

**Bachelor of Fine Arts (Animation & VFX)**

**Batch 2015-18**

**Detailed Syllabus**

**(All Years)**

**BFA**

**Department of Computer Applications**

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**SCHOOL OF BASIC & APPLIED SCIENCES**

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| **POORNIMA UNIVERSITY** | | | | | |
| **Bachelor of Fine Arts (Animation & VFX) Batch 2015-18** | | | | | |
| **First Year - First Semester** | | | | | |
| **Subject Code** | **Subject Name** | **Teaching Scheme (Hrs per week)** | | | **Credits** |
| **Lec (L)** | **Tut (T)** | **Prac (P)** |
| **A.** | **Core Subjects (Theory)** |  |  |  |  |
| BFA01101 | English | 2 |  |  | 2 |
| BFA01102 | Office Automation tools | 2 |  |  | 2 |
| BFA01103 | Animation Principles | 4 |  |  | 4 |
| **B.** | **Departmental Elective (Theory) : ANY ONE** | | | | |
|  | NA |  |  |  |  |
|  |  |
| **C.** | **Open Elective (Theory) : ANY ONE** |  |  |  |  |
|  | NA |  |  |  |  |
| **D.** | **Practical’s** |  |  |  |  |
| BFA01204 | Foundation Art I | 2 |  | 4 | 4 |
| BFA01205 | Digital Art I | 2 |  | 4 | 4 |
| BFA01206 | Stop motion Animation | 1 |  | 3 | 2.5 |
| BFA01207 | 2D Digital Animation | 2 |  | 4 | 4 |
| BFA01208 | Soft Skills-I | - | - | 2 | 1 |
| **E.** | **Project/Seminar** |  |  |  |  |
|  | NA |  |  |  |  |
| **F.** | **Programmes / Activities** |  |  |  |  |
| **BFA01609** | **Discipline and Talent Enrichment Programme (TEP) – I** |  |  |  | **2** |
| **BFA01609.1** | Non Syllabus Project (NSP) | 3 | - | - | - |
| **BFA01609.2** | Online Eligibility Exam (OLE) | 1 | - | - | - |
| **BFA01609.3** | Library | 1 | - | - | - |
| **BFA01609.4** | Internet | 1 | - | - | - |
| **BFA01609.5** | Extra-Curricular Activities | 1 | - | - | - |
|  | **Total** | **22** |  | **17** | **25.5** |
|  | **Total Teaching Hours** | **39** | | |
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| **POORNIMA UNIVERSITY** | | | | | |
| **Bachelor of Fine Arts (Animation & VFX) Batch 2015-18** | | | | | |
| **First Year - Second Semester** | | | | | |
| **Subject Code** | **Subject Name** | **Teaching Scheme (Hrs per week)** | | | **Credits** |
| **Lec (L)** | **Tut (T)** | **Prac (P)** |
| **A.** | **Core Subjects (Theory)** |  |  |  |  |
| BFA02101 | Communication English | 2 |  |  | 2 |
| BFA02102 | Environmental Science | 2 |  |  | 2 |
| BFA02103 | Film Appreciation and Analysis | 4 |  |  | 4 |
| **B.** | **Departmental Elective (Theory) : ANY ONE** | | | | |
|  | NA |  |  |  |  |
| **C.** | **Open Elective (Theory) : ANY ONE** |  |  |  |  |
|  | NA |  |  |  |  |
| **D.** | **Practical’s** |  |  |  |  |
| BFA02204 | Foundation Art II | 2 | 1 | 4 | 4.5 |
| BFA02205 | Digital Art II | 2 |  | 4 | 4 |
| BFA02206 | Photography | 2 | 2 | 2 | 4 |
| BFA02207 | 3D Lab I | 3 |  | 3 | 4.5 |
| BFA02208 | Life and Career Skills | - | - | 2 | 1 |
| **E.** | **Project/Seminar** |  |  |  |  |
|  |  |  |  |  |  |
| **F.** | **Programmes / Activities** |  |  |  |  |
| **BFA02609** | **Discipline and Talent Enrichment Programme (TEP) - II** |  |  |  | **2** |
| **BFA02609.1** | Mini Project I | 2 | - | - | - |
| **BFA02609.2** | Library | 1 | - | - | - |
| **BFA02609.3** | Effective Speaking and Analytical Skills | 1 | - | - | - |
|  | **Total** | **21** | **3** | **15** | **28** |
|  | **Total Teaching Hours** | **39** | | |
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| **POORNIMA UNIVERSITY** | | | | | | |
| **Bachelor of Fine Arts (Animation & VFX) Batch 2015-18** | | | | | | |
| **Second Year - Third Semester** | | | | | | |
| **Subject Code** | **Subject Name** | **Teaching Scheme (Hrs per week)** | | | | **Credits** |
| **Lec** | | **Tut** | **Prac** |
| **A.** | **Core Subjects (Theory)** |  | |  |  |  |
| BFA03101 | Cinematography | 1 | |  | **3** | 2.5 |
| BFA03102 | History of VFX | 2 | |  |  | 2 |
| BFA03103 | Editing & Sound Design Concepts | 2 | |  |  | 2 |
| **B.** | **Departmental Elective (Theory/Practical) : ANY ONE** |  | |  |  |  |
| BFA03204 | Motion Graphics | 1 | |  | 4 | 3 |
| BFA03205 | 3D Dynamics and Simulation |
| **C.** | **Open Elective ( Theory ) : Any One** |  | |  |  |  |
|  | NA |  |  | |  |  |
| **D.** | **Practical’s** |  | |  |  |  |
| BFA03206 | Preproduction I | 2 | |  | 3 | 3.5 |
| BFA03207 | 3D Animation I | 2 | |  | 3 | 3.5 |
| BFA03208 | 3D Lab II | 1 | |  | 3 | 2.5 |
| BFA03209 | Editing & Sound Design Lab | - | | 1 | 3 | 2 |
| BFA03210 | Soft Skills-II | - | | - | 2 | 1 |
| **E.** | **Projects/Seminar** |  | |  |  |  |
| BFA03411 | Technical Seminar |  | |  | 2 | 1 |
| **F.** | **Programmes / Activities** |  | |  |  |  |
| **BFA03612** | **Discipline and Talent Enrichment Programme (TEP) – III** |  | |  |  | **2** |
| **BFA03612.1** | Mini Project II | 2 | | - | - | - |
| **BFA03612.2** | Library | 1 | | - | - | - |
| **BFA03612.3** | Internet | 1 | | - | - | - |
| **BFA03612.4** | Extra-Curricular Activities | - | | - | - | - |
|  | **Total** | **15** | | **1** | **23** | **25** |
|  | **Total Teaching Hours** | **39** | | | |

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| **POORNIMA UNIVERSITY** | | | | | |
| **Bachelor of Fine Arts (Animation & VFX) Batch 2015-18** | | | | | |
| **Second Year - Fourth Semester** | | | | | |
| **Subject Code** | **Subject Name** | **Teaching Scheme (Hrs per week)** | | | **Credits** |
| **Lec** | **Tut** | **Prac** |
| **A.** | **Core Subjects (Theory)** |  |  |  |  |
| BFA04101 | Character Design Concepts | 3 |  |  | 3 |
| BFA04102 | Layout Design Concepts | 2 |  |  | 2 |
| BFA04103 | Studio Design & Project Management | 3 |  |  | 3 |
| **B.** | **Departmental Elective (Theory) : ANY ONE** |  |  |  |  |
|  | NA |  |  |  |  |
| **C.** | **Open Elective (Theory) : ANY ONE** |  |  |  |  |
|  | NA |  |  |  |  |
| **C.** | **Practical’s** |  |  |  |  |
| BFA04204 | Preproduction II | 1 |  | 4 | 3 |
| BFA04205 | 3D Animation II | 1 |  | 4 | 3 |
| BFA04206 | Rotoscopy & Tracking | 1 |  | 3 | 2.5 |
| BFA04207 | Lighting & Rendering | 1 |  | 6 | 4 |
| BFA04208 | Soft Skills III | - | - | 2 | 1 |
| **D.** | **Projects/Seminar** |  |  |  |  |
| BFA04309 | Minor Project |  |  | 3 | 1.5 |
| **E.** | **Programmes / Activities** |  |  |  |  |
| **BFA04610** | **Discipline and Talent Enrichment Programme (TEP) - IV** |  |  |  | **2** |
| **BFA04610.0** | Technical Workshop | 1 | - | - | - |
| **BFA04610.1** | Library | 1 | - | - | - |
| **BFA04610.2** | Internet | 1 | - | - | - |
| **BFA04610.3** | Aptitude/Campus Recruitment Training | 2 | - | - | - |
| **BFA04610.4** | Extra-Curricular Activities | - | - | - | - |
|  | **Total** | **17** |  | **22** | **25** |
|  | **Total Teaching Hours** | **39** | | |

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| **POORNIMA UNIVERSITY** | | | | | | |
| **Bachelor of Fine Arts (Animation & VFX) Batch 2015-18** | | | | | | |
| **Third Year - Fifth Semester** | | | | | | |
| **Subject Code** | **Subject Name** | **Teaching Scheme (Hrs per week)** | | | | **Credits** |
| **Lec** | | **Tut** | **Prac** |
| **A.** | **Core Subjects (Theory)** |  | |  |  |  |
|  | NA |  | |  |  |  |
| **B.** | **Departmental Elective (Theory/Practical) : ANY ONE** |  | |  |  |  |
| BFA05201 | 3D Animation & Rigging | 6 | |  | 10 | 11 |
| BFA05202 | Modeling and Texturing |
| BFA05203 | Lighting, Shading and Rendering |  | |  |  |  |
| **C.** | **Departmental Elective Specialization II [Practical ] Any one** |  | |  |  |  |
| BFA05204 | Full CG Compositing | 6 |  | | 10 | 11 |
| BFA05205 | VFX Compositing |
| **D.** | **Practical’s** |  | |  |  |  |
|  | NA |  | |  |  |  |
| **E.** | **Projects/Seminar** |  | |  |  |  |
| BFA05406 | Practical Training Seminar (PTS) | - | | - | 2 | 1 |
| **F.** | **Programmes / Activities** |  | |  |  |  |
| **BFA05606** | **Discipline and Talent Enrichment Programme (TEP) - V** |  | |  |  | **2** |
| **BFA05606.1** | Technical Workshop | 1 | | - | - | - |
| **BFA05606.2** | Library | 1 | | - | - | - |
| **BFA05606.3** | Internet | 1 | | - | - | - |
| **BFA05606.4** | Aptitude/Campus Recruitment Training | 2 | | - | - | - |
| **BFA05606.5** | Extra-Curricular Activities | - | | - | - | - |
|  | **Total** | **17** | |  | **22** | **25** |
|  | **Total Teaching Hours** | **39** | | | |

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| **POORNIMA UNIVERSITY** | | | | | | |
| **Bachelor of Fine Arts (Animation & VFX) Batch 2015-18** | | | | | | |
| **Third Year - Sixth Semester** | | | | | | |
| **Subject Code** | **Subject Name** | **Teaching Scheme (Hrs per week)** | | | | **Credits** |
| **Lec** | | **Tut** | **Prac** |
| **A.** | **Core Subjects (Theory)** |  | |  |  |  |
|  | NA |  | |  |  |  |
| **B.** | **Departmental Elective (Theory/Practical) : ANY ONE** |  | |  |  |  |
|  | NA |  | |  |  |  |
| **C.** | **Open Elective ( Theory ) : Any One** |  | |  |  |  |
|  | NA |  |  | |  |  |
| **D.** | **Practical’s** |  | |  |  |  |
|  | NA |  | |  |  |  |
| **E.** | **Projects/Seminar** |  | |  |  |  |
| BFA06301 | Internship –In campus / External |  | |  | 16 | 8 |
| BFA06302 | Final Research Project | 4 | |  | 10 | 9 |
| BFA06303 | Project Report | 4 | |  |  | 4 |
| BFA06304 | Viva | 2 | |  |  | 2 |
| **F.** | **Programmes / Activities** |  | |  |  |  |
| **BFA06605** | **Discipline and Talent Enrichment Programme (TEP) – VI** |  | |  |  | **2** |
| **BFA06605.1** | Technical Workshop | 1 | | - | - | - |
| **BFA06605.2** | Library | 1 | | - | - | - |
| **BFA06605.3** | Internet | 1 | | - | - | - |
| **BFA06605.4** | Extra-Curricular Activities | - | | - | - | - |
|  | **Total** | **13** | |  | **26** | **25** |
|  | **Total Teaching Hours** | **39** | | | |

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**DETAILED SYLLABUS FOR FIRST SEMESTER**

**Code: BFA01101 English 2 Credits [LTP: 2-0-0]**

1. **OUTLINE OF THE COURSE**

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| --- | --- | --- |
| **Unit No.** | **Title of the Unit** | **Time Required for the Unit (Hours)** |
|  | **Grammar and Usage** | **5** |
|  | **Composition** | **3** |
|  | **Poems** | **4** |
|  | **Essays & Short Play** | **5** |
|  | **Short Stories** | **5** |

1. **DETAILED SYLLABUS**

|  |  |
| --- | --- |
| **Unit** | **Contents** |
|  | **Grammar and Usage** |
|  | * Introduction of Unit * Parts of speech * Tenses * Sentences * Word format * Conclusion of Unit |
|  | **Composition** |
|  | * Introduction of Unit * Letter writing * Application writing * Précis writing * Conclusion of Unit |
|  | **Poems** |
|  | * Introduction of Unit * The Solitary Reaper by William Wordsworth * God’s Grandeur by Gerard Manley Hopkins * The Road Not Taken by Robert Frost * Conclusion of Unit |
|  | **Essays & Short Play** |
|  | * Introduction of Unit * Of Studies by Francis Bacon * On Doing Nothing by G.B. Priestley * The Monkey’s Paw by W.W. Jacobs * Conclusion of Unit |
|  | **Short Stories** |
|  | * Introduction of Unit * The Three Dancing Goats by Anonymous * God and the Cobbler by R.K. Narayan * My lord, The baby by R.N.Tagore * Conclusion of Unit |

