Book by Adobe Creative Team,2012.
3. Adobe Photoshop CS6: Learn by Video: Core Training in Visual Communication by Kelly McCathran and video2brain ,2012.

COURSE OBJECTIVE:

- To enable students to develop their communication skills effectively
- To make students familiar with various sentence patterns of the English Language
- To enrich their vocabulary in English
- To develop communicative competency

Credit Hours**UNIT-I Prose****15**

1. The Words of Wisdom
Chetan Bhagat
2. Forgetting
Robert Lynd
3. My Early Days
Dr. A.P.J. Abdul Kalam

UNIT II –Poetry**15**

1. Ozymandias
Percy Bysshe Shelley
2. Mending Wall
Robert Frost
3. Where the Mind is Without Fear
Rabindranath Tagore

UNIT III –Short Story**15**

1. Am I Blue?
Alice Walker
2. The Last Leaf O’ Henry
3. The Selfish Giant
Oscar Wilde

UNIT IV – One Act Play**15**

1. Soul Gone Home
Langston Hughes

UNIT V**15**

1. Lexical Skills
2. Vocabulary
3. Communication and Grammar at the end of all lessons

Total: 75 Hours**Books Prescribed:**

- Radiance - Emerald Publications

INTRODUCTION TO ANIMATION CONCEPTS

4 0 0 4

Course objective: The objective is to deliver the techniques of traditional animation and expressions, students learn the process of drawing, shapes, shading and perspectives. The concept of drawings is delivered in digital format by accessing various tools for different characterizations.

Course Outcome:

At the end of this course, the Student will be able to

CO 1. Understand the drawing techniques and concepts of visualization.

CO 2. Learn the basic script and story board.

CO 3. Learn the animation process in ToonBoom.

CO 4. Understand the principles of animation and acting and direction for animation.

CO 5. Know the advanced 2d production and post production and advanced plugins.

UNIT I DRAWING TECHNIQUES 12

Basic Drawing techniques, Concepts of Visualization, Illustration and Sketching techniques, Basic Shapes and Sketching Techniques, Creating object and landscape design for animation. Perspective drawing techniques.

UNIT II SCRIPT WRITING AND CHARACTER ENHANCEMENT 12

Basic Script and Story Board, Concepts of 2D- Cell Animation, Character Design and Development, Traditional animation, key frame animation, key poses and time stretch, character design development, facial expressions and walk cycles.

UNIT III ANIMATION TOOLS PROCESSING 12

Scripting & Storyboarding with ToonBoom Pro, Animation Process Development, Usage of tools for Digital Painting and vector drawings, how to develop a character and background creation, Usage of timeline and its purpose.

UNIT IV PRINCIPLES, STORY-TELLING & EDITING 12

Animation Concept - Acting and Direction for Animation- Timing for Animation- Storytelling Techniques -Script Writing- Concept Design and Development -Storyboarding and Animatics-Audio and Video Streaming and Editing-Pre-visualization

UNIT V ADVANCED TECHNIQUES OF PRODUCTION, DIGITAL ANIMATION 12

Advanced 2D Production and Post-Production - Digital Animation Scene Planning-Digital Animation Ink and Paint-and Digital Animation Compositing and Effects, Advanced plugins used for animation.

Total: 60 Hrs

TEXT BOOKS:

1. Richard Williams “The Animator’s Survival Kit”, Faber & Faber, 4th Edition, 2012.
2. Edoux, Trish, Ranney, Doug, & Patten, Fred (Ed.) “Complete Anime Guide: Japanese Animation Film Directory and Resource Guide”, Tiger Mountain Press, 1997

REFERENCE BOOKS:

1. Bob Godfrey and Anna Jackson “The Do-It-Yourself Film Animation Book”, BBC Publications, Edition I, 1974 ISBN 978-0-563-10829-0
2. Thomas, Frank and Johnston Ollie “Disney Animation: The Illusion of Life”, Abbeville Publications, 1981

ART OF STORY TELLING

4 0 0 4

Course objective: This course focuses on the importance of the story and narration to the audience in a proper manner. Students will understand various structures in a story, and effective communication methods that will keep the audience interested in the story, which they can apply in other areas such as level designing in games.

Course Outcome:

At the end of this course, the Student will be able to

CO 1. Understand the story telling.

CO 2. Learn the tips and techniques of storytelling.

CO 3. Learn the communicating the right story.

CO 4. Understand the principles of storytelling.

CO 5. Practice the story and assembling the story.

UNIT I THE PERSON OF THE STORY TELLER 12

Assets, Audience, Authenticity, Comedian, Consent, Dedication, Difficult stories, Diverse, Dumping, Evaluations, Explaining, Fodder, in charge, Interest, Learning, Listen, Results, Retelling, Status quo, Tell do not sell, Tell the truth, World tales.

UNIT II TECHNIQUES OF THE STORYTELLER 12

Accents, Characterization, Confusion, Critics and Coaching, Emotions, Episodic storytelling, explore perspective, explore themes, Improvisation, Include the story arc, Inflection and emphasis, Inventory emotions, learning a story, Listeners create, Onomatopoeia, Pacing, Pacing the floor, recalling stories, Short stories, Starting a story, Tense, Unique expression, Web surfing.

UNIT III TELLING RIGHT STORY 12

Sparking action, communicating who you are, transmitting values, communicating who the firm is branding, fostering collaboration, Taming the grapevine, Sharing knowledge, Leading people into the future

UNIT IV PRINCIPLES, STORY-TELLING & EDITING 15

Animation Concept - Acting and Direction for Animation- Timing for Animation- Storytelling Techniques -Script Writing- Concept Design and Development -Storyboarding and Animatics-Audio and Video Streaming and Editing-Pre-visualization

UNIT V WANDERING TIPS 12

Finding the right story, Assembling the story, Practicing the story, Data, Esoteric, Family, Interpretation, Ledger and Client, Literacy, Risk Video, Basically, Eye contact, Gestures, Meet the audience, Microphone, Mix, Posture.

Total: 75 Hrs

TEXT BOOKS:

1. The Art of Storytelling: Easy Steps to Present by John D. Walsh
2. Storytelling Tips: 70 Techniques by K. Sean Buvala

REFERENCE BOOKS:

1. The Story Factor: Inspiration, Influence, and by Annette Simmons

Total: 60 Hrs

TEXT BOOKS:

1. Gottfried Bammes, "Complete Guide to Life Drawing", Search Press, October 1, 2011.
2. George B. Bridgman, "Constructive Anatomy", Dover Publications, June 1, 1973.

REFERENCE BOOKS:

1. David K, "The Human Figure", Penguin Books; Reissue edition Sept 15, 1975.
2. Eliot Goldfinger, "Human Anatomy for Artists", Oxford University Press, 1st edition November 7, 1991.

CLAY MODELLING

0 0 5 2

Course Objective: At the end of the course, the student is able to effectively manipulate the elements and principles of general and relative proportion to create a representational figure and composition. Explore the structural, compositional implications of modeling clays as a sculpting material. Have a basic technical understanding of modeling techniques, clays, modeling tools, armatures for figure sculpture.

Course Outcome:

At the end of this course, the Student will be able to

CO 1. Create clay basic shapes.

CO 2. Understand the handling tools and techniques

CO 3. Understand the modeling methods.

CO 4. Create Human model.

CO 5. Create fantasy model.

UNIT I INTRODUCTION TO CLAY MODELING 15

Introduction to Clay Modeling Sculpture, Eye, Nose, Lips modeling Hand material preparing, exploring 3D form Emphasizes drawing for sculpture, concept development armature, expression - concepts and comprehension of 3D space, material preservation, making basic human forms, animal forms.

UNIT II TOOLS AND HANDLING TECHNIQUE 15

Techniques and tools, carving tools, modeling tools, wire tools, wooden tools, plastic tools, Adding technique, carving technique, roughing out, Removing Clay, Maneuvering, Repositioning and Detailing.

UNIT III MODELING METHODS 10

Pinch pot, coiling and slab techniques, Slab Method, modeling with armature, medaling in block clay, Relief medaling, low relief and high relief modeling, terracotta modeling, hollow modeling, solid medaling,

UNIT IV MODELING HUMAN 15

Drawing for modeling, concept for sculpture, measurement of sculpture, armature design, pedestal design, choosing pose or movement, skeleton forms, adding muscles forms, face modeling, Body modeling, flowing anatomy, detailing, finishing,

UNIT V CREATURE MODELING 20

Idea, concept, scribble drawing, drawing for modeling, adding extra features, creating new textures, measurement of sculpture, armature design, choosing pose or movement, skeleton forms, adding muscles forms, face modeling, Body modeling, flowing anatomy, detailing, finishing, weapons making.

Total: 75 Hrs

TEXT BOOKS:

1. Bruno Lucchesi, "Modeling the Figure in Clay", Watson-Guption Publications, 30th Edition, April 1, 1996.
2. Katherine Dewey "Creating Life-Like Figures in Polymer Clay", Potter Craft, 29 April 2008.

REFERENCE BOOKS:

1. Daisy Grubbs, "Modeling a Likeness in Clay Hardcover", Watson-Guption, August 1, 1982.
2. Susanna Oroyan, "Fantastic Figures: Ideas and Techniques", C&T Publishing, January 1, 1995.

Course objective: The objective is to deliver the techniques of keyframing animation, path animation and reactive animation, students learn the basics of animation.

Course Outcome:

At the end of this course, the Student will be able to

- CO 1. Know about animation tools and editing animation.
- CO 2. Gain knowledge about the principles of animation to be applied in animation.
- CO 3. Learn how to animate bouncing ball and edit the animation.
- CO 4. Learn the types of deformer which can be used for modeling and animation.
- CO 5. Learn to animate the spaceship using path animation.

UNIT I ANIMATION TOOLS 12

Timeline, Range slider, Autokey, play blast, Playback settings, Keyframing animation, Path animation, Reactive animation, set driven, Bake animation, Graph editor, Dope Sheet, Track editor, Camera sequencer.

UNIT II PRINCIPLE OF ANIMATION 12

Squash and Stretch, Anticipation, Staging, Straight Ahead Action and Pose to Pose, Follow Through and Overlapping Action, Slow In and Slow Out, Arc, Secondary Action, Timing Exaggeration, Solid drawing, Appeal.

UNIT III BOUNCING BALL AND GRAPH EDITOR 12

Animating the ball, setting keys, Editing, Moving, Copying and Pasting Keys, Squash and Stretch, Editing Animation Curves and Tangents, Pre-infinity, Post infinity, bake channels, Mute channels, Pin channels, Simplify curves, Animation filters.

UNIT IV DEFORMERS 12

Nonlinear deformer, bend, squash, flare, sine, twist, wave, soft modification, delta mush, shrink-wrap, Lattice, Blend shapes, Cluster, Wrap, Wire, Wrinkle, Sculpt, Jiggle, Edit deformer, paint weights.

UNIT V CREATING SPACESHIP ANIMATION 12

Create the starfield, creating three planets, Creating the planet textures, create more planet shaders Modeling Spaceship, Motion Path animation, Animate spaceship, Edit the path curves. Animating Camera.

Total: 75 Hrs

TEXT BOOKS:

1. Richard Williams “The Animator’s Survival Kit”, Faber & Faber, 4th Edition, 2012.
2. Mastering Autodesk Maya 2016 by **Todd Palamar** (Author)

REFERENCE BOOKS:

1. **Autodesk Maya 2017 Basics Guide By Kelly L. Murdock**

UNIT IV DESIGNING**12**

Screenplay development, Character designing, Environment designing

This unit deals with the advancement of script writing into its granular units. Also deals with the visual form of content development – designing

UNIT V INTEGRATION**12**

Storyboarding: This unit completes the content development till production. A comprehensive insight into the process of storyboarding with case studies that effectively educates the students in the process

Total: 60 Hrs**TEXT BOOKS:**

1. William Goldman, “Adventure in screen trade”, Grand Central Publishing, 2012.
2. By Lee Goldberg, William Rabkin, “Successful Television Writing”, wiley publishers, 2003

REFERENCE BOOK:

1. Joseph V. Mascelli, “5 c’s of Cinematography”, Cine/ Grafic publications,2011.

COURSE OBJECTIVE:

To train students in the use of English language in varied literary and non-literary context - To teach them soft skills and strengthen their foundation in grammar and composition - To evaluate their comprehension skills.