1. **RECOMMENDED STUDY MATERIAL**

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| --- | --- | --- | --- | --- |
| **Sr.No** | **Reference Book** | **Author** | **Edition** | **Publication** |
|  | Technical Communication | Meenakshi Raman and Sangeetha Sharma | 2008 | Oxford  University Press, |
|  | Effective Technical Communication | M. Ashraf Rizvi | 2005 | Tata McGraw-Hill |
|  | Learn Correct English: Grammar, Usage and Composition | Shiv K. Kumar & Hemalatha Nagarajan | Latest | Pearson, New Delhi, India |
|  | Grammar of the Modern English Language | Sukhdev Singh & Balbir Singh | Latest | Foundation Books, New Delhi |
|  | Communicative English for Engineers and Professionals | Nitin Bhatnagar and Mamta Bhatnagar | Latest | Pearson( New Delhi) |
|  | Communicative grammar and composition | Rajesh.K.Lidiya | 2008 | Oxford Univ Press, New Delhi. |

**Code: BFA01102 Office Automation Tools 2Credits [LTP: 2-0-0]**

**OBJECTIVE OF THE COURSE :** Subject aims to give basic knowledge of all Microsoft Office software. The essential Software help the students future in their reporting, Presentations and other parts of office operations**.**

1. **OUTLINE OF THE COURSE**

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| --- | --- | --- |
| **Unit No.** | **Title of the unit** | **Time required for the Unit (Hours)** |
|  | **Introduction to Office 2010** | **6** |
|  | **Microsoft Office Word 2010** | **12** |
|  | **Microsoft Office Excel 2010** | **16** |
|  | **Microsoft Office PowerPoint** | **12** |
|  | **Microsoft Office Access** | **10** |

1. **DETAILED SYLLABUS**

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| --- | --- |
| **Unit** | **Unit Details** |
|  | **Introduction to Office 2010** |
|  | * Introduction to office Versions of office * Benefits of using office, Help and Security * Features and comparison of different versions of office. |
|  | **Microsoft Office Word 2010** |
|  | * **Introduction to Word:** Introduction to Word, Getting started with word 2010, Text Basics, Formatting Text, Saving, Modifying Page Layout * **Formatting Word:** Checking spelling and grammar, Printing, Using Indents and Tabs, Line and Paragraph Spacing, Working with Lists, Adding breaks * **Working with Word:** Working with columns, Working with hyperlinks, Working with shapes, Text Boxes and WordArt, Inserting Clip Art and Pictures, Formatting Pictures, Styles and Themes * **Formatting Word:** Working with Headers and Footers, Reviewing Documents, Working with Tables, Smart Art Graphics, Using a Template. * **Advanced Word features:** Using Mail Merge, Working with Equation Editor, Bullets and Numbering, Presenting Information with Word Table, Word Styles and Automation of Work. |
|  | **Microsoft Office Excel 2010** |
|  | * **Introduction to excel 2010:** Introduction, Getting to start Excel, Modifying Columns, Rows and Cells, Formatting Cells, Saving * **Text and Math equations:** Creating Simple Formulas, Worksheet Basics, Printing, Creating Complex Formulas, Working with Basic Functions, Sorting Data, Outlining Data, Filtering Data * **Presenting data:** Formatting Tables, Reviewing and Sharing Worksheet, Using Templates, Working with Charts, Working with Spark line, Using Conditional Formatting, Using Pivot Table, Using What-If analysis, Excel Workbook. |
| 1. **`** | **Microsoft Office PowerPoint** |
|  | * **Introduction to PowerPoint 2010 :** Getting Started with PowerPoint, Slide Basics, Text Basics, Applying a Theme, Inserting Images, Applying Transitions, Checking Spelling, Presenting Slide Show, Saving and Printing * **Working with PowerPoint 2010:** Modifying Lists, Indents and Line Spacing, Modifying Themes, Formatting Pictures, WordArt and Shapes ,Arranging Objects, Animating Text and Objects. * **Visual enhancement:** Inserting Videos, Inserting Audio, Smart Art Illustrations, Hyperlinks and Action Buttons, Working with Tables, Working with Charts, Reviewing Presentations, Advanced Presentation Options, Working with Objects, Customizing Power Point, Online Presentation. |
|  | **Microsoft Office Access** |
|  | * **Microsoft Access 2010:** Introduction to Databases, Introduction to Objects, Getting Started in Access, Managing Databases and Objects, Working with Tables, Working with Forms, Sorting and Filtering Records. * **Analyzing data:** Designing a Query, More Query Design Options, Creating Reports, Advanced Report Options, Modifying Tables, Creating Forms, Formatting Forms, Designing Your Own Database. * **New Technologies:** Introduction to MS Office 2013, Introduction to Office 365, Introduction to Office Live, Alternate to MS Office (<http://www.openoffice.org/>) |

1. **RECOMMENDED STUDY MATERIAL:**

|  |  |  |  |
| --- | --- | --- | --- |
| **Sr.No** | **Reference Book** | **Author** | **Publication** |
|  | First Look 2010 Microsoft Office SystemBy | Katherine Murray | Microsoft Press Publisher |
|  | MICROSOFT OFFICE HOME & STUDENT 2010 STEP BY STE | Joyce Cox, Joan Lambert and Curtis Frye | Microsoft Press Publisher |

**Code: BFA01103 Animation Principles 4 Credits [LTP: 4-0-0]**

**OBJECTIVE OF THE COURSE:** The subject aims to impart knowledge of Classical Animation and its principles as foundation to the course and enables the students to learn and understand the history and evolution of Animation as a medium of communication. The course also lays a strong foundation to Animation and provides fundamental knowledge in principle**.**

1. **OUTLINE OF THE COURSE**

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| --- | --- | --- |
| **Unit No.** | **Title of the unit** | **Time required for the Unit (Hours)** |
| **1** | **History of Animation** | **5** |
| **2** | **Principles of Animation** | **20** |
| **3** | **Secondary Action** | **13** |
| **4** | **Mechanics of Motion** | **13** |
| **5** | **Optical Illusions** | **5** |

1. **DETAILED SYLLABUS**

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| **Unit** | **Unit Details** |
| **1.** | **History of Animation** |
|  | * Introduction to Classical Animation * Animation Genesis and Development * Animation in Disney Studio, Disney’s Nine old Man Screening of Animation films. (a) Gertie the dinosaur (b) Humorous phases of funny faces (c) Trip to the Moon (d) Steam-Boat Willie. |
| **2.** | **Principles of Animation** |
|  | * Timing * Squash and Stretch . * Anticipation * Follow-Through * Overlapping Action * Arcs * Ease-In and Ease-Out |
| **3.** | **Secondary Action** |
|  | * Exaggeration * Staging * Solid Drawing * Appeal * Principles as applied to specific techniques |
| **4.** | **Mechanics of Motion** |
|  | * Mechanics of Motion * Newton’s Laws of Motion * Inverse and Forward Kinematics; * Displacement Time Graph * Locomotion * Quadruped Motion |
| **5.** | **Optical Illusions** |
|  | * Physiological Illusion * Lateral Inhibition * Kinds of Physiological Illusions * Afterimages * Motion Illusion * Perceptual Stabilization * McCollough Effect |

1. **RECOMMENDED STUDY MATERIAL:**

|  |  |  |  |
| --- | --- | --- | --- |
| **Sr.No** | **Reference Book** | **Author** | **Publication** |
|  | Animation | Richard Williams | The Animator's Survival Kit |
|  | Animation | Howard Beckerman | The Whole Story |
|  | Animation Art | Jerry Beck | From Pencil to Pixel, the world of Cartoon Anime and CGI. |

**Code: BFA01204 Foundation Art I** **[Practical] 4 Credits [LTP: 2-0-4]**

**OBJECTIVE OF THE COURSE:** This course enables the students to learn the medium of Drawing and its importance in visualization. This course allow student to learn to observe, analyze and  visualize. Course allow the student to practice drawing to support the future Animation Design.

1. **OUTLINE OF THE COURSE**

|  |  |  |
| --- | --- | --- |
| **Unit No.** | **Title of the unit** | **Time required for the Unit (Hours)** |
| **1** | **Introduction to drawing materials** | **10** |
| **2** | **Drawing from Nature** | **12** |
| **3** | **Perspective drawing** | **10** |
| **4** | **Lighting & Shading** | **12** |
| **5** | **Figure Drawing** | **12** |

1. **DETAILED SYLLABUS**

|  |  |  |
| --- | --- | --- |
| **Unit** | **Unit Details** | |
| **1** | **Introduction to drawing materials** | |
|  | * Introduction of Unit * Papers-Different pencils . * colours pencils-Crayons and poster colours. * Introduction to Drawing the objects, figures from surroundings. * To learn, observation, analyzing and drawing the mechanical objects, utensils, objects from everyday life. | |
| **2** | **Drawing from Nature** | |
|  | * Introduction of Unit * Location drawing and learning to represent trees, plants, bushes, shrubs, insects, birds, and animals with attention to structure and morphology, proportion, volume, and behavior. * Dramatizing what has been recorded | |
| **3** | **Perspective drawing** | |
|  | * Introduction of Unit * To learn the importance of Perspective * Rules of perspectives – To learn one point – two point perspectives- Learn to draw from different eye levels and different angles. | |
| **4** | **Lighting & Shading** | |
|  | * Introduction of Unit * To introduce to the concept of light in visualization . * To study objects in Lighting and learn to draw them with proper shading * To study photographs of well known photographers to understand the tonal variations. * **Learning Lab: (1)** Drawing inorganic and Organic objects from life. (2) Drawing figures/ sketching figures from live [ Outdoor and Indoor study]. (3) Drawing plants, trees, flowers, fruits [ Outdoor and Indoor study]. (4) Drawing perspective; one point and two point perspective views of furniture, interior and exteriors of buildings. [ Outdoor and Indoor study]. (5) Lighting and shading of objects and furniture [ Class room]. (6) To create a project on visual elements [ line/shape/form/texture] [ Class room] | |
| **5** | | **Figure Drawing** |
|  | | * Introduction to Figure Drawing * Learning Stick Figures * Practice with Lines and Stick Figures * Mannequin Drawings * Drawing Figures in Blocks * Drawings from different eye-levels. * Basic Anatomical Study * Creative Forms of Aliens with Balanced Anatomy; * Drawings of Human Figures from Different Backgrounds * Drawing Props and Costumes |

1. **RECOMMENDED STUDY MATERIAL:**

|  |  |  |  |
| --- | --- | --- | --- |
| **Sr.No** | **Reference Book** | **Author** | **Publication** |
|  | Perspective Drawing Handbook | Joseph D'Amelio | Dover *Publications* |
|  | Fun with the Pencil | Loomis | Titan Books |
|  | Dynamic Figure Drawing | Burne Hogarth | Watson-Guptill |
|  | Complete Book of Drawing Technique | Peter Stanyer | Arcturus Publishing |

**Code: BFA01205 Digital Art I [Practical] 4 Credits [LTP: 2-0-4]**

**OBJECTIVE OF THE COURSE:** The purpose of this subject is to provide the students with training methodologies and specific industry skills that will assist them in developing creative ideas into digital art with emphasis on image manipulation, matte painting and image creation and editing. The students will receive information that will enable them to:

* Understand the design principles used in creation of digital art.
* Familiarize with the terminologies and concepts for creating and manipulating digital images.

1. **OUTLINE OF THE COURSE**

|  |  |  |
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| **Unit No.** | **Title of the unit** | **Time required for the Unit (Hours)** |
|  | **Theories of Perception** | **10** |
|  | **Digital Tools, Hardware for Digital Painting** | **4** |
|  | **Introduction to Raster Graphics Tools** | **15** |
|  | **Introduction to Vector Graphics Tools** | **15** |
|  | **Applications** | **12** |

1. **DETAILED SYLLABUS**

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| **Unit** | **Unit Details** | |
|  | **Theories of Perception** | |
|  | * Introduction of Unit * Electromagnetic Spectrum * Analog and Digital Colors * Symbolism Additive and Subtractive Colors * Mixing Colors. * Colors for Painting. | |
|  | **Digital Tools, Hardware for Digital Painting** | |
|  | * Introduction of Unit * Image Format and Colour Representations * Image and File Formats * File Compressions . * Properties of Bitmap Image. * Resolutions for Print and Display, Digital color Representation. | |
|  | **Introduction to Raster Graphics Tools** | |
|  | * Introduction of Unit * Layers * Adjustment Tools * Painting * Creating raster artworks. * Image Manipulation. * Color Manipulation. * Layer Blending, Masking, Export Parameters. | |
|  | **Introduction to Vector Graphics Tools** | |
|  | * Introduction of Unit * Creating Vector Arts * Paths and Shapes * Vector brushes and colors * Layers, Transparency, Grouping, Blending Modes, Managing Artwork, Single and Multipage Illustrations. | |
| **5.** | **Applications** | |
|  | | * Digital Painting * Images Restoration * Images manipulation and collages * Vector Art – Graphics and Illustrations * Print and Web graphics |

1. **RECOMMENDED STUDY MATERIAL:**

|  |  |  |  |
| --- | --- | --- | --- |
| **Sr.No** | **Reference Book** | **Author** | **Publication** |
|  | Adobe Photoshop Cs6 Bible: The Comprehensive, Tutorial Resource | Lisa Danae Dayley, Brad Dayley | Wiley |
|  | Adobe Photoshop CC Classroom in a Book with Access Code | ADOBE CREATIVE TEAM Principles of Form and Design by Wucius Wong | John Wiley & Sons, New York2, September 15, 1993. |

**Code: BFA01206 Stop Motion Animation [Practical] 2.5Credits [LTP: 1-0-3]**

**OBJECTIVE OF THE COURSE:** Positioning a camera and shooting a single frame at regular intervals an learning the smooth effect it create and shooting at irregular intervals and its effects. Understanding these effects and impact on the movement to visualize an idea

1. **OUTLINE OF THE COURSE**

|  |  |  |
| --- | --- | --- |
| **Unit No.** | **Title of the unit** | **Time required for the Unit (Hours)** |
|  | **History of Stop motion Animation** | **6** |
|  | **Understanding ideas and the Stop motion technique** | **10** |
|  | **Storyboarding** | **4** |
|  | **Understanding the space and stage and flexibility** | **6** |
|  | **Sound and Video editing** | **9** |

1. **DETAILED SYLLABUS**

|  |  |
| --- | --- |
| **Unit** | **Unit Details** |
|  | **History of Stop motion Animation** |
|  | * Introduction to stop motion * Historical background and evolution of stop motion techniques with early examples. To study earlier films for stop motion. |
|  | **Understanding ideas and the Stop motion technique** |
|  | * Introduction of Unit * Exploring ideas that communicate better using this technique. * Exploring methods and means to convey an idea within the parameters of pixilation as a technique – Body as the object for animation – other Objects and materials suitable for stop motion. |
|  | **Storyboarding** |
|  | * Introduction of Unit * To create a Storyboarding using an idea and to develop it as a small story or gag. * To explore the visual possibilities keeping camera angles and framing in mind. To learn to develop the continuity of the visuals and to develop the narratives. |
|  | **Understanding the space and stage and flexibility** |
|  | * Introduction of Unit * Understanding the space and stage and flexibility- positioning of camera & lightening. * Learn to develop the possibilities in lighting in relation to the space and situation. |
|  | **Sound and Video editing** |
|  | * Introduction of Unit * To learn to edit the images shot to show the continuity in term of narration and storytelling. * To explore the possibilities of Sound and to match the sound with situation. * **Learning Lab: 1**). To create a stop motion animation using a toy or any objects of your interest. 2). To create a stop motion animation using a human body |

1. **RECOMMENDED STUDY MATERIAL:**

|  |  |  |  |
| --- | --- | --- | --- |
| **Sr. o** | **Book** | **Author** | **Publication** |
|  | Basics Animation 04: Stop-Motion [Paperback] | Barry Purves | Fairchild Books |
|  | Frame-By-Frame Stop Motion: The Guide, | [Tom Gasek](http://www.amazon.com/Tom-Gasek/e/B005CQLRLS/ref=pd_sim_b_bl_4) | Focal Press |
|  | Frame-By-Frame Stop Motion: The Guide to Non-Traditional Animation Techniques [Paperback] | Tom Gasek | Focal Press |

**Code: BFA01207 2D Digital Animation I [Practical] 4 Credits [LTP: 2-0-4]**

**OVERVIEW AND OBJECTIVES:** The students will receive information that will enable them to: Creating digital animation using Key frame and Tweening Animation Techniques. Understand the workflow to create 2D Digital Animation. Creating and Managing Scenes. Create background art for Animation.