Credit Hours

UNIT - I- Prose		12
1. Two Gentleman of Verona	- A.J. Cronin	
2. Judas Iscariot	- Bonnie Chamberlain	
3. Dangers of Drug Abuse	- J. V. S. Henbane	
UNIT II - Short Stories		12
1. Journey by Night	- Norah Burke	
2. The 2000-Mile Turtle	- Henry Edward Fox	
3. Fools Paradise	- Isaac Bashevis Singer	
UNIT III – Fiction		12
1. R. L. Stevenson Chand & company Ltd.	- Dr. Jekyll & Mr. Hyde (Retold by Kennet) – S.	
UNIT IV - Functional English		12
1. Paragraph Writing		
2. Comprehension		
3. Letter Writing		
4. Report writing		
a News Paper Report		
b Reports for Government Official Attention		
c Definition		
UNIT V – Conversation in Situations & Conversation Practice		12
1. Conversation in Situations		
a) At the Airport		
b) In a Bank		
c) On the Beach		
d) At the Customs		
e) At the Doctors’		
f) In a Flight		
g) In a Hotel		
h) In a Restaurant		
i) In a Shop		
j) Tea Time		
k) On the Telephone		
l) In a Travel Agency		
m) On a Country Walk		
n) At the theatre		
o) In a Street		

2. Conversation Practice
 - a) Daily Activities
 - b) Asking Directions
 - c) Travel plans
 - d) Living in an Apartment
 - e) Money Problems
 - f) Weather Conditions
 - g) Dinner Conversations
 - h) Common Health Problems
 - i) Tag Questions
 - j) Office Conversations
3. Expansion of Hints

Total: 60 Hours

Books Prescribed:

1. Effective English Communications for You - V. Syamala, Emerald Publishers, Chennai.
2. English Conversation Practice by D. H. Spencer, Oxford University Press
3. English Conversation Practice by Grant Taylor, Tata McCraw-Hill, Publishing Company Limited, New Delhi.

BASICS OF 3D MODELING AND TEXTURING

4 0 0 4

Course Objective: In this paper the student is thought how to model a shape in 3D with basic parameters. Building a set modeling or modeling an automotive and giving texturing to the product.

Course Outcome:

At the end of this course, the Student will be able to

CO 1. Create a set model using modeling technic such as NURBS and subdivision

CO 2. Create a 3D character, landscape environment and Automotive modeling such as car, bike, and various automobiles.

CO 3. Learning the process of Shading and texturing networks for object details

CO 4. Learning the process of UV mapping for texture placement

CO 5. Learning the process of lighting and rendering for photorealistic outputs.

UNIT I INTRODUCTION TO SET MODELING FOR FILM, GAMING AND TELEVISION. 12

Set Modeling Overview and Objective: Modeling using Nurbs and Polygons in 3D software. Strategies of Modeling, Tips and Techniques of Modeling using Polygons. Overview of Polygon selection and creation, Combining, separating and splitting.

UNIT II INTRODUCTION TO IN – ORGANIC, AUTOMOTIVE MODELING 12

In-organic modeling such as Solar systems, mountain, and stage show background, gaming background. Automotive like car, bus and van with reference pictures. To create a model as it is in the picture.

UNIT III BASIC TEXTURING 12

Advanced Materials Using Specialized Material Types. Unwrapping UVs and Using Pelt Mapping and Creating Baked Textures and Normal Maps. Working with Advanced Modeling and Light Tracing with Radiosity, Using Atmospheric and Render Effects.

UNIT IV TEXTURING THE MODEL USING UV MAPPING 12

Texturing and Shading, Intro to Hyper shade, UV mapping overview, Mapping UVs, Modeling and Texturing effects, UVs menu reference, UVs windows and editors reference, UVs tool reference, Nodes and Materials, General Utilities, Image Based mapping, Editing UVs, UV sets, UV unwrapping.

UNIT V RENDERING THE TEXTURE WITH SHADING 12

Texturing and Shading by Unwrapping the Models. Gaming background Texturing, Digital texturing using Photoshop and Texturing via other 2D tools. Applying Mental Ray Shades to the model and Using Final Gather to Fine Tuning Mental Ray Shades.

Total: 60 Hrs

TEXT BOOKS:

1. Kelly L. Murdock , “Kelly L. Murdock's Autodesk 3ds Max 2015 Complete Reference Guide”- Perfect Paperback ,2014.
2. Kelly L. Murdock, “Autodesk Maya Basics Guide 2015”, 2014.

REFERENCE BOOK:

1. William Vaughan, “Digital Modeling”-,First Edition.2004.

UNIT V BROADCASTING TECHNOLOGY**9**

Broadcasting technology, master control room, production control room, OB Van, OB Trucks, transmission technology, computer assisted communication and other emerging technologies.

Total: 45 Hrs**TEXT BOOKS:**

1. Anton et.al, "Using Quark Xpress 4", Indianapolis: Que Publication, 2007.
2. Bangia&Ramash, "Learning Corel Draw 12", Kanna Book Publ.Co. Pvt Ltd, 2008.
3. Nick& Heap Ray & Thomas Geoff, "Information technology & society", Sage Publications, 2007.

REFERENCE BOOK:

1. Snell Ned, Temple Bob & Clork T.Michael, "Internet and web basics all in one", Indianapolis: Pearson Educations, 2003.

To understand the process of making pictures more effectively by understanding the elements of camera and techniques. Students will have the orientation over taking different types of photographs with the understanding of internal elements, and external elements. They will learn about photo journalism as well.

Course Outcome:

At the end of this course, the Student will be able to

CO 1. Understand the importance of light in the photography

CO 2. Understand the various elements of cameras

CO 3. Understand the photography grammar and Knowledge about output preparation materials

CO 4. Learn how to take a photo with proper photographic sense.

CO 5. Studying the nature and it's important for background animation or VFX process

UNIT I INTRODUCTION 12

This unit describes Photography as communication. It also gives knowledge about the characteristics of light. From this unit students will be able to study various definitions of Photography derived from the traditional to this contemporary era.

UNIT II INTERNAL ELEMENTS 12

This unit states the lens of a camera. It also gives knowledge about the types of camera and lens as well as the structure. This entity presents the major features such as focal length, aperture, and angle of view.

UNIT III EXTERNAL ELEMENTS 12

This topic explains the external elements that support for taking photograph. It gives the Chemistry of photography through its light sensitivity function. It gives knowledge about film, paper, developer, fixer and other chemicals.

UNIT IV TECHNIQUES 12

This entity provides basic techniques of photography such as exposure, depth of field, action, etc. Students will get knowledge about darkroom techniques as well as developing and printing.

UNIT V**PHOTO JOURNALISM****12**

This topic will give wider knowledge about Photo Journalism. It also states about Journalism Subjects, Photo Essay and Photo Feature. From this unit students can understand the roles and functions of Photo Journalist.

Total: 60 Hrs**TEXT BOOKS:**

1. James Folts, Ronald P. Lovell, Jr. Fred Zwahlen “Hand Book of Photography” Thompson Delmar Learning; 6 edition, 2005.
2. Tom Aung, “Fundamentals of Photography: The Essential Handbook for Both Digital and Film Cameras”, Knopf (November 25, 2008)

REFERENCE BOOKS:

1. Richard Zakhia, Leatie Stroebe, “The encyclopedia of photography” , Focal Press – London, 3rd edition -1993).
2. Ralph E Jacobson/Geoffrey G Attridge/Sidney F Ray, “The Manual of Photography”, Focal Press, 9th Edition (2000).

2D ANIMATION

0 0 4 2

Course objective: In this course, student becomes familiar with the 2D software authoring environment and Flash terminology, Gain understanding of fundamental 2D animation software paradigms (Stage, Symbols, Library, Timeline), Create simple, tasteful animation effects. Learn to export and deploy animated content on the digital display.

Course Outcome:

At the end of this course, the Student will be able to

CO 1. Learn Flash interface and tools.

CO 2. Create the characters according to design and characterization.

CO 3. Understand the timeline and Learn to create keyframes.

CO 4. Learn the principles of animation and apply in character animation.

CO 5. Learn compositing and effects in animation.

UNIT I CREATING VECTOR SHAPES (PRE-PRODUCTION) 10

Introducing 2d animation software interface of using tools, Stage, Symbols, Scene, Color swatches, Library, Transformation, Object properties, Bitmap, Ruler, Grid, Guide, Snapping. Teaching how to create basic vector shapes using drawing tools, intersecting shapes within a single layer, Creating Complex Shapes with Intersecting Lines.

UNIT II CHARACTER CREATION FOR ANIMATION (PRODUCTION) 12

In this unit, students will be gaining various knowledge and important aspects that go into the creation of characters for animation. Students will be exploring the importance and roles of shape which forms the characters personality; these influence students to create characters in various artistic styles.

UNIT III TIMELINE AND LAYER CONCEPTS (PRODUCTION) 12

In this unit, student will explore the Timeline and its uses. Understanding of how the timeline organizes and controls a document's content in layers and frames. It also provides the knowledge in components of the Timeline like Layers, Frames (Key frames, In-betweens) and the play head.

UNIT IV PRINCIPLES AND ANIMATION TECHNIQUES (PRODUCTION) 13

In this Unit, Student will explore 12 principles of animation and how to move an animation on the specific platform. Students will be learning advanced animation tips and techniques to reach high quality.

UNIT V AUDIO-VIDEO (POST-PRODUCTION) 13

This is the stage where we unlock the secrets and techniques involved in compositing the foreground, background (characters, text, props, objects and elements) and syncing the audio to give weightage for the content/script in much more interesting way.

Total: 60 Hrs

TEXT BOOKS:

1. Pakhira Malay K, "Computer Graphics, Multimedia and Animation", Second Edition, PHI, 2010.
2. Preston Blair, "Cartooning: Animation 1 with Preston Blair: Learn to animate cartoons step by step Walter T. Foster, 2003

REFERENCE BOOKS:

1. Von Glitschka, "Vector Basic Training: Vector Basic Training: A Systematic Creative Process for Building Precision Vector Artwork", New Riders, 2011.
2. Sheila Graber, "Animation: A Handy Guide", Barron Publication, 2009.

UNIT V IMAGE COMPOSITION**14**

Background making in paint material and software layer distribution, Image compositing, understanding the Depth of field, Multi-plane set up in compositing, matte layers extractions Matching with 3d objects or live action.

Total: 60 Hrs**TEXT BOOKS:**

1. Brian Sum, Shaddy Safadi, Levi Hopkins, "Digital Painting Techniques: Volume 5", 3D Total, Publishing, 2013.
2. John Montague, "Basic Perspective Drawing: A Visual Approach", John Wiley Publication, 6th Edition, 2013.

REFERENCE BOOKS:

1. David B. Mattingly, "The Digital Matte Painting Handbook", Sybex publications, 1986
2. David Luong, Damien Mace, Milan Schere, "d'artiste Matte Painting 3", Ballistic, 2013

ENGLISH – IV

5 0 0 5

To train students in the use of English language in varied literary and non-literary context -
To teach them soft skills and strength their foundation in grammar and composition - To
elevate their comprehension skills.