1. **OUTLINE OF THE COURSE**

|  |  |  |
| --- | --- | --- |
| **Unit No.** | **Title of the unit** | **Time required for the Unit (Hours)** |
|  | **Tools and Interface** | **4** |
|  | **Tween Animation** | **15** |
|  | **Staging and timing** | **15** |
|  | **Export Movie** | **2** |
|  | **Applications** | **20** |

1. **DETAILED SYLLABUS**

|  |  |
| --- | --- |
| **Unit** | **Unit Details** |
|  | **Tools and Interface** |
|  | * Introduction to Tools and Interface * Drawing for Animation * Shape Manipulation * Working with Strokes and Fills * Grouping Shapes, Frames per Second, Stage Size, Background color, Key frames Animation. |
|  | **Tween Animation** |
|  | * Introduction of Unit * Motion and Shape Tween * Guide Paths . * Path Animation, Masking, Animating Masks, Gradients and Effects. |
|  | **Staging and timing** |
|  | * Introduction of Unit * Animation Staging and timing * Static Background Scenes * Animated Background Scenes, Scene Management, Duplicating and Editing Scenes. |
|  | **Export Movie** |
|  | * Introduction of Unit * File Management * Library Management * Workspace customization * Compressions. * **Learning Lab: 1)** Key frame Animation Exercise : Principles of Animation. **2)** Key frame Animation Exercise :Key frame Animation, Character Animation. **3)** Key frame Animation Exercise :Stick Figure Cycles Animation. **4)** Creating Scenes for animation |
| **5.** | **Applications** |
|  | * Key frame Animation Exercise: Principles of Animation. * Key frame Animation Exercise: Key frame Animation, Character Animation. * Key frame Animation Exercise: Stick Figure Cycles Animation. * Creating Scenes for Animation. |

1. **RECOMMENDED STUDY MATERIAL**

|  |  |  |  |
| --- | --- | --- | --- |
| **Sr.No** | **Book** | **Author** | **Publication** |
| 1. **Reference Books** | | | |
| 1. | Adobe Flash Professional CS6 Classroom in a Book 1st Edition | * Adobe Creative Team | Adobe |
| 2. | How to Cheat in Adobe Flash CS5: The Art of Design and Animation | * Chris Georgenes | Focal Press |

**Code: BFA01208 SOFT SKILLS - I**  1 **Credit [LTP: 0-0-2]**

1. **OUTLINE OF THE COURSE**

|  |  |  |
| --- | --- | --- |
| **Unit No.** | **Title of the unit** | **Time required for the Unit (Hours)** |
|  | **Personality Enhancement** | **4** |
|  | **Grammar** | **6** |
|  | **Effective Communication** | **4** |
|  | **Interview Skills** | **6** |
|  | **General Awareness** | **4** |

1. **DETAILED SYLLABUS**

|  |  |
| --- | --- |
| **Unit** | **Unit Details** |
|  | **Personality Enhancement** |
|  | * Concept of Personality, Understanding Personality * Self Assessment & Body Language * Self Grooming and Attitude |
|  | **Grammar** |
|  | * Tenses, Subject Verb-Agreement * Articles & Parts Of Speech |
|  | **Effective Communication** |
|  | * Writing Skills * Business Writing: Letter Writing(Formal And Informal), Application Writing, E-Mail Writing, Answering Questions * Creative Writing: Paragraph, Article , Story Writing * Speaking Skills : Conversations, GDs, Presentations, Debate, Extempore * Listening Skills : Lecture Notes, Audio-Video Listening * Reading Skills: Newspaper Review & Book Review |
|  | **Interview Skills** |
|  | * Introduction, Types of Interviews, Do’s & Don’ts of Interviews * Preparation & Resume Building |
| **5.** | **General Awareness** |
|  | * General Knowledge & Current Affairs (Politics, Business, Sports, Science & Technology, & Entertainment) |

**Code: BFA01609 Discipline and Talent Enrichment Programme (TEP)-1**  **2 Credits [LTP: 0-0-2]**

**OVERVIEW AND OBJECTIVES:** The objective of Discipline and TEP is to provide students with the opportunities to enhance job fetching skills and at the same time to cultivate the student’s personal interests and hobbies while maintaining the good disciplinary environment in the University. TEP is integrated into the curriculum for holistic development of students through active participation in various activities falling in Technical and non technical categories.

Discipline and Talent Enrichment Programme (TEP) -I shall be evaluated irrespective of period/time allocation (as in the case of Extra Curricular activity) in the teaching scheme as a TWO credit course. The record related to discipline and related activities are maintained for each student and they shall be evaluated for the same also. It shall be counted in calculation of SGPA but it is not a backlog subject. However, the attendance of these classes shall be recorded and accounted in the total attendance.

Activities included in this category in the Third Semester are as follows:

|  |  |  |  |
| --- | --- | --- | --- |
| **Code** | **Activity** | **Hours** | **Credits** |
| BFA01609.1 | Non Syllabus Project(NSP) | 3 | 2 |
| BFA01609.2 | Online Eligibility Exam (OLE) | 1 |
| BFA01609.3 | Library | 1 |
| BFA01609.4 | Internet | 1 |
| BFA01609.5 | Extra Curricular Activities | 1 |

**\*\*\*\*\***

**DETAILED SYLLABUS FOR SECOND SEMESTER**

**Code: BFA02101 Communication English** **2 Credits [LTP: 2-0-0]**

1. **OUTLINE OF THE COURSE**

|  |  |  |
| --- | --- | --- |
| **Unit No.** | **Title of the unit** | **Time required for the Unit (Hours)** |
|  | **Communication in Business** | **4** |
|  | **Methods, Models and Theories of Communication** | **4** |
|  | **Remedial English - I** | **6** |
|  | **Reading Skills – II** | **6** |
|  | **Communication in an Organization** | **4** |

1. **DETAILED SYLLABUS**

|  |  |
| --- | --- |
| **Unit** | **Unit Details** |
|  | **Communication in Business** |
|  | * Introduction of Unit * Introduction, Communication Process * Essentials of Business Communication * Barriers to Business Communication * **Type of Communication: -** **1)** Verbal Communication **2)** Nonverbal Communication **3)** Types of Communication based on style and purpose. * Conclusion of the Unit |
|  | **Methods, Models and Theories of Communication** |
|  | * Introduction of Unit * Models of communication * Shannon's Model of the communication Process * Derivative Models of the Communication Process * New Model of the Communication Process * Defining Communication Theories. * Conclusion of the Unit |
|  | **Remedial English - I** |
|  | * Introduction of Unit * Parts of Speech (Nouns, Pronoun, Adjectives, Verbs, Adverbs, Prepositions, Conjunctions, and Interjections) * Conclusion of the Unit |
|  | **Reading Skills – II** |
|  | * Introduction of Unit * Sentences * Subject-Verb Agreement * Active and Passive Voice * Direct and Indirect Speech * Conclusion of the Unit |
| **5.** | **Communication in an Organization** |
|  | * Introduction of Unit * Types of Communication Meetings * Memo, Circulars and Notices. * **Business Correspondence:-1)** General Rules for All Business Correspondence **2)** Guidelines for the Basic Cover Letter, Guidelines for Information Interviewing.**3)**Networking Letters, Guidelines for Thank You Letters, Guidelines for Job Offer **4)**Acceptance Letters, Guidelines for Letters Declining a Job Offer, Style in Business Correspondence. * **Business Report Writing**:-**1)** Cover Letters, Business Report Writing. **2)**The purpose of statistical studies, sample of business correspondence * Conclusion of the Unit |

**Code: BFA02102 Environmental Studies** **2 Credits [LTP: 2-0-0]**

1. **OUTLINE OF THE COURSE**

|  |  |  |
| --- | --- | --- |
| **Unit No.** | **Title of the unit** | **Time required for the Unit (Hours)** |
|  | **Environmental studies** | **4** |
|  | **Ecology** | **6** |
|  | **Natural & Biological Resources** | **4** |
|  | **Social Issues** | **6** |
|  | **Environmental Pollution** | **4** |

1. **DETAILED SYLLABUS**

|  |  |
| --- | --- |
| **Unit** | **Unit Details** |
|  | **Environmental studies** |
|  | * Introduction of Unit * Definition * Scope * Importance & components * Natural and Manmade. * Conclusion of the Unit |
|  | **Ecology** |
|  | * Introduction of Unit * Concept * Structure and Functions of Ecosystem * Biotic and A biotic Factors * Environmental Interactions. * Defining Communication Theories. * Conclusion of the Unit |
|  | **Natural & Biological Resources** |
|  | * Introduction of Unit * Plants * Animal and Microorganisms. * Conclusion of the Unit |
|  | **Social Issues** |
|  | * Introduction of Unit * Human Population * Environment * Conclusion of the Unit |
| **5.** | **Environmental Pollution** |
|  | * Introduction of Unit * Definition * Cause * **Effects** * **Types and Control Measures** * **Conservation and preservation of Environment.** * Conclusion of the Unit |

1. **RECOMMENDED STUDY MATERIAL:**

|  |  |  |  |
| --- | --- | --- | --- |
| **Sr.No** | **Book** | **Author** | **Publication** |
| 1. **Reference Books** | | | |
| 1. | Text book for Environmental studies | * Erach Bharucha * N.Nandini, Sunitha and Sucharita |  |
| 2. | Understanding Environment | * Kiran B Chhokar, Mamata Pandya and Raghunathan |  |
| 3 | Ecology, Environment & Pollution | * S S Purohit and R Rajan |  |

**Code: BFA02103 Film Appreciation and Analysis** **4 Credits [LTP: 4-0-0]**

**COURSE OVERVIEW AND OBJECTIVES:** The subject imparts the basic understanding of the process involved in analyzing films through the language and grammar. It also provides the history of cinema and its various genres and documents their evolution.

1. **OUTLINE OF THE COURSE**

|  |  |  |
| --- | --- | --- |
| **Unit No.** | **Title of the unit** | **Time required for the Unit (Hours)** |
| **1** | **History of Cinema** | **6** |
| **2** | **Study of Film Genres** | **12** |
| **3** | **Film Grammar & language** | **12** |
| **4** | **The Art Cinematography** | **12** |
| **5** | **The Art of Presentation- Editing** | **6** |

1. **DETAILED SYLLABUS**

|  |  |
| --- | --- |
| **Unit** | **Unit Details** |
| **1.** | **History of Cinema** |
|  | * Introduction of Unit * Era of silent films and sound films. * To study some of the great techniques invented during early stages of cinema. * Early Hollywood Directors and studios. * Conclusion of Unit |
| **2.** | **Study of Film Genres** |
|  | * Introduction of Unit * To watch films from popular film genres Adventure, Science fiction, History, Horror, adventure and comedy films by well known directors. * Introduction to Film Noir and to watch Alfred Hitch cock. * Conclusion of Unit |
| **3.** | **Film Grammar & language** |
|  | * Introduction of Unit * Mise-En Scene * Elements of Mise en scene: Representation of space. Set designing * Colour design and symbolism in sets * Lighting – costume designing * Acting and types of acting * Conclusion of Unit |
| **4.** | **The Art Cinematography** |
|  | * Introduction of Unit * Colour – contrast and Light * Focus, Exposure, Rate * Framing, Scale, Camera, different types of Shots * Conclusion of Unit |
| **5.** | **The Art of Presentation- Editing** |
|  | * Introduction of Unit * Devices - Transitions, Matches etc. * Case studies/Film viewing and analysis. * Sound- Digetic, on screen and off screen sound. * Conclusion of Unit |

1. **RECOMMENDED STUDY MATERIAL:**

|  |  |  |  |
| --- | --- | --- | --- |
| **Sr. No** | **Reference Book** | **Author** | **Publication** |
| 1 | The Analysis of Film by | Raymond Bellour and Constance Penley (Editor). |  |
| 2 | How to Read a Film: Movies, Media, and Beyond | James Monaco. |  |

**Code: BFA02204 Foundation Art II [Practical] 4.5 Credits [LTP: 2-1-4]**

**COURSE OVERVIEW AND OBJECTIVES:** Develop an ability to understand materials, behavior, and movement of objects. Understand kinetics and learn to recreate structure, force, and body language of any subject/object on a two-dimensional surface. Know how to interpret from the real world for representation, Develop methods to record the motion of objects with their inherent qualities as a series of static positions, To be able to draw from imagination based on the above learning.