Credit Hours

UNIT I – Prose

12

- 1. Walking Tours - R. L. Stevenson
- 2. All about a Dog - A. G. Gardinar
- 3. No Man is an Island - Minno Masani

UNIT II - Short Stories

12

- 1. The Man Who Likes Dickens - Evelyn Waugh
- 2. Lamb to the Slaughter - Roald Dahl
- 3. Buck Hears the Call - Jack London

UNIT III – Drama

12

- 1. Selected Scenes from Shakespeare’s Plays – Book I, Emerald Publishers
 - a) Funeral Oration (Julius Caesar)
 - b) Trial for a Pound of Flesh (The Merchant of Venice)
 - c) Patterns of Love (As You Like It)

UNIT IV

12

- 1. General Essay Writing & Group Discussion
- 2. Persuasive Writing and Role Play

UNIT V

12

- 1. Notice, Agenda, Minutes.

Total: 60 Hours

Books Prescribed:

- 1. Invitation to English Prose – A. E. Varadarajan & S. Jagadisan, Orient Black Swan, Chennai

Course objective: The work students complete on this course is both varied and distinctive. The Students are encouraged to develop their own vision as an artist, animator, designer and director, whilst equipping them with all the essential skills and knowledge to establish as an animation professional in all areas of animation.

Course Outcome:

At the end of this course, the Student will be able to

CO 1. Understand the fundamentals of the art of animation film making.

CO 2. Learn the basic techniques of animation film making.

CO 3. Learn types of animation implemented widely in Animation and film making.

CO 4. Understand the complete pipeline which covers concept, story, concept art etc.

CO 5. Participate to make animation film.

UNIT I FUNDAMENTALS OF ANIMATION FILMMAKING 12

This chapter introduces the fundamentals of the art of animation film making. The students are given a brief knowledge and exposure over the Persistence of vision, Understanding the story, concepts and characterization and basic cell animation techniques which are implied to modern computer animation.

UNIT II ANIMATION TECHNIQUES 12

This unit discusses about the four basic techniques of animation film making like Hand-drawn animation, Cut-out animation, Model animation or Stop motion animation, Computer animation or computer-generated imagery.

UNIT III TYPES OF ANIMATION 12

This portion cover in brief over all the major types of animation implemented widely in Animation and film making industry such as Traditional animation or Classical 2D animation, Digital 2D animation, Digital 3D animation, Stop-motion animation, Mechanical Animation, Audio-Animatronics and Automations, Chuck Imation, Puppetry Animation, Clay animation or Claymation, Zoetrope Animation, Cut-out animation, Sand Animation.

UNIT IV PRODUCTION PIPELINE 12

The Flow of any animation production pipeline starting from Pre-Production which cover the concept, story, concept art, location study, characterization, character bible, concept art, story boarding and acting references through the production procedures which involves layout design, character animation, facial expressions - dope sheet cleanup, adding sound, visual effects

UNIT V APPLYING THE STUDY

12

Every Student must involve themselves into a group of 4 to 5 members to create the complete record of inputs with their own concept for any type of animated film which must be ready to go for animation production.

Total: 60 Hrs

TEXT BOOKS:

1. Kit Laybourne, "The Animation Book: A Complete Guide to Animated Filmmaking- from Flip-books to Sound Cartoons to 3-D Animation" Published by, Three Rivers Press, 1998.
2. Tony White, "How to Make Animated Films: Tony White's Complete Master class on the Traditional principles of Animation", Published by Elsevier 2009.

REFERENCE BOOK:

1. Don Hahn, "The Alchemy of Animation: Making an Animated film in the Modern Age" Published, Disney Editions ,2008.

Course objective: This course will teach basic video camera techniques and concepts. It covers topics such as digital video terms, cutaways and establishing shots, capture images, Video, montage sequence, incorporating visual elements such as transitions, color correction, chroma key and track matte into a video.

Course Outcome:

At the end of this course, the Student will be able to

CO 1. Learn the camera types and its accessories

CO 2. Learn the lens types and its accessories

CO 3. Learn the procedure of videography

CO 4. Learn the importance of videography equipment's

CO 5. Learn how to recording the audio through microphones and other equal ant product.

CO 6. Learn the lighting technic for different environment

UNIT I INTRODUCTION OF CAMERA

15

Introduction to the Camera: History and types of cameras, Camera lenses – fixed focus length versus zoom lenses, common lens filters, Technicalities of photography – composition, exposure, light sensitivity, depth of field, Portraiture – landscape, product in advertisements, photo feature, Electronic imaging devices – Photo Conductive Tube, Charge Couple Device (CCD)

UNIT II VIDEOGRAPHY EQUIPMENTS

10

Camera mounts and Camera Operations: Mounting plates, Variety of heads, friction heads, fluid heads, cradle heads. Variety of bases – pedestals, tripods, dollies, cranes, camera mounts for Teleprompters

UNIT III INTRODUCTION TO CAMERA PARTS

10

Recording sound on camera: In-built microphones in a camera, adjusting audio channels, recording live sounds on camera Practical's: The students are required to: Take still photos emphasizing different portraitures, Practice camera exercises and composition, camera angles, camera movements (pan, tilt, zoom)

UNIT IV VIDEOGRAPHY TECHNIQUES

10

Fundamentals of Composition: Aspect ratio, TV picture cutoff, Types of shots – extreme closeup, closeup, mid closeup, mid shot, mid long shot, long shot, extreme long shot, Central point of interest and horizontal balance, Rule of thirds, Principle of lead rule, shot angles, Creating compositional emphasis

UNTT V LIGHTING TECHNIQUES

15

Psychology of light Human Vision, Light Sources Setting Mood through Lighting Lighting as a Story Element, Visual Environment Dealing with Natural Lighting Directional Effect of Light, Lighting design process Controlling the Intensity of Light, Color and Color Temperature of Light Three-point lighting, High-Key lighting & Low-Key Lighting Indoor and Outdoor Lighting Reflectors, Role of reflectors Techniques

Total: 60 Hrs

TEXT BOOKS:

1. Kris. Mickiewicz, "Cinematography", Initial publication, Third edition, 2005
2. Paul Wheeler, "Digital Cinematography", Focal press, 2002.

REFERENCE BOOKS:

1. Paul Wheeler, "High Definition Cinematography", Focal press, 2007.
2. Rob Hummel, "American cinematographer manual", ASC Press, 2001.

Total: 90 Hrs

TEXT BOOK:

1. Susan JolliffeNapier, “Anime from Akira to Princess Monoke: Experiencing Contemporary Japanese Animation”, Palgrave Macmillan Limited, 2007.

REFERENCE BOOK:

1. Richard Williams, “The Animator's Survival Kit”, Faber & Faber, Limited, 2004,

Course objective: To develop a working understanding of the essential traits of color. Establish and demonstrate practicable strategies for selecting color palettes and concept-driven color harmonies using principles, theories and systems of color design and experience. Establish and demonstrate skills in color mixing and color-discernment. Be familiar with contemporary color specification systems such as Pantone (PMS), RGB, CMYK, CIE. To familiarize students with the history of human exploration of and use of color. Know in principle the physics of color (light), the chemistry of color (pigment), and the impact of color (psychology).

Course Outcome:

At the end of this course, the Student will be able to

CO1: have a very good knowledge of color and history of color and primary color theory.

CO2: gain knowledge about color characteristic and its pay in daily life

CO3: understand of colors Relationships, Harmonies, Monochromatic, and Analogous.

CO4: understand the color psychology subjective use of color.

CO5: have a thorough knowledge of color unity and creating art object using these practices.

UNIT I HISTORY OF COLORS 9

Brief History of colors, Color fundamentals, What is colour, Primary Colours, Secondary Colours, Tertiary Colors, Properties of colour, HueValue, Tints and Shades, Saturation, Tones, neutral Colours, Theories of Colors.

UNIT II COLOUR CHARECTERISTICS 9

Physics of Colour, Colour Temperature: Warm Colours, Cool Colours, Theory, Colour Systems, Colour Wheel, Munsell, Goethe theory, Runge theory Itten theory, color mixing and color-discernment, colour effects: Subtractive Colour, Additive Colour,

UNIT III COLOUR HARMONIES 9

Relationships / Harmonies, Monochromatic, Analogous, DiadTriad Tetrad Complementary, Split Complementary, Achromatic and Polychromatic, chemistry of color, Contrast of hueLight-dark contrast Cold, warmcontrast, Complementary contrast, Simultaneous Contrast of saturation, Contrast of extension,

UNIT IV COLOUR PSYCHOLOGY 9

Color Symbolism, Color Psychology, Historical& Contemporary use of Color, Local color and subjective use of color, Emotional effects of colours Personal Colour preferences, Harmony and Contrast colours.

UNIT V COLOUR UNITY**9**

Theories of Successive and Simultaneous Contrast, Additive and Subtractive colours, Expressive Perceptual Colour, Colour Unity, Disunity, twelve steps gray and do only primaries, red, yellow, blue, Additive and subtractive principles of color theory

Total: 45 Hrs**TEXT BOOKS:**

1. Albers, Joseph, "The Interaction of Color", Yale University Press, Revised edition Sep 1975.
2. Eiseman, Leatrice, "Messages and Meanings, A Pantone Color Resource", Han Books Press, 2006.

REFERENCE BOOKS:

1. Itten, Johannes, "The Elements of Color", New York, John Wiley & Sons, Inc, 1970.
2. Koenig Becky, "Color Workbook", Upper Saddle River, NJ: Prentice Hall, 2003

Course Objective: On completion of the course students should be able to describe the principles, need and functions of media management. They will be able to describe the structure and functions of print media organization. They understand the economics of media organization. They will get to know the set up and practices of media organizations, industries, and they understand the vital role that media play in the production of news, information, and entertainment in a democratic society

Course Outcome:

At the end of this course, the Student will be able to

CO1: Have a very good knowledge of various Types of Media Organization.

CO2: Gain knowledge about Behavior in media Organization and Organizational Behavior.

CO3: Know about the different types of organization.

CO4: Know about the project planning.

CO5: Learn the program Strategies, legal arrangements and Project Management.

UNIT I INTRODUCTION 12

Media Organization and Design, Various Types of Media Organization. Brief Idea of Government Media Organization: Publication Division, Photo Division, PIB, Film Division & CBFC. News agency: PTI & UNI, Doordarshan & All India Radio. Media as Business and Social Institution. Media entrepreneurship, Greiner's Development Model of a company.

UNIT II PRODUCTION HOUSES AND EMPLOYMENT IN THE INDUSTRY 12

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

UNIT III MANAGEMENT OF DIFFERENT ORGANIZATIONS 12

Management of Print Media Organization. Organizational Patterns of a Print Media. Types of newspaper ownership pattern in India. Functions of the Editorial, Advertising, Circulation & Printing departments of a newspaper. Newspaper economics: Circulation & Advertising as source of revenue.

UNIT IV ECONOMICS, PROJECT PLANNING & PRODUCTION TEAM 12

Economics of Media-Relationship between supplier and buyer, Leisure time activity, Cost Factors, Revenue Models, Market Factors, State of the Industry today. Project Management in Media Production Project Cycle (PPC), Management themes in production Process, Project Planning.

UNIT V STRATEGIES, STRENGTHS AND LEGAL ARRANGEMENTS

12

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

Total: 60 Hrs.

TEXT BOOK:

1. Block et al, "Managing in the Media", Focal Press, 001

REFERENCE BOOKS:

1. Hargie O, Dickson D, "Tourish Communication Skills for Effective Denis Management", Pal grave Macmillan, India, 2015
2. Dr. Sakthivel MurughanM, "Management Principles & Practices", New Age International Publishers, New Delhi, 2011

VISUAL EFFECTS

0 0 4 2

Course objective: To learn the techniques and understand the various methods, develop skills and techniques to create special effects. And to know the interface used in creating visual effects.