1. **OUTLINE OF THE COURSE**

|  |  |  |
| --- | --- | --- |
| **Unit No.** | **Title of the unit** | **Time required for the Unit (Hours)** |
| **1.** | **Drawing Principles** | **10** |
| **2.** | **To draw from life- observational Drawings of human forms** | **17** |
| **3.** | **Human anatomy** | **25** |
| **4.** | **Life study** | **20** |
| **5.** | **Art Representation and Art History** | **12** |

1. **DETAILED SYLLABUS**

|  |  |
| --- | --- |
| **Unit** | **Unit Details** |
| **1.** | **Drawing Principles** |
|  | * Introduction of Unit * The Evolution of drawing style in Animation * Animation Aesthetics - Shape and Form, Line and Silhouette, Tension, Direction, Straight against Curve, Logic in Drawing, Planes, Solidity, Depth and Volume * Conclusion of Unit |
| **2.** | **To draw from life- observational Drawings of human forms** |
|  | * Introduction of Unit * Stick Drawings – in various pose actions * Mannequin Drawings – in different pose and actions, Learn to draw from different angles and eye levels. * Conclusion of Unit |
| **3.** | **Human anatomy** |
|  | * Introduction of Unit * Different parts of human body and functional aspects of hands, legs etc and the proportions in relation to each other * Male female and children, Gods and Super Humans, Creative forms of aliens with balanced anatomy * Conclusion of Unit |
| **4.** | **Life study** |
|  | * Realistic style drawings of Human figure * Life study in Class room using live models * Learn to simplify the human drawing in Cartoonist style. * Learn to use simple shapes like circle, oval and curves to exaggerate the human figures. * **Assignments: 1)**  To Draw various shapes and forms from life and imagination. **2)**  To draw stick drawings in various pose and actions. **3)** To draw mannequin drawings in various pose and actions**. 4)** To Draw Anatomy drawings of Male female and children. **5)** To draw Gods and Super Humans. **6)** To draw Cartoonist style figures/ objects / Interiors –Exteriors. **7)** Creating animated sequences from the drawings studies and quick sketches. **8)** Creating animated sequences from drawings of buildings, cityscapes * Conclusion of Unit |
| **5.** | **Art Representation and Art History** |
|  | * Introduction of Unit * Composition ( Memory Drawing) * Human or Animal Drawings with Background * The History of Art * Relationship between Art and Society. * Western Art, Indian art, Oriental Art, Aesthetics Of Art, Analysis and Criticism. * Conclusion of Unit |

1. **RECOMMENDED STUDY MATERIAL:**

|  |  |  |  |
| --- | --- | --- | --- |
| **Sr.No** | **Reference Book** | **Author** | **Publication** |
| 1 | Creating animated sequences from drawings of buildings, cityscapes. | by H V Carter |  |
| 2 | Figure Drawing for all its worth | Andrew Loomis |  |
| 3 | Dyanmic Figure Drawing | Burne Hogarth. |  |
| 4 | Dynamic Life Drawing for Animators | Mike Mattesi. |  |

**Code: BFA02205 Digital Art II [Practical] 4 Credits [LTP: 2-0-4]**

**OVERVIEW AND OBJECTIVES:** The students will receive information that will enable them to: Understand the concept of creating textures, brushes, abstract and thematic designs. Create effective typography designs used for raster and vector illustrations and designs. Creating Matte Paintings to be used as concept arts and Parallax scenes.

1. **OUTLINE OF THE COURSE**

|  |  |  |
| --- | --- | --- |
| **Unit No.** | **Title of the unit** | **Time required for the Unit (Hours)** |
|  | **Digital Color** | **10** |
|  | **Ink and Painting** | **20** |
|  | **Typography Fundamentals** | **6** |
|  | **Background** | **20** |
|  | **Matte and Texture Painting** | **16** |

1. **DETAILED SYLLABUS**

|  |  |
| --- | --- |
| **Unit** | **Unit Details** |
|  | **Digital Color** |
|  | * Introduction of Unit * Digital Color mixing, Custom Brushes, Custom Palette for Painting * Digital Character Painting * Concept art – Environment. * Conclusion of Unit |
|  | **Ink and Painting** |
|  | * Introduction of Unit * Colorizing * Artistic Filters * Texture Painting * Painting for 3D, creating passes. * Conclusion of Unit |
|  | **Typography Fundamentals** |
|  | * Introduction Typography Fundamentals * Fonts * Designing Type * Typography Design and Art * Special Effects for Typography. * Conclusion of Unit |
|  | **Background** |
|  | * Introduction of Unit * Digital Ink and Paint * Background Composition * Art of Collages, Creating Digital Collages. * **Learning Lab: 1)**  Using Photoshop as an artistic tool-Colour, Symbolism, Ink and Painting, Colorizing, Artistic Filters. **2)** Abstract Design-Creating Abstract and Thematic Designs, Creating Abstract Brushes, Multilayered Background Design using Blend Modes. **3)** Typography (Text Design), Perspective Transformation, Color Corrections, Color Blend, Concept Art, Vector art, Character Vector art. **4)** Creating Texture painting including passes. * Conclusion of Unit |
| **5.** | **Matte and Texture Painting** |
|  | * Introduction of Unit * Visualizing the matte scene. * Resources for Matte Painting. * Techniques for Effective Matte Painting. * Creating Tiled and Seamless Textures. * Creating texture maps for textures. * Conclusion of Unit |

1. **RECOMMENDED STUDY MATERIAL:**

|  |  |  |  |
| --- | --- | --- | --- |
| **Sr.No** | **Book** | **Author** | **Publication** |
| 1. **Reference Books** | | | |
|  | Adobe Photoshop Cs6 Bible: The Comprehensive, Tutorial Resource | Lisa Danae Dayley, Brad Dayley |  |
|  | Beginner's Guide to Digital Painting in Photoshop: Volume 1 | Richard Tilbury, Nykolai Aleksander |  |
|  | Digital Painting Techniques | 3dtotal. Com Ltd |  |

**Code: BFA02206 Photography** **[Practical] 4 Credits [LTP: 2-2-2]**

**OVERVIEW AND OBJECTIVES:** To impart knowledge in Photography as an artistic medium. To impart knowledge in techniques of photography. To impart awareness about the Camera, its function and application.

1. **OUTLINE OF THE COURSE**

|  |  |  |
| --- | --- | --- |
| **Unit No.** | **Title of the unit** | **Time required for the Unit (Hours)** |
|  | **History of Photography** | **8** |
|  | **Characteristics of light** | **15** |
|  | **Lighting techniques** | **20** |
|  | **Accessories used in photography** | **15** |
|  | **Creative Photography** | **14** |

1. **DETAILED SYLLABUS**

|  |  |
| --- | --- |
| **Unit** | **Unit Details** |
|  | **History of Photography** |
|  | * Introduction of Unit * Principle of the camera obscure * To study few photographers like Ansel Adams, Dorothea Lange, Robert Capa etc. * Aesthetics of Photography both in documentary and Creative photography. * Conclusion of Unit |
|  | **Characteristics of light** |
|  | * Introduction of Unit * Spectrum * Color Temperature * Camera - structure and function of camera Types of cameras, Lenses and their function * Types of lenses and their use, Characteristics of lens, lens speed, covering power and other features. * Conclusion of Unit |
|  | **Lighting techniques** |
|  | * Introduction of Unit * Practical Understating and practice of Lighting techniques ,Kinds or lights indoor and outdoor. * Electronic flash and artificial lights, Light meters * Different kinds B & W and color photography. * Conclusion of Unit |
|  | **Accessories used in photography** |
|  | * Introduction of Unit * photography, optical system, power system, memory storage, resolution * Understanding exposure and controls * Flash and lighting. * Transferring images to PC file formats, managing digital pictures. * **Learning Lab: 1)**  Photography still objects and scenes. 2) Photography Moving objects and scenes. 3) . Indoor and Outdoor Photography. 4) 4. Time-lapse and Light Painting Photography. * Conclusion of Unit |
| **5.** | **Creative Photography** |
|  | * Introduction of Unit * Macro Photography * Freeze Frame Photography * Light Painting * HDRI and Panoramas * Conclusion of Unit |

1. **RECOMMENDED STUDY MATERIAL:**

|  |  |  |  |
| --- | --- | --- | --- |
| **S. No** | **Book** | **Author** | **Publication** |
| 1. **Reference Books** | | | |
|  | Digital Photography Step by Step | Tom, Ang |  |
|  | The Complete Digital SLR Handbook: Master Your Camera to Take Pictures Like a Pro [With CDROM | COMP DIGITAL SLR HANDBK |  |
|  | Scott Kelby's Digital Photography Boxed Set, Parts 1, 2, 3, and 4 | Scott Kelby |  |

**Code: BFA02207 3D Lab I 4.5 Credits [LTP: 3-0-3]**

**COURSE OVERVIEW AND OBJECTIVES:** This subject will provide an introduction to 4 major skills - Modeling/Texturing and Animation Rigging techniques in Autodesk Maya application. The below units would provide the skills necessary to create simple props, texture the props, do a simple lighting setup and understand the Animation/Rigging basics in Maya environment.

1. **OUTLINE OF THE COURSE**

|  |  |  |
| --- | --- | --- |
| **Unit No.** | **Title of the unit** | **Time required for the Unit (Hours)** |
| **1** | **Modeling** | **15** |
| **2** | **Texturing** | **15** |
| **3** | **Animation** | **15** |
| **4** | **Camera** | **12** |
| **5** | **Lighting and Rendering** | **15** |

1. **DETAILED SYLLABUS**

|  |  |
| --- | --- |
| **Unit** | **Unit Details** |
| **1.** | **Modeling** |
|  | * Introduction of Unit * Modeling tools * Building a simple prop * Creating Edge Loops, Adjusting Vertices, Polygons, Edges & Adding Details * Mesh Refining & Clean Up (adding geometry for good deformation * Model Clean Up * Introduction To Nurbs * Props with Nurbs. * Conclusion of Unit |
| **2.** | **Texturing** |
|  | * Introduction to Unit * Using the Hypershade Window * Using the Marking Menu * Laying Out UVs (understanding the UV space, performing UV layout) * Texture Mapping (creating color map, applying color map). * Conclusion of Unit |
| **3.** | **Animation** |
|  | * Introduction of Unit * Animation Techniques * Settings Keys Animation Curves * Hierarchical Animation * Motion Path Animation * Reactive Animation. * Keyframe Animation, Fine Tuning Keyframes * Camera Animation, Set-Driven Keys, Path Animation * Non-linear Deformers, Blend Shapes, Deforming Objects * Conclusion of Unit |
| **4.** | **Cameras** |
|  | * Introduction of Unit. * Using Cameras, Basic Camera Properties * Animating Cameras * Using Multiple camera setup * Depth of Field and Motion Blur techniques. * Conclusion of Unit |
| **5.** | **Lighting and Rendering** |
|  | * Introduction of Unit * Understanding 3 Point Lighting. * Using Maya Lights * Lighting the Props * Rendering the Props, Model Smoothing * Render Settings. * Conclusion of Unit |

1. **RECOMMENDED STUDY MATERIAL:**

|  |  |  |  |
| --- | --- | --- | --- |
| **Sr. No** | **Reference Book** | **Author** | **Publication** |
| 1 | Maya 2008 Character Modeling and Animation: Principles and Practices | Tereza Flaxman |  |
| 2 | Advanced Maya Texturing and Lighting | Lee Lanier |  |

**BFA02208 Life and Career Skills**  **1 Credits [LTP: 0-0-2]**

**LIST OF ACTIVITIES:**

|  |  |
| --- | --- |
| 1. | Introduction to Personality & Attitude |
| 2. | Entrepreneurial Trait; Role and Importance of Entrepreneurship |
| 3. | Career Exploration: Career Planning and Management, Latest happenings |
| 4. | Self Management |
| 5. | Reading skills: Newspaper Review & movie Review |
| 6. | Listening Skills: Audio-Video Listening |
| 7. | Writing Skills: E-Mail Writing (do’s & don’ts, effective techniques) |
| 8. | Speaking Skills: Debate (do’s & don’ts, effective techniques) |
| 9. | Overview to core Human skills |
| 10. | Health & Safety tips |
| 11. | Resume writing |

**BFA02609.3 Effective Speaking and Analytical Skills [LTP: 1-0-0]**

**OUTLINE OF THE COURSE**

|  |  |  |
| --- | --- | --- |
| **Unit No.** | **Title of the unit** | **Time required for the Unit (Hours)** |
|  | **Advanced Grammar** | **3** |
|  | **Vocabulary** | **2** |
|  | **Communication Skills I** | **2** |
|  | **Communication Skills II** | **2** |
|  | **Grammar** | **3** |

1. **DETAILED SYLLABUS**

|  |  |
| --- | --- |
| **Unit** | **Unit Details** |
|  | **Advanced Grammar** |
|  | * Recap of Grammar done in Semester I * Grammar - Active and Passive Voice; Extempore |
|  | **Vocabulary** |
|  | * Vocabulary  -  Opposites ; JAM Sessions |
|  | **Communication Skills I** |
|  | * Communication Skills – Introduction, Good Communication v/s Effective Communication |
|  | **Communication Skills II** |
|  | * How to become an Effective Communicator, Styles of Communication, The art of being Assertive |
| **5.** | **Grammar** |
|  | * Listening Skills – Introduction, Hearing or Listening, The qualities of being a good listener; Telephone etiquette |

**Code: BFA02609 Discipline and Talent Enrichment Programme (TEP)-II**  **2 Credits [LTP: 0-0-2]**

**OVERVIEW AND OBJECTIVES:** The objective of Discipline and TEP is to provide students with the opportunities to enhance job fetching skills and at the same time to cultivate the student’s personal interests and hobbies while maintaining the good disciplinary environment in the University. TEP is integrated into the curriculum for holistic development of students through active participation in various activities falling in Technical and non technical categories.

Discipline and Talent Enrichment Programme (TEP) -II shall be evaluated irrespective of period/time allocation (as in the case of Extra Curricular activity) in the teaching scheme as a TWO credit course. The record related to discipline and related activities are maintained for each student and they shall be evaluated for the same also. It shall be counted in calculation of SGPA but it is not a backlog subject. However, the attendance of these classes shall be recorded and accounted in the total attendance.