Course Outcome:

At the end of this course, the Student will be able to

CO 1. Understand the importance of effects in film making process

CO 2. Create an effect from Maya particles

CO 3. Create a fire, water, clouds and smoke effects for VFX

CO 4. Create a rigid body simulation from different objects

CO 5. Create an environment design from paint effects.

UNIT I PAINT EFFECTS

10

Introduction to visor, Designing Paint Effects, coloring paints, Designing Trees and green effects, Designing Weather and seasons, Effects on seasons, Designing Glass image, Designing, Different glass reflection, Designing Glow Effects, Liquid Effects and reflection design

UNIT II PARTICLES AND FIELDS

12

Introduction to dynamics and explaining how it uses the rule of physics to simulate natural forces, overview of particles such as dots, streaks, spheres, blobby surfaces and other item, animating particle by using different types of fields, using different types of emitters to create effects such as steam, rain, fire, snow, cloud, smoke and explosion. 2D and 3D grid particle.

UNIT III SOFT BODIES AND RIGID BODIES

12

Understanding the behavior of soft body and rigid body, Rigid body Constraints of like nail, pin, hinge, barrier and spring. Painting the soft body weights tool, Change or turning off the constrain type, Convert rigid body animation to keys.

UNIT IV FLUID EFFECTS

14

Introduction to Fluid Effects, Coloring the fluids, Designing Clouds Background, Designing Fog Effects, Explosion Effects and Fire Effects with flames, Space Effects and designs, Designing Thick Smoke, Water effects with fluids, Fluid stimulation for special effects.

UNIT V SPECIAL EFFECTS

12

Designing Special Effects, designing effects of Fur and shape, Designing Fur Effects, Designing Cloth & Clothes and effects, Fire effects, Lighting, Shatter, Curve flow, Surface flow, Basics of ndynamics and ncloth, Special effects rendering techniques.

Total: 60 Hrs

TEXT BOOKS:

1. Doug Kelly, "Digital Compositing in Depth", Carioles Publication, 2003.
2. Angie Taylor, "Creative After Effects 5.0", Focal Press, 2002.

REFERENCES BOOKS:

1. Ron Brinkman, "The Art and Science of Digital Compositing: Techniques for Visual Effects, Animation and Motion Graphics", Morgan Kaufmann Publishers, Second Edition, 2008.
2. Steve Wright, "Digital Compositing for Film and Video", Focal Press, 2010.
3. Lee Lanier, "Professional Digital Compositing: Essential Tools and Techniques", Wiley Publishing Inc., 2010.

LIGHTING AND RENDERING

0 0 4 2

Course objective: In this paper students will learn how to use lights in the 3D. They will take the preferred output from the software for the other works like gaming, film and education.

Course Outcome:

At the end of this course, the Student will be able to

CO 1. Understand the importance of lighting for getting Photorealistic out

CO 2. Lighting the 3D environment for different design layout

CO 3. Learn different type lightings and light moods

CO 4. Learn the light raytracing technic inside 3D environment

CO 5. Learn the process of illumination and shaders that are involved in the rendering.

UNIT I UNDERSTANDING THE BASIC OF LIGHTING 12

Understanding the Art of Lighting. Understanding the color and composition, Understanding Lighting with the basic of Color and composition. 3d Lighting, Omni, spot light, direct light. Introducing Modifiers and Using the Modifier Stack. Drawing and Editing 2D Splines and Shapes - Modeling with Polygon

UNIT II KNOWING THE DIFFERENT TYPES OF LIGHTING AND OBJECT TRANSFORMING 12

Applying the Correct Light for the project. Linking and Unlinking the Lights Using Light Fog and light Glow. Environment and Volume Fog, Lighting an Interior with sunlight. Creating and Editing Primitive Objects and Selecting Objects. Setting Object Properties, Using Layers and the Scene Explorer and Transforming Objects. Adjusting Pivoting and Aligning and Snapping, Cloning Objects and Creating Object Arrays

UNIT III OTHER TYPE OF LIGHTS ADJUSTMENT FOR RIGGING. 12

Preparing for Successful Light rigs - 1-2-3 Light Rig. Interior Light set and Exterior Light Set. Environment Light Set and Layered Based Light set. Working with the Schematic View, Using Animation Layers and the Motion Mixer to Understanding Rigging and Working with Bones

UNIT IV RATRACING WITH MENTAL RAY 12

Retracing with 3D Software and Mental Ray, Retracing with Mental Ray - Reproducing water- Reproducing Glass- Reproducing Marble floor, Image based lighting, Physical sunlight, Working with HDRI.

UNIT V ABOUT ILLUMINATION AND SHADERS

12

Working with global illumination. Final gather and mental ray shaders, Understanding indirect Illumination. Applying Caustics and Applying Mental Ray Shaders. Using Final Gather and Fine Tuning Mental Ray Shaders.

Total: 60 Hrs

TEXT BOOKS:

1. Kelly L. Murdock, "Kelly L. Murdock's Autodesk 3ds Max 2015 Complete Reference Guide", Perfect Paperback, 2014.
2. Todd Palamar "Mastering Autodesk Maya 2016", Autodesk Official Press, First Edition

REFERENCE BOOKS:

1. Jeremy Birn, "Digital Lighting and Rendering", New Riders, 2013.
2. Kelly L. Murdock, "Autodesk Maya Basics Guide 2015", 2014.

This is the stage where we teach about the bit depth of colors and various output formats with aspect ratio. In this session we teach how to put render for broad casting and filming (size differs).

Total: 90 Hrs

TEXT BOOKS:

1. Ron Ganbar, “Nuke 101: Professional Compositing and Visual Effects”, Peachpit Press; Second Edition, 2014.
2. Steve Wright, “Compositing Visual Effects”, Focal Press; Second Edition, 2011.

REFERENCE BOOKS:

1. Steve Wright “Digital Compositing for Film and Video”, Focal Press; Third Edition, 2010
2. Ron Brinkmann, “The Art and Science of Digital Compositing”, Morgan Kaufmann Publishers In; Second Revised Edition, 2008

For a period of two months (150 Hours of Work Experience), students will be attached to the media industry on an Internship basis, with the objective to expose them to actual situations and day to day functioning of the media industry. The interns will be exposed to the particular area of specialization already chosen. The faculty of the department in coordination will closely monitor progress of the interns with the guides in the media industry.

A report and a viva voce will be complete the process of evaluation.

Project reviews will be conducted during the internship project on regular intervals which would consist of.

- Weekly Report
- Presentation
- Final Report
- Submission of the presentation and final Report Presentation with the Aids and with works of the students.

Viva through the presentation and subject knowledge.

ANIMATION PRODUCTION CONCEPTS

4 0 0 4

Course objective: This course explores the whole production process techniques. After taking this course, the students will be able to attain skills in managing animation project. They will get a clear idea about the pre-production, production and post-production.

Course Outcome:

At the end of this course, the Student will be able to

CO 1. Understand the Pipeline function for each department

CO 2. Gain the knowledge and importance of work approval with team leader and supervisor

CO 3. Learn and process of 2D and 3D design process to avoid the project risk.

CO 4. Identification of various artifacts in the various production processes in the different types of animation

CO 5. Learn, how things should move and what the importance of each of the events is in the process.

UNIT I PIPELINE

13

This unit deals with the concept of pipeline and different stages of graphics pipeline. This will start them on the process of working in an environment with other team members.

It includes pre-production, production, post-production.

UNIT II INTERACTIONS

11

This unit deals with the interactions between various teams in a project, the significance of communication and an introduction into the approval methodologies.

UNIT III DEPENDANCIES

12

This unit deals with the dependencies between the teams in projects varying from simple 2D animations to complex film production in 3D. During this unit, they will know how the risks affect project success and the pitfalls that need to be avoided.

UNIT IV ARTIFACTS

12

This unit deals with the identification of various artifacts in the various production processes in the different types of animation. This will help them organize their work better in order to be an effective project team member.

UNIT V PROCESS

12

This unit deals with the overall process and explains how things should move and what the importance of each of the events is in the process. This also deals with the case study in any one of the production processes.

Total: 60 Hrs

TEXT BOOKS:

1. Ranjit Singh, "The Art of Animation Production Management", MacMillan India, First Edition, 2013.
2. Williams, R, "The Animator's Survival Kit", Faber and Faber Ltd, First Edition, 2001.

REFERENCE BOOKS:

1. Kupeeberg, M, "A Guide to Computer Animation", Focal Press, First Edition, 2002.
2. Scott, J, "How to write for Animation", The Overlook Press, First Edition, 2002.

SHOOTING TECHNIQUES & SPECIAL EFFECTS

0 0 4 2

Course objective: The objective of this course is to gain the complete domain knowledge on visual effects work and to analyze the level of the work involved.

UNIT I: DIGITAL MATTING METHODS AND TOOLS 10

Green vs Blue screen, Difference matte vs Chroma key, light evolution, shadow catcher, light reflectors, hardware matte compositors and chroma keyers, compositing software and plugins, introduction to live Chroma keying.

UNIT II: TRACK POINTS AND ITS USES 15

Track points preparations, placing the track points, distance maintains, points distance calculation, log sheet for track points, calculating from different focal length, testing the track points with camera movements.

UNIT III: SPECIAL MAKEUP 15

In this unit, student will learn what is tracking point and why it is used for shooting the visual effects shots. Blood splattering, damage face, damage body, hair makeup, fire with body, old age look, flush creation.

UNIT IV: SPECIAL EFFECTS 15

In this unit, student will explore the difference between Visual Effects and Special Effects; also we teach how to shoot the most commonly used special effects like bullet hits, Practical explosions, rain, Fire, Car gags of all sorts, flying rigs, dust etc.

UNIT V: COMPOSITING THE FOOTAGE 5

Getting a great matte, color balancing, fixing problem on the shot, working with virtual sets, motion tracking and matchmoving, removing track points, fill holes, shadow matching, rough composite, complex composites.

Total: 60 Hrs

TEXT BOOKS:

1. L.B. Abbott, "Special Effects: Wire Tape and Rubber Band Styles", ASC Holding Corp, 1984.
2. Jeff Foster, "The Green Screen Handbook" Focal Press, Second Edition, 2014.

REFERENCE BOOKS:

1. Raymond Fielding, "Techniques of Special Effects of Cinematography", Focal Press, Fourth Sub edition, 1985.
2. Richard Rickitt, "Special Effects" Virgin Books, 2000.

DYNAMICS

0 0 5 2

Course objective: To learn the techniques and understand the various methods, develop skills and techniques to create special effects. And to know the interface used in creating visual effects.

Course Outcome:

At the end of this course, the Student will be able to

CO 1. Understand the importance of effects in film making process

CO 2. Create a cloth simulation effects from Maya nCloth

CO 3. Create a fire, water, clouds and smoke effects for VFX

CO 4. Create a rigid body simulation from different objects

CO 5. Create a 3D Motion graphics design from maya MASH plugin.

UNIT I: CLOTH SIMULATIONS

12

Introduction to nCloth, create passive collider, create nCloth, convert nCloth output space, reset shape, paint texture properties, paint vertex properties, convert texture to vertex map, covert vertex to texture map, nConstraint – component, component to component, force field, point to surface slide on surface, tearable surface, transform constraint

UNIT II: HAIR SIMULATIONS

15

Introduction to XGen, create interactive groom splines, interactive groom editor, interactive grooming tools, cache, convert interactive groom to polygons, paint effects tool, make paintable, rendering, catch the hair simulation

UNIT III: LIQUID SIMULATION

15

Introduction to Bifrost, emitter, collider, foam, foam mask, killplane, adaptive camera, adaptive mesh, guide, emission region, motion field, kill field, bifrost options, bifrost catch system and bifrost render, render with Arnold.

UNIT IV: 3D MOTION GRAPHICS

16

Introduction to MASH, create MASH network, create MASH deformer, create blend deformer, create jiggle deformer, create mesh from points, create MASH to type/ SVG , connect nParticles to MASH, set up nParticles with an initial state from MASH, add trails to particles.