Activities included in this category in the Second Semester are as follows:

|  |  |  |  |
| --- | --- | --- | --- |
| **Code** | **Activity** | **Hours** | **Credits** |
| BFA02609.1 | Mini Project I | 1 | 2 |
| BFA02609.2 | Library | 1 |
| BFA02609.3 | Effective Speaking & Analytical Skills | 1 |

**\*\*\*\*\***

**DETAILED SYLLABUS FOR THIRD SEMESTER**

**Code: BFA03101 Cinematography** **2.5 Credits [LTP: 1-0-3]**

**COURSE OVERVIEW AND OBJECTIVES:** To provide technical information and appreciation of cinematography and editing, lighting, the art of presentation, sound, criticism and theories.

1. **OUTLINE OF THE COURSE**

|  |  |  |
| --- | --- | --- |
| **Unit No.** | **Title of the unit** | **Time required for the Unit (Hours)** |
| **1** | **The Art of Cinema - Cinematography** | **8** |
| **2** | **The Art of Presentation** | **10** |
| **3** | **Introduction To Camera** | **8** |
| **4** | **Principles And Concepts Of Camera** | **10** |
| **5** | **Cinematography** | **12** |

1. **DETAILED SYLLABUS**

|  |  |
| --- | --- |
| **Unit** | **Unit Details** |
| **1.** | **The Art of Cinema - Cinematography** |
|  | * Introduction to the Unit * Colour, contrast and Light * Focus, Exposure, Rate * Framing, Scale, Camera & movement * Case study Alfred Hitchcock * Conclusion to the Unit |
| **2.** | **The Art of Presentation** |
|  | * Introduction to the Unit * Editing: Devices - Transitions, Matches - Various visual matches and match on action, Duration, Rhythm, Styles. * Editing Tools & Techniques : Digital Conversion, Capturing video, EDL, Splice and Slicing Edit, Title Design, Export techniques, Continuity in visual narration -Montage-Elliptical & Other visual devises in narration * Conclusion to the Unit |
| **3.** | **Introduction To Camera** |
|  | * Introduction to the Unit * Camera (definition), Physical camera, Film camera, Still camera. * Motion picture camera, Digital camera, CG /Virtual Camera. * Framing, Angle of Framing, Aspect ratio * Visual Composition, HUMAN EYE VS CAMERA * Working of a Film Camera, Working with Camera Exposure control Focus Image capture. * Conclusion to the Unit |
| **4.** | **Principles And Concepts Of Camera** |
|  | * Introduction to the Unit * Angle of view, Aperture, Circle of confusion, Colour temperature * Depth of field, Depth of focus, Double exposure, Exposure, Exposure value * F-number , Film format, Pinhole camera Red-eye effect, Rule of thirds, Shutter speed. * Conclusion to the Unit. |
| **5.** | **Cinematography** |
|  | * Introduction to the Unit * Aspects of cinematography, Lens, Zoom, Focal length, Lighting, Special effects, Frame rate selection, Role of the cinematographer. * Evolution of technology: new, Camera Shots, Extreme long shot, Long shot Medium shot Close-up, Extreme close-up. * Shooting for VFX shot: Green Screen studio design, capturing green screen shots, Lighting shots, Planning and techniques, Short and location notes * DIGITAL CINEMATOGRAPHY (Visual Effects) :Simulating real world camera in CG, Pinhole camera, Lens-based camera, Camera movement, CG camera/software camera, Camera effects, Angle of view and film back, Film gate, Problems face with CG Camera (Dos and don’ts, Camera walk-through. * Cameras and perspective, Angle of view and perspective Vanishing point and perspective Framing the shot, Camera positions, Animating a virtual camera, Zooming and dolly, Depth of field, Planning animation cinematography and shot structure to communicate mood, Tripods and Dolly, Cranes, Motion Camera. * Conclusion to the Unit. |

1. **RECOMMENDED STUDY MATERIAL:**

|  |  |  |  |
| --- | --- | --- | --- |
| **Sr. No** | **Reference Book** | **Author** | **Publication** |
| 1 | Cinematography: Theory and Practice: Image Making for Cinematographers and Directors | - Blain Brown | Focal Press, July 18 2011 |
| 2 | The Filmmaker's Eye: Learning (and Breaking) the Rules of Cinematic Composition | Gustavo Mercad | Focal Press; 1 edition (10 September 2010) |
| 3 | Film Editing: Great Cuts Every Filmmaker and Movie Lover Must Know | - Gael Chandler | Michael Wiese Productions (1 October 2009) |

**Code: BFA03102 History of VFX** **2 Credits [LTP: 2-0-0]**

**COURSE OVERVIEW AND OBJECTIVES:**

* We look into early films, evolution and men who lead the way.
* Throw light on interesting facts about the history of VFX in cinema, how it all began and evolved.
* Model Hollywood – how Hollywood pioneered the change & created a new breed of profession.
* How the development of visual effects has changed popular cinema’s vision.

1. **OUTLINE OF THE COURSE**

|  |  |  |
| --- | --- | --- |
| **Unit No.** | **Title of the unit** | **Time required for the Unit (Hours)** |
| **1.** | **Early Art of VFX** | **4** |
| **2.** | **Practical Effects Innovation** | **6** |
| **3.** | **Pioneers of VFX** | **4** |
| **4.** | **Technology of VFX** | **4** |
| **5.** | **Digital VFX** | **6** |

1. **DETAILED SYLLABUS**

|  |  |
| --- | --- |
| **Unit** | **Unit Details** |
| **1.** | **Early Art of VFX** |
|  | * Introduction to the Unit * The Evolution of the Art * Theoretical Analysis * Hollywood * Pioneers of Vfx * Conclusion to the Unit |
| **2.** | **Practical Effects Innovation** |
|  | * Introduction to the Unit * The Shaping of Things to Come * Warfare Impact * The Continued Innovation * Dashing Spaceships. * Conclusion to the Unit |
| **3.** | **Pioneers of VFX** |
|  | * Introduction to the Unit * 1970s VFX * George Lucas - Stephen Spielberg * Industrial Lights & Magic * Indian Vfx history. * Conclusion to the Unit |
| **4.** | **Technology of VFX** |
|  | * Introduction to the Unit * Development of Vfx of Films * Rise of Computers Systems * 1980s a Slow evolution with Highlights. * Conclusion to the Unit |
| **5.** | **Digital VFX** |
|  | * Introduction to the Unit * Putting Digital Realm on the Map * 1990s Enthralling CGI * Changing the Lingo * Massive Lords * Avatar Box * The State of the Art tools for VFX. * Conclusion to the Unit |

1. **RECOMMENDED STUDY MATERIAL:**

|  |  |  |  |
| --- | --- | --- | --- |
| **Sr. No** | **Reference Book** | **Author** | **Publication** |
| 1 | Special Effects: The History and Technique | Richard Rickitt | Billboard Books I 2nd edition, 2007 |
| 2 | The VES Handbook of Visual Effects: Industry Standard VFX Practices and Procedures –I | Jeffrey A. Okun & Susan Zwerman. | Focal Press 2010 |
| 3 | Industrial Light & Magic: The Art of Innovation Publisher |  | Abrams  (November 1, 2011) |

**Code: BFA03103 Editing & Sound Design Concepts 2 Credits [LTP: 2-0-0]**

**COURSE OVERVIEW AND OBJECTIVES:** To understand the concept of storytelling through editing. Understand different cinematography concepts and editing styles. Understand the importance of sound in film.

1. **OUTLINE OF THE COURSE**

|  |  |  |
| --- | --- | --- |
| **Unit No.** | **Title of the unit** | **Time required for the Unit (Hours)** |
| **1** | **History of Still and Motion Picture Cameras** | **2** |
| **2** | **Film Editing Fundamentals** | **2** |
| **3** | **Techniques of Film Editing** | **8** |
| **4** | **Tools of Film Editing** | **8** |
| **5** | **Sound Design for Film** | **4** |

1. **DETAILED SYLLABUS**

|  |  |
| --- | --- |
| **Unit** | **Unit Details** |
| **1.** | **History of Still and Motion Picture Cameras** |
|  | * Introduction of Unit * History of Camera. * Film Vs Digital Camera, Lenses, Aperture. * Difference between still and video camera. * The future of camera and technologies. * Conclusion of Unit |
| **2.** | **Film Editing Fundamentals** |
|  | * Introduction of Unit. * The Art of Cinema * Cinematography * The Fundamentals of Editing * Playing with Angles * Constructing Continuity * Types of Editing Cuts * Conclusion of Unit |
| **3.** | **Techniques of Film Editing** |
|  | * Introduction of Unit. * Pace and Timing * Montage sequences * Transition techniques * Editing for the Genre * Music Video Editing * Video Art * Conclusion of Unit |
| **4.** | **Tools for Film Editing** |
|  | * Introduction of Unit. * Editing software’s. * Interface, Import and export edits * EDL, Title Design. * Effects and Transitions. * Conclusion of Unit |
| **5.** | **Sound Design for Film** |
|  | * Introduction of Unit. * Fundamentals of Sound * Sound editing, Digetic & non Digetic * Direct & non simultaneous sound * Off screen- on screen sound * Sound perspective-Voice over, Music Genres and types * Conclusion of Unit |

1. **RECOMMENDED STUDY MATERIAL:**

|  |  |  |  |
| --- | --- | --- | --- |
| **Sr. No** | **Reference Book** | **Author** | **Publication** |
| 1 | The Five C's of Cinematography: Motion Picture Filming Techniques | Mascelli Joseph. |  |
| 2 | Film Directing: Shot by Shot: Visualizing from Concept to Screen, | Steven D Katz |  |

**Code: BFA03204 Motion Graphics** **3 Credits [LTP: 1-0-4]**

**COURSE OVERVIEW AND OBJECTIVES:**

The students will receive information that will enable them to:

• Familiarize the tools and techniques to create Motion graphics and effects

• Learn Problem solving techniques to rectify the errors during the process

• Create content for broadcast, feature film and animation.

1. **OUTLINE OF THE COURSE**

|  |  |  |
| --- | --- | --- |
| **Unit No.** | **Title of the unit** | **Time required for the Unit (Hours)** |
| **1** | **History of Motion Graphics** | **10** |
| **2** | **Applications of Motion Graphics** | **10** |
| **3** | **Tools and Techniques** | **20** |
| **4** | **Motion Theory** | **8** |
| **5** | **Animation for Motion Graphics** | **12** |

1. **DETAILED SYLLABUS**

|  |  |
| --- | --- |
| **Unit** | **Unit Details** |
| **1.** | **History of Motion Graphics** |
|  | * Introduction to the Unit * History of Motion Graphics * Early animation techniques * Early cinematic inventions * Experimental animation * Motion graphics in Film titles and television, Montages * Conclusion to the Unit |
| **2.** | **Applications of Motion Graphics** |
|  | * Introduction to the Unit * Film Titles * Network Branding, Commercials * Music videos * Interactive Media * Digital signage * New Technology * Conclusion to the Unit |
| **3.** | **Tools and Techniques** |
|  | * Introduction the Unit * Tools and Techniques * Effects, Expressions * Importing external animations * Blending 2D, 3D elements * Particle effects, light effect, flares, typography animation * Conclusion to the Unit |
| **4.** | **Motion Theory** |
|  | * Introduction to the Unit * The language of motion * Spatial and temporal motion, coordinating movement. * Visual properties, Image considerations * Live action considerations * Typography animation * Blending all three mediums, pictorial composition and sequential composition. * Conclusion to the Unit. |
| **5.** | **Animation for Motion Graphics** |
|  | * Introduction to the Unit * Animation process * Keyframe animation * Expressions, animating using sound and scripting. * Editing, Cuts and transitions * Establishing pace and rhythm, Birth Life and death, conclusion. * Conclusion to the Unit |

1. **RECOMMENDED STUDY MATERIAL:**

|  |  |  |  |
| --- | --- | --- | --- |
| **Sr. No** | **Reference Book** | **Author** | **Publication** |
| 1 | Creating Motion Graphics with After Effects: Essential and Advanced Techniques, 5th Edition, Version CS5 | Chris Meyer | focal Press, June 18, 2010 |
| 2 | Nuke 101: Professional Compositing and Visual Effects | Ron Ganba | Peachpit Press; 1 edition (April 23, 2011) |

**Code: BFA03205 3D Dynamics & Simulation** **3 Credits [LTP: 1-0-4]**

**COURSE OVERVIEW AND OBJECTIVES:**

* Understand and formulate the dynamic simulations to be created.
* To create simple dynamic simulations of object collisions and destructions.
* To create particle simulations for simulating liquids and gas.
* To understand and implement scripting for creating dynamic simulations.