UNIT V: ADVANCED SPECIAL EFFECTS

17

Designing Special Effects, Designing effects of Fur and shape, Designing Fur Effects, Designing Cloth & Clothes and effects, Fire effects, Lighting, Shatter, and Curve flow, Surface flow, Basics of dynamics and n cloth, Special effects rendering techniques.

Total: 75hrs

TEXT BOOKS:

1. Doug Kelly, "Digital Compositing in Depth", Carioles Publication, 2003.
2. Angie Taylor, "Creative After Effects 5.0", Focal Press, 2002.

REFERENCES BOOKS:

1. Ron Brinkman, "The Art and Science of Digital Compositing: Techniques for Visual Effects, Animation and Motion Graphics", Morgan Kaufmann Publishers, Second Edition, 2008.
2. Steve Wright, "Digital Compositing for Film and Video", Focal Press, 2010.
3. Lee Lanier, "Professional Digital Compositing: Essential Tools and Techniques", Wiley Publishing Inc., 2010.

Course objective: To make the students to prepare show reel for producing in industry and for interview purposes.

Students are expected to submit the projects on any one of the following

1. 3D- Animation (minimum 3 minutes)
 - a) 3D-Model (Character and set modeling with lighting and texturing).
 - b) Walk through camera animation for interior design of house or office.
 - c) Title Animation
 - d) Walk cycle.
- OR
2. 3D- SHORT FILM (minimum 3 minutes).

UNIT I CONCEPT FOR THE FILM AND CHARACTER MODELING 15

Students are expected to create concept for their short film. Character for the short film should be designed along with the concept. They have to get the approval of the concerned faculty member's approval.

UNIT II STORY BOARDING 17

The Story line is briefed in the paper as drawing with the shorts and scenes. Every shot should be described the camera angles, lighting, the situation of the shot.

UNIT III CLAY MODELING 13

The character in the short film is made in the clay and photo shot is done. Before starting the models, students can do their character and set using clay. Once it is approved then then can go to 3D modeling software.

UNIT IV CREATING THE BACKGROUND 14

Creating a basic set and background design based on the story line. According to the storyboard students can do their character and background models. They can do matte painting for background.

UNIT V FINAL FILM 16

Finally, the character and the background and the animated sequence is combined together to achieve the final output. Final output should be delivered with good quality.

Total: 75 Hrs

For a period of two months (150 Hours of Work Experience), students will be attached to the media industry on an Internship basis, with the objective to expose them to actual situations and day to day functioning of the media industry. The interns will be exposed to the particular area of specialization already chosen. The faculty of the department in coordination will closely monitor progress of the interns with the guides in the media industry.

A report and a viva voce will be complete the process of evaluation.

Project reviews will be conducted during the internship project on regular intervals which would consist of.

- Weekly Report
- Presentation
- Final Report
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Viva through the presentation and subject knowledge.

SYLLABUS
DISCIPLINE SPECIFIC ELECTIVE
COURSES

STORY BOARD

0 0 4 2

Course objective: Storyboard is a basic drawing and preproduction course aimed at students from various Visual Communication degrees including Motion Graphics and 2D Animation. This course teaches story-based concept skills and techniques as well as basic animatic production. Students can also apply skills learned in this class in other areas including 3D animation and interaction design, produce a series of cohesive storyboards from a script, recognize and define common storyboard terminology.

Course Outcome:

At the end of this course, the Student will be able to

- CO 1. Understand the pre-production process, scripts, shots, takes and using these how to design the storyboard
- CO 2. Develop storyboard from various inputs such as concept, drawings, photos, text images.
- CO 3. Understand the Shot angles inside the movie before going to the production
- CO 4. Design the different type of storyboard.
- CO 5. Design the Storyboard for some other educational purpose.

UNIT I THE STORYBOARD'S BEGINNINGS 12

Introduction to storyboarding, Preproduction process, Basic of Storyboards, screenplay and picturing, shots and storyboard panels., script, one-line order, types of story board technique, Thumbnail story boards, and the planning processes of visual storytelling. Shot types, continuity, pacing, transitions and sequence, cinematic, storyboard

UNIT II BASIC OF THE STORYBOARD 12

Types of lay outs, concept and story developing, idea, script Foreground, Middle Ground and Background, Developing Drawing Skills, Shot, Angles, Building the Storyboard, study of Classic Film Examples.

UNIT III SHOT ANGLES 12

Shot types, angles cuts, posing, staging and camera move, Shot and every camera angle, tilt, pan close-up extreme close up, Extreme Close-Up Establishing Shot, Long Shot background, Medium Shot, low angle, high angle, different perspectives.

UNIT IV STORY BOARD FOR COMIC 12

Cartoon story boards, Color story board, black and white story board, fantasy story board, storyboard samples, graphic novel storyboard, staging figures, dialogue and captions, manga storyboards, comic-book-like story sketches.

UNIT V STORY BOARD FOR BOOKS 12

Introduction to book illustration story boards, front page story boards, picture book storyboard, scenes for chapters of the stories, story boards for poems, and advertising story board.

Total: 60 Hrs

TEXT BOOKS:

1. Wendytumminello, "Exploring Storyboarding (Design Exploration Series)", Delmar Cengage Learning, 1st Edition, 2004.
2. John Hart, "The Art of the Storyboard A Filmmaker's Introduction", Focal Press; 2 edition 2013.

REFERENCE BOOK:

1. Giuseppe Cristiano "Storyboard Artist: A Guide to Freelancing in Film, TV, and Advertising" Michael Wiese Productions, 2012.

ACTING & DIRECTION FOR ANIMATION

4 0 0 4

Course objective: This course introduces the Students into the craft and art of Acting & Direction for Animation followed by Hollywood paradigms and cutting-edge concepts so that the student can begin conceptualizing a full length Animated movie. The Students are trained to develop the skills of critical analysis story, skills needed to pitch a treatment and work collaboratively and most importantly the skills that awaken imagination, originality and inventiveness in the dramatic medium to helps them to direct the characterizations of animation

Course Outcome:

At the end of this course, the Student will be able to

CO 1. Understand the animation principle and acting for animation.

CO 2. Understand the concept and story for acting.

CO 3. Learn the different types of acting.

CO 4. Learn the different types of techniques in direction.

CO 5. Students will be in group and participate in acting.

UNIT I ASPECTS OF ACTING AND DIRECTION 10

This Introductory unit cover the Aspects of Acting and Direction, Animation Principles, Becoming and Animator, Becoming an Actor, becoming a Story teller and Becoming a creative practitioner over the process of animation Pre-production.

UNIT II CREATIVE APPROACH 15

The students are put through a brief process of understanding the animation concepts and mainly the creative approaches to Animation followed by Simulation, Representation, Interpretation, working with the story, Understanding the Characterization, Emotional Memory, Stage appearance and Screen Presence.

UNIT III ACTING METHODOLOGIES 10

The variety of acting methodologies involves Mime Acting, Method Acting, The Chekhov Technique, Meisner Technique, Practical Aesthetics, Neurotmetic Acting, Shake Acting and Voice Characterization.

UNIT IV DIRECTORIAL TECHNIQUES FOR ANIMATION 15

Anatomy of an Animation Director, Directing the Story, the art of Professional Story-telling, Responsibilities of a story artist, Creative handling of the content, Implementing or feeding the concept onto the character over a brief characterization, Directing the voice actors, Detailing of the facial expressions and emotions.

UNIT V PARTICIPATION 10

The Students Must Club themselves into a group of 4-5 and differentiate themselves with the story part as per characterizations for an animation concept and act themselves accordingly as to create an acting reference video which also acts as the directorial guide to the animation concept they developed.

Total: 60 Hrs

TEXT BOOKS:

1. Ed-Hooks, "Acting for Animators - A Complete Guide to Performance Animation" Published by Routledge 2011.
2. Tony Bancroft, "Directing for Animation: Everything You Didn't Learn in Art School", published by Focal press - 2014.

REFERENCE BOOK:

1. Hayes, Chris Webster, "Acting and Performance for Animation by Derek" Published by Focal press - 2013.

Course objective: This course is intended to give students an introduction to various aspects of audio and video post -production tools and techniques in video and audio editing, Introduction to Audio video editing systems and concepts, Familiarity of Non-Linear Edit Systems, multi-track recording systems and file formats.

Course Outcome:

CO1: having a good knowledge of NLE Editing systems (Adobe premiere & FCP) and various file formats and Different Editing tools and how to construct stories and Media presentation.

CO2: gain knowledge to analyses and organize, Create story order in NLE projects, Moving Edits, Continuity, Cut, Copy, and Paste. Save, Efx edits render, transitions Film, cut away.

CO3: types and concepts in style -cutting for genre, three-point edit, shot compositing, match Frame, Split Edits, Transitions Effects, Color correction & Color grading, ,Montage making,

CO4: seamless editing and alpha channel, titling techniques, parallel, Intercut, cross cuts. News and Programmed Editing, Voice dubbing, Background music, Audio Edits for video

CO5: Pleasing color with 3way color correction, Visual Effects motion title graphics & graphics and animation Final export with Basic Encoding to final Delivery for Screening

UNIT I UNDERSTANDING OF FILM AND VIDEO EDITING 12

Study of different kinds of NLE Editing systems AVID & FCP and file formats, SD & HD Video Formats and study of the using of Editing equipments, cue sheet & Video cut list reports, Understanding Interfaces , Saving project Setting scratch Disc and Loading Bin, Working with different formats and Studying of Editing tools and accessories , Importing Video and Audio sample rates, frame rates ,DV/HDV/HD formats

UNIT II PRINCIPLES OF FILM AND VIDEO EDITING 12

Working with Bins Organizing your footages ,viewing clips of rush videos Separation of ok takes and deletion of NG takes Assembly of Rushes in story order & story Board , Basic systems in Video Editing , The shot, The Scene, Sequences , Study of Transitions , Study of optical effects , Study of video effects, Using of bridging shot - Cut away and cutting in action – smooth cut ,Cutting on movement - Inter cutting- Parallel cutting and constructive editing, Montage ,Creative editing ,Real time and Artificial time, rhythm-pace-space, Creative editing. Basic Transitions, visual Effects and Optical effects

UNIT III EDITING SPECIALIZATION EXERCISES 12

Editing Decision, Editing Functions, Combination of timing, Pacing, Rhythm & Tempo, time code Editing Split Edits Drag & Drop Editing, smooth cut, constructing a lucid continuity, constructing physical continuity, Slow and fast motion actions, change in image size and camera angle, sense of screen direction, Editors cut, match cut, movement and look.

UNIT IV BASIC AUDIO TOOLS FOR VIDEO EDITING**12**

Actual Sound, continuous sound track, Relational Editing, Dialogue counterparts, Editing Dialogue sequence, Natural Rhythm, adding ambience sound, Effects, Bridging the dialogue, Controlling the volume between the channels, True and natural presentation Intro to audio mixing, sweetening, and sound design, Study of Background music, Voice dubbing, Effects dubbing, synchronous and non-synchronous sounds, using special sounds effect.

UNIT V COLOUR CORRECTION AND FINAL DELIVERY**12**

Harsh cut jerky cut Cause and effect Smooth Continuity Sound edit Dramatic cure punctuation and Amplification, Song Editing, Specific goals, Transition & Sound. Action sequences, Physical conflict, Timing, rate of cutting, problems in editing action sequence, Russian montage, French montage and American montage as a Transitional Device Emotional Significance Arranging the visuals slow and fast Pleasing Visual Continuity Dissolves, wipes, realistic dialogue.