1. **OUTLINE OF THE COURSE**

|  |  |  |
| --- | --- | --- |
| **Unit No.** | **Title of the unit** | **Time required for the Unit  (Hours)** |
| **1** | **Physics of Dynamics Fundamentals** | **10** |
| **2** | **Rigid body Dynamics** | **12** |
| **3** | **Particles  in Maya** | **12** |
| **4** | **Fields in Maya** | **10** |
| **5** | **Simulation and Dynamics** | **16** |

1. **DETAILED SYLLABUS**

|  |  |
| --- | --- |
| **Unit** | **Unit Details** |
| **1.** | **Physics of Dynamics Fundamentals** |
|  | * Introduction to Unit * Introduction to Applied Physics and Quantum mechanics * Kinetic Motion * Energy Conversion * Conclusion of Unit |
| **2.** | **Rigid body Dynamics** |
|  | * Introduction to unit * Active and Passive rigid body * Dynamic constraints * Soft and Rigid body * Conclusion to unit |
| **3.** | **Particles in Maya** |
|  | * Introduction to unit * Classification of Particles in Maya * Classification of Emitter in Maya * Properties of emitter * Particle Collision & New Events * Conclusion to unit |
| **4.** | **Fields in Maya** |
|  | * + Introduction to Unit   + Classification of Fields in Maya   + Common Properties of Fields   + Air/Gravity/Drag   + Newton/Turbulence/Vortex   + Uniform/Radial/Volume Axis   + Conclusion of unit |
| **5.** | **Simulation and Dynamics** |
|  | * + Introduction to Unit   + Destruction of objects experiments, nature elements simulation using particles [Water, smoke, fire etc]   + Rendering simulations, Optimizing simulations,   + Simulation for Video and motion graphics   + Conclusion of unit |
|  |  |

1. **RECOMMENDED STUDY MATERIAL:**

|  |  |  |  |
| --- | --- | --- | --- |
| **Sr. No** | **Reference Book** | **Author** | **Publication** |
| 1 | Maya Studio Projects: Dynamics - Todd Palamar |  |  |
| 2 | Modeling the Environment: Techniques and Tools for the 3D Illustration of Dynamic Landscapes - Bradley Cantrell and Natalie Yates (Mar 27, 2012) |  |  |

**Code: BFA03206 Preproduction I 3.5 Credits [LTP: 2-0-3]**

**COURSE OVERVIEW AND OBJECTIVES:** To impart skills on writing stories/ script and visualization for Animation Films and the ability to plan an animation film

1. **OUTLINE OF THE COURSE**

|  |  |  |
| --- | --- | --- |
| **Unit No.** | **Title of the unit** | **Time required for the Unit (Hours)** |
| **1** | **Film Medium Terminologies and Formats** | **4** |
| **2** | **Research for Pre-Production** | **8** |
| **3** | **Narrative Techniques** | **16** |
| **4** | **Storyboards and Concept Arts** | **20** |
| **5** | **Animatics** | **12** |

1. **DETAILED SYLLABUS**

|  |  |
| --- | --- |
| **Unit** | **Unit Details** |
| **1.** | **Film Medium Terminologies and Formats** |
|  | * Introduction of Unit. * Medium and Formats - Film, Frame Rate, Size and Gauge * Tele Cine and Reverse Tele Cine. * Demonstrate through videos 16 mm /35mm /70mm / Full Screen / Letter Boxing / Wide Screen * Conclusion of Unit |
| **2.** | **Research for Pre-Production** |
|  | * Introduction of Unit * Story Research - Period - Historic / Scientific facts * Society & culture study * How to decide about the time and place: when, where and who. * To create Acts or scenes: To divide the story in to shots. Scene as the driver of plot. * Beats and how to keep the story moving. Relation between actions, characters and scenes. * Fast phasing and slow phasing scenes * Conclusion of Unit |
| **3.** | **Narrative Techniques** |
|  | * Introduction of Unit * Direct interacting and showing through dialogue. * Revealing back the story and making it look natural. * Revealing the Characters qualities through dialogues. * Dialogue mechanics, attributions and tags * Conclusion of Unit |
| **4.** | **Storyboards and Concept Arts** |
|  | * Introduction of Unit * Illustration, Anatomy * Rendering your drawings * Techniques and styles, Inking, Framing and Composition, Perspective and Camera. * Storyboard in Animation, Anatomy of a Storyboard, Thumbnails, Advanced Storyboard Techniques. Various Camera Shots and Camera Moves and their meaning, Transitions, Aspects of the story board. * Conclusion of Unit |
| **5.** | **Animatics** |
|  | * Introduction of Unit * Sound Effects Music and Foleys. * Recording of dialogue, The spoken language Dialect and Accent. * Voice acting/ modulation. Cast, Scratch Audio Track, * Shooting the Storyboard, Slugging the Storyboard, Animatics. * Conclusion of Unit |

1. **RECOMMENDED STUDY MATERIAL:**

|  |  |  |  |
| --- | --- | --- | --- |
| **Sr. No** | **Reference Book** | **Author** | **Publication** |
| 1 | The Art of story board | John Hart |  |
| 2 | Exploring Storyboarding (Design Exploration) [Paperback] | Wendy Tumminello |  |

**Code: BFA03207 3D Animation I 3.5 Credits [LTP: 2-0-3]**

**COURSE OVERVIEW AND OBJECTIVES:**

* Learn the tools to create 3d animation.
* Applying principles of animation for 3D Animation.
* Discover the significance of Rig and its effective use in Animation.

1. **OUTLINE OF THE COURSE**

|  |  |  |
| --- | --- | --- |
| **Unit No.** | **Title of the unit** | **Time required for the Unit (Hours)** |
| **1** | **Concepts of 3D Animation** | **8** |
| **2** | **Graph Editor** | **10** |
| **3** | **Dope Sheet** | **8** |
| **4** | **Understanding of the Animation Principles I** | **16** |
| **5** | **Understanding of the Animation Principles II** | **18** |

1. **DETAILED SYLLABUS**

|  |  |
| --- | --- |
| **Unit** | **Unit Details** |
| **1.** | **Concepts of 3D Animation** |
|  | * Introduction of Unit * Introduction to CG Animation * The Art of 3d animation * Importance of classical Animation principles * Implementation of Animation principle in a 3d Space or Area. * Evolution and rapid development of 3d animation films globally – to the current scenario. * Conclusion of Unit |
| **2.** | **Graph Editor** |
|  | * Introduction of Unit * Introduction to Graph Editor * Graph Editor Tool Bar Buttons * Selecting and modifying keys, * Navigating the graph, * Cycles and holds * Working with keys and Tangents * Creating and Editing keys in graph editor * Conclusion of Unit |
| **3.** | **Dope Sheet** |
|  | * Introduction of Unit * Introduction to Dope Sheet Editor * Concept of Dope Sheet * Moving Keys in Dope Sheet * Time Line * Setting up output file size and resolution, * Previewing Animation using Play blast. * Conclusion of Unit |
| **4.** | **Understanding of the Animation Principles I** |
|  | * Introduction of Unit * Introduction to Animation Principles * Stretch and Squash * Timing and Spacing * Anticipation * Conclusion of Unit |
| **5.** | **Understanding of the Animation Principles II** |
|  | * Introduction of Unit * Introduction to Animation Principles * Arcs * Exaggeration * Solid drawing * Follow Through, overlap * Wave Motion * Conclusion of Unit |

1. **RECOMMENDED STUDY MATERIAL:**

|  |  |  |  |
| --- | --- | --- | --- |
| **Sr. No** | **Reference Book** | **Author** | **Publication** |
| 1 | Introducing Autodesk Maya 2016: Autodesk Official Press |  |  |

**Code: BFA03208 3D Lab II 2.5 Credits [LTP: 1-0-3]**

**COURSE OVERVIEW AND OBJECTIVES:** This subject will provide an intermediate level to the four aspects of 3D – modeling, texturing, rigging and animation techniques in Autodesk Maya application. The below units would provide the skills necessary to create simple backgrounds in 3D, create & manage textures maps. The surface properties also called the shading parameters are explained. Further it continues to intermediate rigging and animation techniques.

1. **OUTLINE OF THE COURSE**

|  |  |  |
| --- | --- | --- |
| **Unit No.** | **Title of the unit** | **Time required for the Unit (Hours)** |
| **1** | **Modeling** | **12** |
| **2** | **Textureing** | **8** |
| **3** | **Rigging** | **12** |
| **4** | **Mechanics of motion** | **10** |
| **5** | **Automation** | **6** |

1. **DETAILED SYLLABUS**

|  |  |
| --- | --- |
| **Unit** | **Unit Details** |
| **1.** | **Modeling** |
|  | * Introduction of Unit. * Constructing a Good Model (the importance of quads, problem with Ngons). * Mesh optimization. * Importance of line flow. * Sets built to scale. * Using Maya units and grids. * Conclusion of Unit. |
| **2.** | **Texturing** |
|  | * Introduction of Unit. * Understanding nature of different materials and achieving different types of texture surfaces such as wood, glass, etc., * Understanding bitmap and procedural mapping. UV layout for complex props. * Conclusion of Unit. |
| **3.** | **Rigging** |
|  | * Introduction of Unit. * Basic Rigging Concepts. * Forward & Inverse Kinematics. * Understanding How Joints Work. * Building Joint Chains.Constraining and parenting for animation. * Rigid and Smooth Binding. * Conclusion of Unit. |
| **4.** | **Mechanics of motion** |
|  | * Introduction of Unit. * Mechanics of Walking. * Animating Walks, Gravity, Momentum & Weight. * Timing, Arcs & Natural Motion . * Secondary Actions, Posing, Animating with Poses. * Following Animation Principles in 3D character animation. * Conclusion of Unit. |
| **5.** | **Automation** |
|  | * Introduction of Unit. * CG Pipeline. * Good Pipeline and its benefits. * Asset propagation in production. * Automation * Conclusion of Unit |

1. **RECOMMENDED STUDY MATERIAL:**

|  |  |  |  |
| --- | --- | --- | --- |
| **Sr. No** | **Reference Book** | **Author** | **Publication** |
| 1 | Understanding 3D Animation Using Maya | John Edgar Park |  |
| 2 | Basics Animation: Digital Animation | Andrew Chong |  |

**Code: BFA03209 Editing & Sound Design Lab 2 Credits [LTP: 0-1-3]**

**COURSE OVERVIEW AND OBJECTIVES:** To practice the art of editing and sound creation for films.

To understand the workflow and tools used to edit films.

1. **OUTLINE OF THE COURSE**

|  |  |  |
| --- | --- | --- |
| **Unit No.** | **Title of the unit** | **Time required for the Unit (Hours)** |
| **1** | **Editing Interface** | **5** |
| **2** | **Project Management** | **5** |
| **3** | **Editing Techniques for Genre** | **14** |
| **4** | **Foley Editing** | **10** |
| **5** | **Multi Track Foley Editing and Effects** | **14** |

1. **DETAILED SYLLABUS**

|  |  |
| --- | --- |
| **Unit** | **Unit Details** |
| **1.** | **Editing Interface** |
|  | * Introduction of Unit * Editing Tools and workflow management * Importing and Transcoding * Capturing Footage, Edit Decision List [EDL] * Rough Edit, Working with multiple layers of video * Mixing multiple sound clips for a video. * Conclusion of Unit |
| **2.** | **Project Management** |
|  | * Introduction of Unit * Projects settings, Folder Management * Editing clips, sound sync * Adding Transitions and Effects, Title Design * Importing and blending Motion graphics for video. * Conclusion of Unit |
| **3.** | **Editing Techniques for Genre** |
|  | * Introduction of Unit. * Editing for Genre and Scenes * Music Video, Documentary editing * Conversation shot editing, Action sequence * Editing for Animation, Retro style editing techniques. * Conclusion of Unit |
| **4.** | **Foley Editing** |
|  | * Introduction of Unit. * Foley Recording and Editing * Music Layer Recording and Mixing * Adding Effects to sounds * Altering pitch of the sound * Conclusion of Unit |
| **5.** | **Multi Track Foley Editing and Effects** |
|  | * Introduction of Unit. * Removing audio artifacts * Adding and Removing White and Pink Noise * Filters and Effects for sound. * Exporting completed media to various formats * Conclusion of Unit |

1. **RECOMMENDED STUDY MATERIAL:**

|  |  |  |  |
| --- | --- | --- | --- |
| **Sr. No** | **Reference Book** | **Author** | **Publication** |
| 1 | Adobe Premiere Pro CS6 Classroom in a Book | Adobe |  |
| 2 | Adobe Audition CS6 Classroom in a Book: The Official Training Workbook from Adobe Systems [With CDROM] | Adobe Creative Team |  |

**BFA03210 SOFT SKILLS - II**  **1 Credits [LTP: 0-0-2]**

1. **DETAILED SYLLABUS**

|  |  |
| --- | --- |
|  |  |
|  | **1. Personality Enhancement**  Concept of Personality  Understanding Personality  Self Assessment & Body Language  Self Grooming and Attitude  **2. Writing Skills**  Business Writing: Letter Writing (Formal and Informal)  Application Writing  E-Mail Writing |

**BFA03612 Discipline and Talent Enrichment Programme (TEP)-III**  **2 Credits [LTP: 0-0-2]**

**OVERVIEW AND OBJECTIVES:** The objective of Discipline and TEP is to provide students with the opportunities to enhance job fetching skills and at the same time to cultivate the student’s personal interests and hobbies while maintaining the good disciplinary environment in the University. TEP is integrated into the curriculum for holistic development of students through active participation in various activities falling in Technical and non technical categories.

Discipline and Talent Enrichment Programme (TEP) -III shall be evaluated irrespective of period/time allocation (as in the case of Extra Curricular activity) in the teaching scheme as a TWO credit course. The record related to discipline and related activities are maintained for each student and they shall be evaluated for the same also. It shall be counted in calculation of SGPA but it is not a backlog subject. However, the attendance of these classes shall be recorded and accounted in the total attendance.

Activities included in this category in the Third Semester are as follows:

|  |  |  |  |
| --- | --- | --- | --- |
| **Code** | **Activity** | **Hours** | **Credits** |
| BFA03612.1 | Mini Project II | 2 | 2 |
| BFA03612.2 | Library | 1 |
| BFA03612.3 | Internet | 1 |
| BFA03612.4 | Extra Curricular Activities | - |

**\*\*\*\*\***

**DETAILED SYLLABUS FOR FOURTH SEMESTER**

**Code: BFA04101 Character Design Concepts 3 Credits [LTP: 3-0-0]**

**COURSE OVERVIEW AND OBJECTIVES:**  In this topic students will be able to know the research and context for design and development of the Characters for narrative stories. Students will understand methods to ideate, and design anthropomorphic characters.

1. **OUTLINE OF THE COURSE**

|  |  |  |
| --- | --- | --- |
| **Unit No.** | **Title of the unit** | **Time required for the Unit (Hours)** |
| **1** | **Character Design Fundamentals** | **6** |
| **2** | **Research for Character Design** | **10** |
| **3** | **Imaginative Character Design** | **10** |
| **4** | **Anthropomorphic Character Design** | **6** |
| **5** | **Research on Existing Characters in Films** | **4** |

1. **DETAILED SYLLABUS**

|  |  |
| --- | --- |
| **Unit** | **Unit Details** |
| **1.** | **Character Design Fundamentals** |
|  | * Introduction of Unit * Elements of Character Design. * Exploring the character from life * Collecting reference materials based on the research, and Visualization of the characters through Drawing. * Character Traits and Creating Character bibles from the research * Physical and Psychological attributes of the character * Character’s expression chart * Conclusion of Unit |
| **2.** | **Research for Character Design** |
|  | * Introduction of Unit. * Creating Characters based on Place Geography/location & culture types * Creating Character based on the bibles * Adding 3rd Dimension to the Characters *-* developing character designs further based on there back story. * Conclusion of Unit |
| **3.** | **Imaginative Character Design** |
|  | * Introduction of Unit * Developing characters from imagination * Character and its appropriate environment. * Conclusion of Unit |
| **4.** | **Anthropomorphic Character Design** |
|  | * Introduction of Unit. * Anthropomorphic Characters * Use of Anthropomorphic Characters in Modern Literature * Films and Television * Theo Morphs and Pathetic Fallacy * Conclusion of Unit |
| **5.** | **Research on Existing Characters in films** |
|  | * Introduction of Unit * The role, symbolism and significance of all sorts of characters in animated films. * Human, Imaginary, Fantasy and Alien characters, animals, birds, objects etc… * Conclusion of Unit |

1. **RECOMMENDED STUDY MATERIAL:**

|  |  |  |  |
| --- | --- | --- | --- |
| **Sr. No** | **Reference Book** | **Author** | **Publication** |
| 1 | Force - Character Design from Life Drawing | Michael D Mattesi |  |
| 2 | Ideas for the Animated Short | Karen Sullivan and Gary Schumer |  |

**Code: BFA04102 Layout Design Concepts 2 Credits [LTP: 2-0-0]**

**COURSE OVERVIEW AND OBJECTIVES:** This topic will enable the students to understand the importance of research and developing the design concepts for Lay outs. Students will understand the role played by, composition, lighting, colour and the dynamics of the Design.