Total: 60 Hrs**TEXT BOOKS:**

1. Ken Dancyger, "The Technique of Film and Video Editing" Focal Press, 2010
2. Roy Thompson, Christopher J. Bowen "Grammar of the Edit" Focal Press, 2013

REFERENCE BOOKS:

1. Bobbie O'Steen , "The Invisible Cut: How Editors Make Movie Magic" Michael Wiese Productions; 1st edition 2009
2. Gael Chandler, "Film Editing: Great Cuts Every Filmmaker Should Know", Michael Wiese, Productions 2009
3. Howard M. Traminen, "The Audio Encyclopedia". Howard W. Sam's& Co. 2nd edition 1969
4. Don Davis and Carolyn Davis, "Sound System Engineering" Focal Press; 3 editions 2006

WEB DESIGNING

0 0 4 2

Course Objective: The objective is to learn the techniques of website creation through tools and utilize them. Students will know the process of using the tools for various digital outputs like website layout creation, static and dynamic webpages, using scripts for delivering small animations and attractive web pages, web hosting through server and creating their own web pages.

Course Outcome:

At the end of the course, learners will be able to:

CO1: understanding webpage designing, slicing and exporting

CO2: gain knowledge about scripting language like HTML

CO3: gain knowledge about style sheath (CSS)

CO4: understand software used for web designing

CO5: gain knowledge 2d flash animations

CO6: have an in-depth knowledge about exporting and publishing Webpages

UNIT I: INTERFACE, SCRIPTING, USAGE OF IMAGES 12

HTML - HTML Basics: Introduction to HTML Elements-Basic tags, Attributes, Creating HTML page- Formatting, HTML links, List types and its tags, Creating HTML tables, adding pictures, HTML and page accessibility, Colors and background, Advance HTML, Use of Frames and Forms in web pages, Formatting web pages by using GIF- JPEG getting web and clip arts, use of interlinks

UNIT II: PLANNING AND DESIGNING STATIC WEB PAGES 12

Web designing, Designing and Planning Web Pages , Creating Pages with HTML ,Working with Text, Formatting Web Pages with ,Style Sheets (CSS),Working with Graphics, Overall Site Design and Management, Web Authoring Tools, Uploading/FTP, Flash Enhancements, Incorporating/Embedding Video, Accessibility, Introduction to Dreamweaver, Properties Inspector and Panels- The Document Window, The Status Bar, The Document Toolbar, Coding Toolbar, Creating a Root Folder, Creating a Website with Frames, Rollovers and Other Image Trick- Drawing Image Maps, Designing with Cascading Style Sheets.

UNIT III: DYNAMIC WEB CONTENT, SCRIPTING 12

Basics of dynamics web designing, Action script 2.0- Movie clip animation with script- Web animation in action script, Basics of flash gaming script, advanced flash action script 3.0.

UNIT IV: E-LEARNING TECHNIQUES**12**

E – Learning - Basic E-learning Theory -Basic Graphics Theory -Basic graphics tools training using different software's -Basic sketching skills training -Tips N Tricks of fast creations- -Clients Specification Study -SB creation -Graphics Content creation-Media Rich Creation Techniques -Review Techniques -Final QA /Testing -Packaging techniques - Industry overview -Industry Exposure Visits.

UNIT V: WEB HOSTING & PUBLISHING**12**

Illustrations, Publishing website, Hosting portals, ERP in portals, Maintenance of Management Information System through websites, Creating Flash for E-learning, Interface designs

Total 60 Hrs.**TEXT BOOKS:**

1. Modern Web Essentials Using JavaScript and HTML5, David Pitt, published May 2014.
2. Tablet Web Design Best Practices, Mobify,2013

REFERENCE BOOKS:

1. “Losing Our Religion: The Liberal Media's Attack”, S. E. Cupp, Rupa Release, Edition I, 2001
2. “Media Planning and Buying – Principles and Practice in the Indian Context”, by ArpitaMenon, MacMillan India Public Limited, First Edition, 2007
3. Spring Into HTML and CSSAuthor: Molly E.Holzschlag [Emeritus]Publisher: Addison-Wesley Professional

Course objective: To learn the techniques and understand the various methods. Develop Skills and Techniques to Create Special Effects and to know the interface used in creating visual effects.

Course Outcome:

At the end of this course, the Student will be able to

CO 1. Understand the basics of visual effects.

CO 2. Learn the 3d particles and basic compositing

CO 3. Learn the tracking process.

CO 4. Learn the process of green matte shoot and adding 3d elements like fire, water etc.

CO 5. Understand the production pipeline for visual effects.

UNIT I INTRODUCTION FOR VISUAL EFFECTS 12

Pre-visualization, Concept art Basics of Particles, Introduction to Fields, Paint effects, Fluids, Basic concept of Camera tracking, Basic of digital & matte painting, Basic of Rendering concepts, Basic of Compositing.

UNIT II VISUAL EFFECTS AND COMPOSTING 12

Learning of 3D Particles, Particles attributes, User define attributes, rendering with alpha channels, Paint effects, Special effects, Fluids, instance, learning of compositing, Rotoscopy, Retouching, Chroma keying, Crowd replace, Camera mapping, Fluid dynamics, Sky replacement.

UNIT III TRACKING 12

2D tracking, 3D tracking, Telecine, Color sampling, Color grade, Matching, Lighting, Keying, Shadow extraction, Hard body physics, Basic of Camera animation, Matte tracking, Body tracking, Face tracking, Ray tracing, Basic motion capture, Green matte painting, Basic of motion capturing.

UNIT IV ADVANCED VISUAL EFFECTS 12

Basic of match moving, Live shot with green matte and removing green matte, adding a matte paint to live shot, bringing live footage into compositing and adding 3D elements like fire, water, Particles stimulation and other field behaviors,

UNIT V VISUAL EFFECTS PRODUCTION 12

On reference with story board and script of Production visual effects taken place by Motion capturing, creating visual set, Explosions, Match movie, adding 3D elements and other component like dust debris particles with original shots to the production, which is done in Post production works.

Total: 60 Hrs

TEXT BOOKS:

1. Doug Kelly, "Digital Compositing in Depth", Coriolis Publication, 2003.
2. Angie Taylor, "Creative After Effects 5.0", Focal Press, 2002.

REFERENCE BOOKS:

1. Ron Brinkmann, "The Art and Science of Digital Compositing: Techniques for Visual Effects, Animation and Motion, Morgan Kaufmann Publishers, 2008.
2. Steve Wright, "Digital Compositing for Film and Video", Focal Press, 2010.

COMPOSITING

0042

Course objective: Compositing is the combining of visual elements from separate sources into single images, often to create the illusion that all those elements are parts of the same scene. Digital compositing is an essential part of visual effects that are everywhere in the entertainment industry today.

Course Outcome:

At the end of this course, the Student will be able to

CO 1. Understand the importance of rotoscopy.

CO 2. Understand the process are involved in the rotoscopy

CO 3. Learn the process of green\blue screen removal

CO 4. Learn the process of 2D tracking

CO 5. Learn the process of color corrections

CO 6. Learn the process of Live action compositing with different render passes

UNIT I ROTOSCOPY

10

In this unit, Students explore the rotoscopy involves creating shapes which are used to isolate or mark elements in footage, such as characters, vehicles, buildings etc. This method of creating selections allows to perform specific operations like color correction, adding additional layers, dynamic effects etc. Rotoscopy is the first step in the process of digital compositing.

UNIT II KEYING

15

In this unit, Students explore keyer techniques which involve Luma key and Chroma key. This topic covers a wide knowledge about the RGB channels and its uses. It's a unique technique teaches the fastest and most accurate way to extract an object. This method is used to perform specific operations like color correction, adding multiple layers, foreground and background compositing, dynamic effects etc.

UNIT III TRACKING & STABILIZE

15

In this unit, student will explore the tracking and stabilizing the footage. This concept teaches the how to track and stabilize the live footage in 2dimentions and techniques involved in this process. This method teaches the student how to track the camera in 2 dimensions and add the layers for compositing.

UNIT IV LIVE ACTION COMPOSITING

15

In this unit, Students explore live action compositing techniques. It covers how to composite various different layers into single image. In this session, students will learn at three general areas where CGI elements are composited.

UNIT V RENDERING AND OUTPUT FORMATS

5

This is the stage where we teach about the bit depth of colors and various output formats with aspect ratio. In this session we teach how to put render for broad casting and filming (size differs).

Total: 60 Hhrs

TEXT BOOKS:

1. Ron Ganbar, “Nuke 101: Professional Compositing and Visual Effects”, Peachpit Press; Second Edition, 2014.
2. Steve Wright, “Compositing Visual Effects”, Focal Press; Second Edition, 2011

REFERENCE BOOKS:

1. Steve Wright “Digital Compositing for Film and Video”, Focal Press; Third Edition,2010
2. Ron Brinkmann, “The Art and Science of Digital Compositing”, Morgan Kaufmann Publishers In; Second Revised Edition, 2008

Course objective: Digital Intermediate (DI) is one of today's most exciting and fastest growing technologies in digital post production of motion picture films.

Course Outcome:

At the end of this course, the Student will be able to

- CO1:** Understanding the various types of projection and its technology used in theatres
- CO2:** Students explore how the Primary and Secondary color correction affects the whole image intensities of film
- CO3:** Explore the color of Bit Depth with Look Up Table (LUT).
- CO4:** Explore other techniques like rotoscopy and keying methods to enhance the color grading in films.
- CO5:** Understanding the complete methodology of post-production and color grading process.

UNIT I: TELECINE COLORING WORKS 10

In this unit we teach about Cathode - ray tube (CRT) system, an electron beam is projected at a phosphor - coated envelope, producing a spot of light the size of a single pixel.

UNIT II: PRIMARY AND SECONDARY COLOR CORRECTIONS 16

In this unit, Students explore how the Primary and Secondary color correction affects the whole image intensities of RGB and highlights of the entire frame, with these we teach the advanced techniques of color correction and well-established digital painting techniques in the era of digital cinematography.

UNIT III: MASK, MATTE, TRACK 16

In this unit, student will learn the evolution of digital color correction tools with advanced technique of using point shapes to isolate color adjustment in the specific area of the image. We also teach color keying to isolate the colors in the image. We teach special training for automation on tracking the image in term of color to save the time in the production process.

UNIT IV: DIGITAL INTERMEDIATE PROCESS 16

In this unit, student will explore the color of Bit Depth with Look Up Table (LUT). We teach about the Color grading is the process of altering and enhancing the color of a motion picture, video image, or still images either electronically, photo - chemically or digitally.

UNIT V: PRESERVING THE QUALITY OF THE IMAGE 16

After learning this program, students will gain knowledge about the DI importance and the scope of work.

Total: 60 Hrs

TEXT BOOK:

1. Steve Hullfish, “the Art and Technique of Digital Color Correction”, 1st Edition

REFERENCE BOOKS:

1. Jack James, “Digital Intermediates for Film and Video”, Kindle Edition
2. Alexis Van Hurkman, “Creative Grading Techniques for Film and Video”, Kindle Edition.

SCRIPT WRITING

4 0 0 4

Course objective: This course is designed to introduce students to the fundamentals of developing and writing scripts for film and television. It emphasizes proper script formats, theme, story, plot, dialogue, characters, and the process of developing and writing a script. The assignments will include the writing of scenes, a treatment and a half-hour script, with special emphasis on the steps leading toward creating a final screenplay.

Course Outcome:

CO1: Learns the purpose about film and television screenplay structure.

CO2: Analyzing the dramatic strategies in film and television.

CO3: Learning and applying correct script form.

CO4: Creatively engaging in the various stages of original scriptwriting

CO5: understanding the elements of screenplay with well-developed plot, characters and setting.

UNIT I SCRIPT DEVELOPMENT 12

Script writing as a creative enterprise involves creative thinking and imagination. It is the development of story, characters and conflict. This unit deals with the various stages in the craft of script writing- basic story idea, narrative synopsis outline, scene breakdown, and full-fledged script.

UNIT II STRUCTURE OF A NARRATIVE FILM 12

It discusses the narrative structure – beginning – middle – end – conflict, development, climax and denouement. And also covers storyline, plot, and treatment along with principles of suspense and surprise.

UNIT III NARRATIVE TECHNIQUES 12

Select narrative techniques – point of attack, exposition, planting, point of view, pace, tone, subject matter, title, openings, contrast, coincidence, tension release laughter.

UNIT IV CREATING A CHARACTER 12

Characterization is an important element of a film, without interesting characters it is difficult to engage the audience in the narrative. It provides a brief on character biography – tags – stereotyping; two - dimensional versus three - dimensional characters and guiding principles for evolving effective and credible characters.

UNIT V SCRIPT FORMATS 12

This unit provides an understanding on various types of script formats and the techniques involved in developing scripts. Students can refer existing scripts to do better quality.

Total: 60 Hrs

TEXT BOOKS:

1. Cooper, pat, and ken dancyger, "writing the short film", USA: focal press", second edition, 2000.
2. Phillips, William "Writing short scripts".USA: Syracuse university press. Second edition, 1999.

REFERENCE BOOK:

1. Zettle, Herbert, "TelevisionProduction Handbook", USA: words worth, Tenth Edition, 2010.

PRODUCT PHOTOGRAPHY

4 0 0 4

Course objective: This course is designed to teach students how to direct a product photo shoot. The expected outcome is for students to learn to create an image that a client would buy to sell their product in the marketplace.

Course Outcome:

CO1: Learns basic photographic tools and their intended purposes.

CO2: Learn the light characteristics and form.

CO3: Know outdoor and Portrait Lighting using in product Photography.

CO4: Understand the principles of Composition

CO5: Create portfolio presentation which includes, Product Photos, product advertising.

UNIT I INTRODUCTION TO PRODUCT PHOTOGRAPHY 12

In this unit, students will learn basic photographic tools and their intended purposes, including the proper use of various camera operation, light meters and film selection. Digital Camera, Image recording systems, memory cards,

UNIT II INDOOR SHOOT 12

This unit describes light characteristics and form: Point light source, Reflectors, Wide light sources, Light banks, Umbrellas, soft boxes, honeycombs, snoots, etc. Understanding light direction, throw of light, soft light, contrast or hard light, the Light cage, etc.

UNIT III OUTDOOR SHOOT 12

This unit describes introduction to Outdoor and Portrait Lighting using in product Photography. Diffuser, Reflector, Mirror etc., five portraits lighting outdoor, working with white balance settings.

UNIT IV PRINCIPLES OF COMPOSITION 12

The student's work in this unit should demonstrate understanding of the principles of Composition, including: unity and variety, balance, emphasis, contrast, rhythm, repetition, proportion and scale.

UNIT V PRODUCT PHOTOGRAPHY PORTFOLIO 12

In this unit, students are to create portfolio presentation which includes, Product Photos, product advertising, Product in setting, Product alone, using the product, Product in package, product for design.

Total: 60 Hrs

TEXT BOOKS:

1. Chris Gatum, "The Beginner's Photography Guide", DK Publishing, 2013.
2. Amber Richards, "How to Set Up Photography Lighting for a Home Studio", Amber Richards, 2013

REFERENCE BOOKS:

1. Michael Bearley & John Hedgeese, "New Introductory Photography Course", Read consumer Book Ltd.
2. Eliot Siegel, "Fashion Photography Course: Principles, Practice, and Techniques: An Essential", Barron's Educational Series, 2008

SYLLABUS

ABILITY ENHANCEMENT

COMPULSORY COURSES

Course objective: To train the students in 3d Animation using advanced software's and plug-ins. And to train the students to meet the needs of the industry.

UNIT I	INTRODUCTION TO ANIMATION	12
History of animation, Animation principle, Introduction of animation, Line art sketching, Shading, Human anatomy, character model sheet, Breakdown character, Perspective drawings, Clay modeling, Cell animation, color theory, Painting, Story board, Concept art sketching, Storytelling, Acting and Direction, Cinematography, Character design and development,		
UNIT II	2D GRAPHIC AND ANIMATION	12
Advance graphic design, web designing, Boucher, Logo designing. visiting card design, T-shirt design, Manipulation, Digital drawing, Concept art, bouncing ball, walk cycle, run cycle, Tweening, Animation banner, Basic actionscript, 2d animation show reel.		
UNIT III	3D ANIMATION	12
Nurbs Modeling, Polygon Modeling, Animation, Rigging, Texturing, Lightning, rendering, Lightning Animation, Dynamics, Camera, Camera Animation, Text Animation, Mel and Python basic script, Sculpting, UV mapping, 3D Animation short film. 3d show reel		
UNIT IV	EDITING AND ACTING	10
History of editing, Linear and non-Linear, Montage, Clapboard, Crosscut, Editing techniques, Parallel cut, Offline editing, Online editing, EDL Out, Effects, Title design. Sound editing, Audio video synchronization, Render output, acting and facial exposition		
UNIT V	COMPOSITING	14
Rotoscopy, Retouching, Chroma keying, Crowd replace, Camera mapping, Fluid dynamics, Sky replacement, 2D tracking, 3D tracking, Telecine, Color sampling, Color grade, Matching, Lighting, Keying, Shadow extraction, Hard body physics, Basic of Camera animation, Matte tracking, Body tracking, Face tracking, Ray tracing, Basic motion capture, Green matte painting, Basic of motion capturing.		

Total: 60 Hrs

TEXT BOOKS:

1. Kupeeberg, M, "A Guide to Computer Animation", Focal Press, First Edition, 2002.
2. Williams, R, "The Animator's Survival Kit", Faber and Faber Ltd, First Edition, 2001.

REFERENCE BOOKS:

1. Scott, J, "How to write for Animation", The Overlook Press, First Edition, 2002.
2. Ranjit Singh, "The Art of Animation Production Management", MacMillan India, First Edition, 2013.

Course Objective: This course provides knowledge on various environmental resources and issues facing the world. It deals with natural resources, eco system, biodiversity and environmental pollution.

UNIT I INTRODUCTION 06
The multidisciplinary nature of Environment of studies – Definition - Scope and Importance - Need for Public Awareness.

UNIT II NATURAL RESOURCES 06
Natural resources and associated problem - Renewable and Non- Renewable resources: - Forest Resources-Mineral Resources-Food Resources, Energy Resources. Land Resources; Role of an individual in conservation of natural resources- Equitable use of resources of sustainable lifestyles.

UNIT III ECO SYSTEM 06
Concepts of an Ecosystem - Structure and Functions of an Ecosystem - Procedures, Consumers and Decomposers - Energy flow in the ecosystem - Food chains, Food webs and ecological pyramids - Introduction, types, Characteristics features - Structures and functions of the following ecosystem: Forest ecosystem, Grass land ecosystem, Desert ecosystem, Aquatic ecosystem.

UNIT IV Biodiversity and Its Conservation 06
Introduction - Definition, genetic, species and ecosystem diversity - Bio-geographical classification of India - Value of Bio-diversity - Bio-diversity at global, National and Local levels - India s a mega-diversity nation - Hot-Spots of diversity - Threats to diversity: Habitats loss, poaching of Wild life, man wild life conflicts - Endangered and Endemic species of India In-Situ conservation of Bio-diversity.

UNIT V Environmental Pollution and Human Rights 06
Definition - Causes, effects and control measures of : Air pollution, Water pollution, Soil pollution, Marine pollution, Noise pollution, Thermal pollution, Nuclear pollution - Soil pollution management: Causes, effects and control measures of urban and industrial wastes - Role of an individual in prevention of pollution - Pollution – Case studies -Disaster Management – Flood, earthquakes, cyclone of landslides Environment and human health - Human rights - Value education - HIV/AIDS - Women and child welfare - Role of information technology in Environment and Human health - Case study

Total: 30 Hrs

TEXT BOOK:

1. Environmental studies by Dr. Shradha sinha, Dr.Manisha shukula, Dr. Ranjana Shukla

REFERENCE BOOK:

1. Environmental studies by Dr. N. Arumugam, Prof.V. Kumaresan, Thangamani & Shyamala Thangamani.

ETHICS AND VALUES

2002

Course objective: To help students understand significance of ethics and values in business. To understand ethical issues and not to fall prey to unethical practices and to be socially responsible.

UNIT I INTRODUCTION 6

Definition of ethics and values, Character and conduct, Nature and scope of ethics, Use of ethics, self-realization and harmony, Rules and regulations, Rights and duties, Good and obligation, Integrity and conscience.

UNIT II TYPES OF ETHICS 6

Western ethics, Happiness and prosperity, Lesson from Socrates, Indian ethics, Lessons from Mahatma Gandhi, Society and trusteeship, Indian constitution, Fundamental rights, Directive principles of state policy, Professional ethics.

UNIT III KINDS OF VALUES 6

Kinds of Values S.Ignacimuthu S.J – Living Excellence Anthony Robbins – Concern for Others – Student’s Definition why Concern.

UNIT IV GOALS AND HUMAN RIGHTS 6

Human goals, Four purusarthas, Use Goals to help you grow David J.Schwartz – essential Characteristics of Human Rights. - H. Victor Conde

UNIT V INFLUENCE OF SCIENCE AND TECHNOLOGY IN HUMAN'S SOCIAL LIFE 6

Social Relevance of Science and Technology – Economic Awareness – Economic Features – Status of Women – Mass Media and Values.

Total: 30 Hrs

TEXT BOOK:

1. Touchstone: Synergy of Values – University of Madras.

REFERENCE BOOK:

1. In harmony- Value Education at College Level- Dept. of Ethics and Religious Studies Loyolla College, Madras.

SYLLABUS
GENERIC ELECTIVE COURSES

Course Objective: On successful completion of the course the students should have:

1. Learnt to analyze the business model of firm, and determine the role that the internet (and related technologies) can play to support or even enable this model
2. Understand the key issues involved in managing electronic commerce initiatives
3. Utilize the internet to collect information to conduct research.

UNIT I TELECOMMUNICATION NETWORKS 06

Introduction- LAN-WAN- internet- what is electronic commerce- brief history of electronic commerce- advantages and limitations of electronic commerce- types of electronic commerce- integrating electronic commerce key questions for management.

UNIT II THE INTERNET AND THE WORLD WIDE WEB 06

The internet today- history of the web- unique benefits of the internet- internet architecture – world wide web concepts and technology- creating web pages- launching a business on the internet.

UNIT III ELECTRONIC PAYMENT SYSTEMS 06

Overview of the electronic payment technology- requirements for internet based payments – electronic payment medias- electronic commerce and banking.

UNIT IV E-SECURITY 06

Security in the cyberspace- designing for security- virus- security protection and recovery encryption- the basin algorithm system- authentication and trust- key management internet security protocols and standard- other encryption issues.

UNIT V WEB BASED BUSINESS 06

Business-to-business electronic commerce- intranets and extranets- intranets and supply chain management- legal and ethical issues- case studies.

Total: 30 Hrs

TEXT BOOK:

1. Elias.m. Awad,” Electronic Commerce” prentice- hall of India Pvt Ltd, 2002.

REFERENCE BOOK:

1. Ravi kalakota, andrew b. Whinston, “Electronic Commerce – a managers guid”, Addison - wesley, 2000.

INTERNET BASICS

2 0 0 2

Course objective:

- To make the student understands the overall view of internet.
- To inculcate the students about the various facilities available in internet.
- To gain practical knowledge about internet.

UNIT I INTRODUCTION 06

Internet and its history, defining and describing the Internet, Brief history, discussing the future of the Internet, Internet Resources. Describe the important features of the Web and Web browser software, Evaluate e-mail software and Web-based e-mail services

UNIT II EMAIL 06

Email, Parts of email, Email software, Web based email, Email address, List servers, Newsgroups, Newsgroups names, Newsgroups readers, Chat rooms, Conferencing.