1. **OUTLINE OF THE COURSE**

|  |  |  |
| --- | --- | --- |
| **Unit No.** | **Title of the unit** | **Time required for the Unit (Hours)** |
| **1** | **Layout Design Fundamentals** | **4** |
| **2** | **Layout Perspective Design** | **6** |
| **3** | **Light and Shadow for Layout** | **4** |
| **4** | **Camera Angles** | **4** |
| **5** | **Camera Movement** | **6** |

1. **DETAILED SYLLABUS**

|  |  |
| --- | --- |
| **Unit** | **Unit Details** |
| **1.** | **Layout Design Fundamentals** |
|  | * Introduction of Unit * Fundamental elements of Layout Design/ Composition. * Principles of composition, Dynamics of composition. * To analyze lay outs from 2D and 3D films. Different styles of Layout design. Realistic and cartoonic styles. * Conclusion of Unit. |
| **2.** | **Layout Perspective Design** |
|  | * Introduction of Unit. * The Role Perspectives in layout design. * Application of two/three and wrapped perspectives for layouts. * Perspective study of Interior and exterior spaces * Conclusion of Unit. |
| **3.** | **Light and Shadow for Layout** |
|  | * Introduction of Unit. * Adding Life to Drawings. * Values of light and shadows. * The Color: To explore Emotional values of color. * Colour perspectives, tonal variations, textures. * Various colour schemes. * Conclusion of Unit |
| **4.** | **Camera Angles** |
|  | * Introduction of Unit. * Dynamics of design: To understand the principles of motion with respect to the layout and design. * Schematics Projection, Cinematic Camera Angles. * Preparing/Posing Layouts, Aspect Ratio, field guides, Schematic mapping. * Conclusion of Unit. |
| **5.** | **Camera Movement** |
|  | * Introduction of Unit. * Camera Movements – tracking, zoom, panorama. * Camera movement calculation to animation. * Matching speeds. * Conclusion of Unit. |

1. **RECOMMENDED STUDY MATERIAL:**

|  |  |  |  |
| --- | --- | --- | --- |
| **Sr. No** | **Reference Book** | **Author** | **Publication** |
| 1 | Animation Layout | Mike S. Fowler |  |
| 2 | Layout and Composition for Animation | Ed Ghertner |  |

**Code: BFA04103 Studio Design & Project Management 3 Credits [LTP: 3-0-0]**

**COURSE OVERVIEW AND OBJECTIVES:** To provide practical knowledge in setting up production studio, establishing the pipeline, pitching for projects and managing the production house.

1. **OUTLINE OF THE COURSE**

|  |  |  |
| --- | --- | --- |
| **Unit No.** | **Title of the unit** | **Time required for the Unit (Hours)** |
| **1** | **Production pipeline** | **5** |
| **2** | **Requirement for a Production Pipeline** | **5** |
| **3** | **Pipeline Management** | **10** |
| **4** | **Project Management** | **10** |
| **5** | **Studio Design** | **6** |

1. **DETAILED SYLLABUS**

|  |  |
| --- | --- |
| **Unit** | **Unit Details** |
| **1.** | **Production pipeline** |
|  | * Introduction of Unit. * Types of production * Study of various mediums of production such as Film, T.V, Games, etc * Conclusion of Unit. |
| **2.** | **Requirement for a Production Pipeline** |
|  | * Introduction of Unit * The Process and the Pipeline * Teams in production * Conclusion of Unit. |
| **3.** | **Pipeline Management** |
|  | * Introduction of Unit * A typical pipeline * Significance of Pipeline * Technical Direction * Conclusion of Unit. |
| **4.** | **Project Management** |
|  | * Introduction of Unit * Types of Project and medium of production * Delivery of Project * Understanding typical project requirement * Scheduling and budgeting * Conclusion of Unit. |
| **5.** | **Studio Design** |
|  | * Introduction of Unit * Infrastructure for different medium * The Work force * Recruitment * Indian Scenario * Conclusion of Unit. |

1. **RECOMMENDED STUDY MATERIAL:**

|  |  |  |  |
| --- | --- | --- | --- |
| **Sr. No** | **Reference Book** | **Author** | **Publication** |
| 1 | The Visual Effects Producer: Understanding the Art and Business of VFX | Charles Finance, Susan Zwerman | Focal Press; 1 edition (August 28, 2009) |
| 2 | The VES Handbook of Visual Effects: Industry Standard VFX Practices and Procedures | Jeffrey A. Okun, | Focal Press; 1 edition (July 8, 2010) |

**Code: BFA04204 Preproduction II** **3 Credits [LTP: 1-0-4]**

**COURSE OVERVIEW AND OBJECTIVES:** To impart skills of conceptualizing and designing Layouts from the story and provide knowledge and information for designing the layouts in colour

1. **OUTLINE OF THE COURSE**

|  |  |  |
| --- | --- | --- |
| **Unit No.** | **Title of the unit** | **Time required for the Unit (Hours)** |
| **1** | **Character Bible** | **10** |
| **2** | **Character Turnaround and Expression Chart** | **15** |
| **3** | **Layout for Character** | **15** |
| **4** | **Color Design for Character** | **10** |
| **5** | **Rendering Styles** | **10** |

1. **DETAILED SYLLABUS**

|  |  |
| --- | --- |
| **Unit** | **Unit Details** |
| **1.** | **Character Bible** |
|  | * Introduction of Unit. * Designing Characters based on the Character bibles. * Adding 3rd Dimension to the Characters *(developing character designs further based on their back story]* * Conclusion of Unit. |
| **2.** | **Character Turnaround and Expression chart** |
|  | * Introduction of Unit. * Creating Turnaround sheets, creating model Sheets. * Creating Expression Chart. * Creating character design for Protagonist, Antagonist, Sidekick –both male female. * Creating Scale Chart of all three of the above. * Creating Handouts for all of the above. * Coloring the Handouts. * Conclusion of Unit. |
| **3.** | **Layout for Character** |
|  | * Introduction of Unit. * Schematic mapping of the stage/geography. * Aspect Ratio, field guides. * Laying out the Animation. * Camera movement calculation to animation – matching speeds. * Multiplane Camera. * Conclusion of Unit. |
| **4.** | **Color Design for Character** |
|  | * Introduction of Unit. * Colour Notations. * Transition to move from one kind of space to another in a single background. * Planning and design. * Exposure sheets, dope sheets. * Conclusion of Unit. |
| **5.** | **Rendering Style** |
|  | * Introduction of Unit. * Rendering – styles and techniques. * Inking – Graphic styles. * Text – as image. * Structuring, sequencing, planning, filling dope sheets, and shooting of the layouts. * Conclusion of Unit. |

1. **RECOMMENDED STUDY MATERIAL:**

|  |  |  |  |
| --- | --- | --- | --- |
| **Sr. No** | **Reference Book** | **Author** | **Publication** |
| 1 | Setting the Scene: The Art & Evolution of Animation Layout | Fraser MacLean |  |
| 2 | Layout and Composition for Animation | Ed Ghertner |  |

**Code: BFA04205 3D Animation II 3 Credits [LTP: 1-0-4]**

**COURSE OVERVIEW AND OBJECTIVES:**

* Learn the tools in creating 3D animation.
* Applying principles of animation in 3D Animation.
* Understand the 3D workflow.
* Creation of believable animation.
* Implementation of Motion and body dynamics in Animation

1. **OUTLINE OF THE COURSE**

|  |  |  |
| --- | --- | --- |
| **Unit No.** | **Title of the unit** | **Time required for the Unit (Hours)** |
| **1** | **Exclusive animation Principles understanding and application** | **7** |
| **2** | **Graph editor and Path Animation** | **8** |
| **3** | **Character Animation and Poses** | **10** |
| **4** | **Walk Cycle and Locomotion** | **15** |
| **5** | **Body Mechanics and Motion** | **20** |

1. **DETAILED SYLLABUS**

|  |  |
| --- | --- |
| **Unit** | **Unit Details** |
| **1.** | **Exclusive animation Principles understanding and application** |
|  | * Introduction of Unit * Application of Animation Principles * Weight, Posing (+ anatomy) * Non-symmetrical Posing and Performing. * Visual styling. Blend motion. Cinematography. * Facial animation. User-controlled animation., * Plan Ahead, Blocking & Refining, Intentionality, Snap, Isolation, Solid Modelling and Rigging Skills * Conclusion of Unit. |
| **2.** | **Graph editor and Path Animation** |
|  | * Introduction of Unit * Extending Graph editor * Change Rotation * Interpolation * Mute/Unmute Bake Channel * Resample Curves Simplify curves. * Creating a Path Animation * The Attach To Path Options Window * Conclusion of Unit |
| **3.** | **Character Animation and Poses** |
|  | * Introduction of Unit * Creating Poses and its Significance * Posing - Normal and Extreme poses - Old people, Martial artist, Dancer, Skater * Conclusion of Unit |
| **4.** | **Walk Cycle and Locomotion** |
|  | * Introduction of Unit * Walk Cycles and Holds * Bipeds Walk cycle, * Normal, Double bounce, Characterized, Limping. * Walk Cycle with Personality * Run cycles, Jog, Sprint, Full Run, Jumping, * Diving from a Springboard * Conclusion of Unit |
| **5.** | **Body Mechanics and Motion** |
|  | * Introduction of Unit * Understanding the importance of Weight and Balance * Kicking a football, * Stepping from one Side to another Side, * Jump over a small ditch/hole * Understanding the movement of Hips * Climbing a wall * A simple Dance Move * Conclusion of Unit |

1. **RECOMMENDED STUDY MATERIAL:**

|  |  |  |  |
| --- | --- | --- | --- |
| **Sr. No** | **Reference Book** | **Author** | **Publication** |
| 1 | The **ILLUSION OF LIFE**: DISNEY ANIMATION | Frank Thomas | (Disney Editions Deluxe) |
| 2 | Animators Survival kit | Richard Williams |  |

**Code: BFA04206 Rotoscopy & Tracking 2.5 Credits [LTP: 1-0-3]**

**COURSE OVERVIEW AND OBJECTIVES:** The Objective of this course is to help students understand the concept and techniques used to track and extract elements from the VFX footage.

1. **OUTLINE OF THE COURSE**

|  |  |  |
| --- | --- | --- |
| **Unit No.** | **Title of the unit** | **Time required for the Unit (Hours)** |
| **1** | **Rotoscopy History** | **4** |
| **2** | **Splines and Shapes** | **10** |
| **3** | **Tracking for rotoscopy** | **12** |
| **4** | **Advanced Rotoscopy and Painting** | **12** |
| **5** | **Refining Rotoscopy** | **10** |

1. **DETAILED SYLLABUS**

|  |  |
| --- | --- |
| **Unit** | **Unit Details** |
| **1.** | **Rotoscopy History** |
|  | * Introduction to the Unit. * History of Rotoscoping * Latest tools for Roto * Terminologies, Shortcuts to work faster. * Understanding the frame, shot length, planning the matte usage * Multiple shapes, Repeating shapes, Keying animation, Motion paths * Conclusion to the Unit |
| **2.** | **Splines and Shapes** |
|  | * Introduction to the Unit. * Creating splines, Transitioning between shapes * Working with pivot points, * Key frame placement and types * Working with Blur, Motion blur, Checking the mattes, jitter * Conclusion to the Unit |
| **3.** | **Tracking for rotoscopy** |
|  | * Introduction to the Unit. * Tracking and scale * Tracking and rotation * Multiple transforms * Averaging tracks, * Corner pinning, * Stabilizing footage * Conclusion to the Unit |
| **4.** | **Advanced Rotoscopy and Painting** |
|  | * Introduction to the Unit. * Rotoscoping Human * Isolating extremities, Joints, Hands, Overlap, fixed shapes * Faces and heads, hair. * Rotoscoping movement, fast and slow movement, tracking to optimize roto. * Conclusion to the Unit |
| **5.** | **Refining Rotoscopy** |
|  | * Introduction to the Unit. * Clothing, Shape breakdown, * Consistent point placement, S * Secondary motion. * Concepts and tools for painting, * Cleaning plates, Wire and Rig Removal, Pixel restoration. * Conclusion to the Unit |

1. **RECOMMENDED STUDY MATERIAL:**

|  |  |  |  |
| --- | --- | --- | --- |
| **Sr. No** | **Reference Book** | **Author** | **Publication** |
| 1 | Rotoscoping: Techniques and Tools for the Aspiring Artist | Benjamin Bratt | Focal Press, February 23, 2011 |
| 2 | The Digital Matte Painting Handbook | David B. I Mattingly | Wiky Publishing 2011 |

**Code: BFA04207 Lighting & Rendering 4 Credits [LTP: 1-0-6]**

**COURSE OVERVIEW AND OBJECTIVES:** The Objective of this course is to help students understand the implementation process of lighting in the virtual world with reference to real world

1. **OUTLINE OF THE COURSE**

|  |  |  |
| --- | --- | --- |
| **Unit No.** | **Title of the unit** | **Time required for the Unit (Hours)** |
| **1** | **Shaders** | **20** |
| **2** | **Light Types** | **20** |
| **3** | **Art of Lighting** | **20** |
| **4** | **Render Settings** | **12** |
| **5** | **Render Pass and Techniques** | **12** |