UNIT III INTERNET RESOURCES 06

Internet Resources, Games, File transfer protocol, Telnet, World Wide Web, Behavior on the Internet, Accessing the Internet, Types of access, Online services, Internet services providers, How and where to look for the service Browsing the Web, Browsing the Web.

UNIT IV FTP 06

Use FTP and other services to transfer and store data, Demonstrate the use of real-time chat and briefly describe the history of the wireless Internet. Use mailing lists, newsgroups, and newsfeeds, Create HTML documents and enhance them with browser extensions

UNIT V APPLICATIONS 06

Applications of Internet- education, business, government, Communication, Job searches, Health and medicine, Travel, Entertainment, Shopping, Stock market updates, Research.

Total: 30 Hrs

TEXT BOOKS:

1. Rohit Khurana, "COMPUTER FUNDAMENTALS and INTERNET BASICS", Aph Publishing Corporation, 2010
2. Margaret Levine young, douglas Muder, David C. Kay, Alison Barrows and Kathy warfel, "Internet" : The Complete Refernce, 2nd Edition 1999.
3. Jasson Whittaker, "The Internet: The Basics", Routledge, 2002.

REFERENCE BOOK:

1. Schneider and Evans, "New Perspectives on the Internet", Comprehensive, Sixth Edition, 2007.

Objective:

- To know the common applications available for office work.
- To learn how to work in MS-OFFICE.
- To learn how to work in MS-EXCEL and POWERPOINT.

UNIT I MSWORD**6**

Text Manipulations- font size, style, color. Alignment- left, right and justify, paragraph alignment, Usage of Numbering, Bullets, Footer and Headers, Usage of Spell check, and Find & Replace, Text Formatting, Picture insertion and alignment.

UNIT II MSWORD**6**

Insertion – Table, chart, clip art, shapes, borders. Creation of documents, saving of documents, using templates, Creation templates, Mail Merge Concepts, Copying Text & Pictures from Excel.

UNIT III MS – EXCEL**6**

Creating of Excel sheet, Cell Editing, Usage of Formulae and Built-in Functions, File Manipulations, Data Sorting (both number and alphabets), Worksheet Preparation, Drawing Graphs, Usage of Auto Formatting.

UNIT IV POWER POINT**6**

Start power point, create blank presentation, selecting slide layout, insert new slide, editing presentation, Designing and formatting presentation, Change font, font color, size, style of text, Bullet and numbering, Slide design, layout, change background, preparing slide show presentation.

UNIT V POWER POINT**6**

Inserting Clip arts and Pictures, Frame movements of the above, Insertion of new slides. Preparation of Organization Charts, Presentation using Wizards, Usage of design templates, working with tables, graphics and animation, working with graphs and organization charts.

Total: 30 Hrs**TEXT BOOK:**

- 1) Joyce Cox, Joan Lambert and Curtis Fryc, “Step by Step Microsoft Office Professional 2010”, Microsoft press,2011 edition.

Course objective:

- To make the student understand the special concepts in MS EXCEL.
- To practice the students how to work in list, data forms and records.
- To understand the concepts of filtering data.

UNIT I ADVANCED EXCEL FORMULAS

6

Uses of Advance Excel Formulas -VLOOKUP, HLOOKUP, SUMIF, SUMIFS, SUMPRODUCT, DSUM, COUNTIF, COUNTIFS, IF, IFERROR, ISERROR, ISNA, ISNUMBER, ISNONTEXT, OR, AND, SEARCH, INDEX, MATCH etc

UNIT II IF CONDITIONS

6

Various Methods and Uses of IF Conditions, when should use the "IF" Conditions? Creation of Multiple IF Conditions in One Cell, Use the IF Conditions with the Other Advance Functions, how to use nested IF statements in Excel with AND, OR Functions. Sorting, Data Forms, Adding Data Using the Data Form, Finding Records Using Criteria

UNIT III FILTERING AND SORTING

6

Filtering Data, AutoFilter, Totals and Subtotals Total, Row, Various Methods of Filter and Advance Filter options, Creating and Updating Subtotals, Various Method of Sorting Data, Creating, Formatting and Modifying Chart.

UNIT IV DATA VALIDATION AND GOAL SEEK

6

Uses of Goal Seek and Scenarios Manager, Data Validation, creating drop down lists, using different data sources, Linking Workbooks and Uses of Edit Link options, Excel Options, Customizing the Quick Access Tool Bar, Managing Windows, Multiple Windows, Splitting Windows.

UNIT V PIVOT TABLES

6

Various Methods and Options of Pivot Table, Using the Pivot Table Wizard, Changing the Pivot Table Layout, Subtotal and Grand Total Options, Formatting, and Grouping items
Inserting calculated fields, Pivot Table Options, Display and hide data in fields
Select, Move & Clear Pivot data, Creating and Modifying a PivotChart

Total: 30 Hrs

TEXT BOOK:

1. Jordan Goldmeler, "Advanced Excel Essentials", APress, 2015 edition.

Course objective: To understand its constituents, forms and types, purpose of tourism and travel motivators, tourism infrastructure. Types and functions of travel agent and tour operators, tourism organizations, international and national. Tourism regulation and impacts of tourism, economics, socio cultural, environmental and political impacts.

UNIT I INTRODUCTION TO TRAVEL AND TOURISM 10

Tourism- meaning and definition, Significance of tourism, Tourism Industry-constituents, five 'A' of tourism, forms and types, purpose of tourism and travel motivators Definition-Accommodation, food and beverage, Attractions, Telecommunications, Essential services, Transport –air-road-rail- water, air transport in India, Security of aircraft and passengers, International Air Travel Classes, Transport as an attraction

UNIT II THE TRAVEL AGENTS, TOUR OPERATORS AND TOURIST ORGANIZATIONS 10

The Travel Agent, Travel Agencies-Types-Functions-source of income, setting -up a Travel Agency. The Tour Operator-Types, Package Tours-Types Guides and Escorts Tourist Organization-Need for Tourism Organizations, International Organization, Government Organizations in India, Private Organizations, Non-Governmental Organizations

UNIT III TOURISM-REGULATIONS AND IMPACT OF TOURISM 10

Passport, VISA, Health Regulations for International Travel, Special Permits for Restricted Areas Customs Regulations, Emigrations and Immigrations, Taxes Paid by Travelers, Travel Insurances. Economic Impacts, the Multiplier Effect, Environmental Impact, Socio-cultural Impact, Demonstration Effect, Political Impact of tourism.

Total: 30 Hrs

REFERENCE BOOKS:

1. Tourism operations and management-Oxford higher education-sunetra roday, archana biwal, vandana joshi
2. Tourism management - steven page - el sevier

SYLLABUS

**SKILL ENHANCEMENT ELECTIVE
COURSES**

PERSONALITY DEVELOPMENT

2002

Course Objective: To Make Aware About the Importance of Personality and Development in The Business World. To Make the Students Follow the Good Personality and Create a Good Relationship with Others.

UNIT I PERSONALITY DEVELOPMENT - INTRODUCTION 6

The Concept Personality - Dimensions of Personality - Term Personality Development - Significance. The Concept of Success and Failure What Is Success? - Hurdles in Achieving Success - Overcoming Hurdles - Factors Responsible for Success – What Is Failure - Causes of Failure - Do's and Don'ts Regarding Success and Failure.

UNIT II ATTITUDES AND VALUES 6

Attitude - Concept - Significance - Factors Affecting Attitudes - Positive Attitude - Advantages -Negative Attitude - Disadvantages - Ways to Develop Positive Attitude – Difference between Personalities Having Positive and Negative Attitude.

UNIT III MOTIVATION 6

Concept of Motivation - Significance - Internal and External Motives - Importance of Self-Motivation- Factors Leading to Demotivation -Theories to Motivation

UNIT IV SELF ESTEEM AND SMART 6

Term Self-Esteem - Symptoms - Advantages - Do's and Don'ts to Develop Positive Self-Esteem – Low Self-Esteem - Symptoms - Personality Having Low Self Esteem - Positive and Negative Self-Esteem. Interpersonal Relationships - Teaming - Developing Positive Personality - Analysis of Strengths and Weaknesses. Concept of Goal-Setting - Importance of Goals - Dream Vs Goal - Why Goal-Setting Fails? – Smart (Specific, Measurable, Achievable, Realistic, Time-Bound) Goals - Art of Prioritization - Do's and Don'ts About Goals.

UNIT V BODY LANGUAGE, STRESS MANAGEMENT & TIME MANAGEMENT 6

Body Language - Assertiveness - Problem-Solving - Conflict and Stress Management - Decision-Making Skills - Positive and Creative Thinking - Leadership and Qualities of a Successful Leader - Character-Building - Team-Work - Lateral Thinking - Time Management - Work Ethics – Management of Change - Good Manners and Etiquettes (Concept, Significance and Skills to Achieve Should Be Studied.)

Topics Prescribed for Workshop/Skill Lab: 12

- A) Group Discussion
- B) Presentation Skill
- C) Problem-Solving
- D) Decision-Making
- E) Creativity
- F) Leadership
- G) Time Management
- H) Body Language

Total: 30 Hrs

TEXT BOOKS:

1. Organizational Behavior - S. P. Robbins - Prentice-Hall of India Pvt. Ltd., New Delhi-15th edition,2013
2. Communicate to Win - Richard Denny - Kogan Page India Private Limited, New Delhi-2009
3. Essentials of Business Communication - Rajendra Pal and J. S. Korlhalli - Sultan Chand & Sons, New Delhi,1st edition,2012

REFERENCEBOOKS:

- 1) Business Communication - K. K. Sinha - Galgotia Publishing Company, New Delhi.-4th edition,2012
- 2) Media And Communication Management - C. S. Rayudu - Himalaya Publishing House,Bombay.2011
- 3) Business Communication - Dr. S.V. Kadvekar, Prin. Dr. C. N. Rawal And Prof. Ravindra Kothavade - Diamond Publications, Pune.2009
- 4) You Can Win - Shiv Khera - Macmillan India Limited.2012
- 5) Group Discussion And Public Speaking - K. Sankaran And Mahendra Kumar - M.I. Publications, Agra .2000
- 6) Basic Managerial Skills For All - Prentice-Hall Of India Pvt. Ltd., New Delhi-2011- E.H.mcgrath
- 7) 8 Habits - Stephen Covey-simon&schusker publisher-2007 edition.
- 8) Management Thoughts - Pramod Batra-HPB publisher-1st edition-2006
- 9) Produced By Prof. Rooshikumar Pandya - Creative Communication And Management Center, Bombay-R&E publisher kindle edition-2012.
- A) Assertive Training: Four Cassettes-hannah Richards-2012
- B) Self Hypnosis For Goal Achievement: Four Cassettes-kindle edition-ryan cooper-2012

Course objective: In this course, students will be provided knowledge and skills in dealing with environmental issues, disaster management, project cycle management and so on.

UNIT I ENVIRONMENT ISSUES 12

Environment conservation, enrichment and Sustainability - Climate change - Waste management -Natural resource management - (Rain water harvesting, energy conservation, waste land development, soil conservations and afforestation).

UNIT II DISASTER MANAGEMENT 12

Introduction to Disaster Management, classification of disasters - Role of youth in Disaster Management, hazards and disasters, dimension and typology of disasters, public health and disasters.

UNIT III PROJECT CYCLE MANAGEMENT 12

Project planning - Project implementation - Project monitoring - Project evaluation: impact assessment.

UNIT IV DOCUMENTATION AND REPORTING 12

Collection and analysis of data - Preparation of documentation/reports - Dissemination of documents/reports.

UNIT V PROJECT WORK/ PRACTICAL 12

Workshops/seminars on personality development and improvement of communication skills.

Total: 60 Hrs