1. **DETAILED SYLLABUS**

|  |  |
| --- | --- |
| **Unit** | **Unit Details** |
| **1.** | **Shaders** |
|  | * Introduction to Unit. * Understanding Shading attributes. * 2D and 3D texture types. * Adding a light source. * Testing the lights. * Conclusion of Unit. |
| **2.** | **Light Types** |
|  | * Introduction of Unit. * Light types, Attributes of Light Shadows and their functions. * Shadow types***,*** Depth mapped shadows, * Raytraced shadows. * Conclusion of Unit. |
| **3.** | **Art of Lighting** |
|  | * Introduction of Unit. * Understanding the Art of Lighting – 1, 2, 3point lighting. * Outdoor lighting, indoor lighting, product lighting. * Optical FX . * Conclusion of Unit. |
| **4.** | **Render Settings** |
|  | * Introduction of Unit. * Concepts of Rendering * Render settings. * Rendering optimization. * Level of Details [LOD]. * Ray tracing. * Conclusion of Unit. |
| **5.** | **Render Pass and Techniques** |
|  | * Introduction of Unit. * Types of renderer. * Introduction to Indirect lighting techniques. * Introduction to render passes. * Conclusion of Unit. |

1. **RECOMMENDED STUDY MATERIAL:**

|  |  |  |  |
| --- | --- | --- | --- |
| **Sr. No** | **Reference Book** | **Author** | **Publication** |
| 1 | Digital Lighting & Rendering, Second Edition |  |  |
| 2 | Mental ray for Maya, 3ds Max, and XSI: A 3D Artist's Guide to Rendering |  |  |

**BFA04208 SOFT SKILLS - III**  **1 Credits [LTP: 0-0-2]**

1. **Detailed Syllabus**

|  |  |
| --- | --- |
|  |  |
|  | **1. Effective Communication**   * Good communication v/s Effective Communication * Characteristics of Effective Communication * Styles of Communication   **2. Creative Writing**   * Paragraph * Articles * Story Writing |

**Code: BFA04309 Minor Project 1.5 Credits [LTP: 0-0-3]**

**COURSE OVERVIEW AND OBJECTIVES:** To enable students to understand anddevelop methods to communicate data – simple to dense using graphical techniques and working with precision, Understand the relevance of data and the nature of visualization and context for the communication, Identifying charts, maps graphs and other such visual explanations that do not work and thereby learn what does work, Using skills to efficiency, Developing methods to convey data for – readability, aesthetics and ability to convey multiple layers of information and meaning, Developing flexibility with skills to ensure that any data to be visualised is executed with a technique most appropriate for the content.

**Project Guidelines:**

Selection of an area that needs explanation in time, Select a topic that fulfils the requirements of the project, Study material on the subject done by other animation filmmakers/ students and ensure that it is not visualized in the same manner, Comprehend the context of application, Visualize the idea in the form of a storyboard, Develop a technique to visualise, Animate the idea, Using effects, music, or voice will need discretion.

**BFA04610 Discipline and Talent Enrichment Programme (TEP)-IV**  **2 Credits [LTP: 0-0-2]**

**OVERVIEW AND OBJECTIVES:** The objective of Discipline and TEP is to provide students with the opportunities to enhance job fetching skills and at the same time to cultivate the student’s personal interests and hobbies while maintaining the good disciplinary environment in the University. TEP is integrated into the curriculum for holistic development of students through active participation in various activities falling in Technical and non technical categories.

Discipline and Talent Enrichment Programme (TEP) -IV shall be evaluated irrespective of period/time allocation (as in the case of Extra Curricular activity) in the teaching scheme as a TWO credit course. The record related to discipline and related activities are maintained for each student and they shall be evaluated for the same also. It shall be counted in calculation of SGPA but it is not a backlog subject. However, the attendance of these classes shall be recorded and accounted in the total attendance.

Activities included in this category in the Fourth Semester are as follows:

|  |  |  |  |
| --- | --- | --- | --- |
| **Code** | **Activity** | **Hours** | **Credits** |
| BFA04610.1 | Technical Workshop | 1 | 2 |
| BFA04610.2 | Library | 1 |
| BFA04610.3 | Internet | 1 |
| BFA04610.4 | Aptitude / Campus Recruitment Training | 2 |
| BFA03612.5 | Extra Curricular Activities | - |

**\*\*\*\*\***

**DETAILED SYLLABUS FOR FIFTH SEMESTER**

**Code: BFA05201 3D Animation & Rigging 11 Credits [LTP: 6-0-10]**

**COURSE OVERVIEW AND OBJECTIVES:** The subject will provide advanced learning options in Rigging & Animation. The units will highlight the process of rigging a biped character, using constraints and creating a complete rigging. The right biped walk cycle follows. It covers rigging for quadruped, creating skeleton, and controls. Further it includes quadruped animation approaches, facial animation techniques, rigging and animating an automotive model.

1. **OUTLINE OF THE COURSE**

|  |  |  |
| --- | --- | --- |
| **Unit No.** | **Title of the unit** | **Time required for the Unit (Hours)** |
| **1** | **Character Rigging** | **34** |
| **2** | **Animating Walk cycle** | **36** |
| **3** | **Quadruped Character Rigging** | **38** |
| **4** | **Animating Quadruped Character** | **38** |
| **5** | **Facial Animation** | **46** |

1. **DETAILED SYLLABUS**

|  |  |
| --- | --- |
| **Unit** | **Unit Details** |
| **1.** | **Character Rigging** |
|  | * Introduction of Unit. * Basic Rigging Process for a Biped Character. * Creation of Skeleton. * Adding Kinematics – Bind Skin – Adding Constraints for Rigging Controls. * Creating Global Control. * Using Set-Driven – Stretchiness – Organizing Rigging Nodes. * Conclusion of Unit. |
| **2.** | **Animating Walk Cycle** |
|  | * Introduction of Unit. * Process of Biped Walking. * A Normal Walk Cycle. * Mechanics of Motion. * Scene Choreography. * Character interaction. * Conclusion of Unit. |
| **3.** | **Quadruped Character Rigging** |
|  | * Introduction of Unit. * Rigging Process for a Quadruped Character. * Creation of Skeleton, Adding Kinematics, Bind Skin. * Adding Constraints for Rigging Controls. * Creating Global Control . * Using Set-Driven , Stretchiness, Organizing Rigging Nodes. * Conclusion of Unit. |
| **4.** | **Animating Quadruped Character** |
|  | * Introduction of Unit. * Quadruped Animation Approaches. * Observations of Motion. * The Four Gaits. * Study of Walks and Runs. * Animating a Walk. * Conclusion of Unit. |
| **5.** | **Facial Animation** |
|  | * Introduction of Unit. * Adding Facial Blend Shapes. * Rigging Facial Controls, Lip sync. * Rigging a car, Adding Controls. * Using Set-Driven Functions, Global Controls. * Conclusion of Unit. |

1. **RECOMMENDED STUDY MATERIAL:**

|  |  |  |  |
| --- | --- | --- | --- |
| **Sr. No** | **Reference Book** | **Author** | **Publication** |
| 1 | Mastering Autodesk Maya 2013 | Todd Palamar |  |
| 2 | Maya 2008 Character Modeling and Animation: Principles and Practices | Tereza Flaxman |  |

**Code: BFA05202 Modeling and Texturing 11 Credits [LTP: 6-0-10]**

**COURSE OVERVIEW AND OBJECTIVES:** The subject will provide advanced learning options in Modeling & Texturing. It differentiates various modeling techniques, provides the skill set necessary to create technically correct biped, quadruped and automotive models using maya. It includes texture creation for complicated models, gives introduction to ZBrush & Organic/Inorganic model creation in ZBrush environment.

1. **OUTLINE OF THE COURSE**

|  |  |  |
| --- | --- | --- |
| **Unit No.** | **Title of the unit** | **Time required for the Unit (Hours)** |
| **1** | **Nurbs Modeling** | **20** |
| **2** | **BG and Prop Modeling** | **40** |
| **3** | **Character Modeling** | **60** |
| **4** | **Shading and Texturing** | **42** |
| **5** | **Sculpting models** | **30** |

1. **DETAILED SYLLABUS**

|  |  |
| --- | --- |
| **Unit** | **Unit Details** |
| **1.** | **Nurbs Modeling** |
|  | * Introduction of Unit. * Working with Nurbs. * Modeling Props Using Nurbs. * Subdivision Proxy Modeling. * Inorganic Modeling (modeling Backgrounds & Assets). * Modeling Optimization Techniques. * Conclusion of Unit. |
| **2.** | **BG and Prop Modeling** |
|  | * Introduction of Unit. * Inorganic Modeling. * Building of props and Set. * Modeling clean and realistic set with optimized and controlled mesh. * Conclusion of Unit. |
| **3.** | **Character Modeling** |
|  | * Introduction of Unit. * Organic Modeling. * Building a Biped Character, Refining Character Geometry, Model Clean Up. * Adding Geometry for Good Deformations. * Positioning for Rigging. * Blend Shapes for Facial Expression. * Modeling & Building a Quadruped Character. * Automotive Modeling, Using References. * Conclusion of Unit. |
| **4.** | **Shading and Texturing** |
|  | * Introduction of Unit. * Surface Materials – 2D & 3D Texture Placements. * UV Layout Texturing. * Using Photoshop for Texture Creation. * Applying Texture Maps. * Texture Painting. * Conclusion of Unit. |
| **5.** | **Sculpting models** |
|  | * Introduction to ZBrush. * Pipeline Integration with Maya & ZBrush. * Inorganic & Organic Modeling using ZBrush. * Adding Details using ZBrush. * Normal Mapping Techniques. * Conclusion of Unit. |

1. **RECOMMENDED STUDY MATERIAL:**

|  |  |  |  |
| --- | --- | --- | --- |
| **Sr. No** | **Reference Book** | **Author** | **Publication** |
| 1 | Mastering Autodesk Maya 2013 | Todd Palamar |  |
| 2 | Maya 2008 Character Modeling and Animation: Principles and Practices | Tereza Flaxman. |  |

**Code: BFA05203 Lighting, Shading and Rendering 11 Credits [LTP: 6-0-10]**

**COURSE OVERVIEW AND OBJECTIVES:** To provide practical knowledge in Maya mental ray and additional render engines To impart application and design skills for creating photorealistic lighting and Rendering

1. **OUTLINE OF THE COURSE**

|  |  |  |
| --- | --- | --- |
| **Unit No.** | **Title of the unit** | **Time required for the Unit (Hours)** |
| **1** | **Material Shaders** | **40** |
| **2** | **Mental Ray Lighting** | **40** |
| **3** | **Image Based Lighting** | **40** |
| **4** | **Artificial Lighting** | **40** |
| **5** | **Rendering Light Settings** | **32** |

1. **DETAILED SYLLABUS**

|  |  |
| --- | --- |
| **Unit** | **Unit Details** |
| **1.** | **Material Shaders** |
|  | * Introduction of Unit. * Surface Principles and qualities. * Maya Shaders, Hands on Creating a new custom shader. * Materials development. * Working with materiel shader utility nodes. * Mental ray Features * Mi Materials * Conclusion of Unit. |
| **2.** | **Mental Ray Lighting** |
|  | * Introduction of Unit. * In-direct Lighting Techniques. * Role of area Light in the photorealistic imagery. * Final gather & Global illumination, Photon mapping, caustics. * Working with Light Shader Utility nodes. * Conclusion of Unit. |
| **3.** | **Image Based Lighting** |
|  | * Introduction of Unit. * Image Based Lighting. * Creating HDRI Maps and Digitizing HDRI Maps for Virtual Sets. * Lighting with HDRI Maps, Mental Ray Lights. * Volumetric nodes, Lenses, Shadow, XPasses. * Conclusion of Unit. |
| **4.** | **Artificial Lighting** |
|  | * Introduction of Unit. * Artificial Lighting, Natural Lighting. * Using IES light Modules. * Production Workflow. * Sequence Light Rig. * Conclusion of Unit. |
| **5.** | **Rendering Light settings** |
|  | * Introduction of Unit. * Advanced render Setting and features. * Scene Management & optimization. * Preparing for rendering. * Vector rendering, Toon shading. * Conclusion of Unit. |

1. **RECOMMENDED STUDY MATERIAL:**

|  |  |  |  |
| --- | --- | --- | --- |
| **Sr. No** | **Reference Book** | **Author** | **Publication** |
| 1 | Mastering mental ray: Rendering Techniques for 3D and CAD Professionals | Jennifer O'Conno |  |
| 2 | Advanced Maya Texturing and Lighting | **Lee Lanier** |  |

**Code: BFA05204 Full CG Compositing 11 Credits [LTP: 6-0-10]**

**COURSE OVERVIEW AND OBJECTIVES:**

* To provide practical knowledge in Maya workflow, mental ray and additional render engines.
* To impart application and design skills for creating complete CG workflow and compositing.

1. **OUTLINE OF THE COURSE**

|  |  |  |
| --- | --- | --- |
| **Unit No.** | **Title of the unit** | **Time required for the Unit (Hours)** |
| **1** | **Workflow for CG Compositing** | **40** |
| **2** | **Render engine types and Passes** | **40** |
| **3** | **Effects and Particle effects** | **40** |
| **4** | **Stereo Camera Compositing** | **40** |
| **5** | **Color Correction and Final Output** | **32** |

1. **DETAILED SYLLABUS**

|  |  |
| --- | --- |
| **Unit** | **Unit Details** |
| **1.** | **Workflow for CG Compositing** |
| 1 | * Introduction to the Unit * Project and file management * Naming conventions of files and contents * Scene Management * Conclusion to the Unit |
| **2.** | **Render engine types and Passes** |
|  | * Introduction to the Unit. * Render Engine types used in CG * Preparing files for Rendering * Pass Rendering and Management * Conclusion to the Unit |
| **3.** | **Effects and Particle effects** |
|  | * Introduction to the Unit * Creating dynamic effects in CG * Blur, Glow and Particle Effects * Rendering Particle effects into passes * Conclusion to the Unit |
| **4.** | **Stereo Camera Compositing** |
|  | * Introduction to the Unit * Camera setup for Stereo in CG * Render Pass setup and management * Converting render pass to final stereo in compositing * Conclusion to the Unit |
| **5.** | **Color Correction and Final Output** |
|  | * Introduction to the Unit * Color Correction basics * Working with individual color channel. * Workflow and effects setup * Rendering final output * Conclusion to the Unit |

1. **RECOMMENDED STUDY MATERIAL:**

|  |  |  |  |
| --- | --- | --- | --- |
| **Sr. No** | **Reference Book** | **Author** | **Publication** |
| 1 | [digital] Visual Effects and Compositing | Jon Gress | New Riders, 2014 |

**Code: BFA05205 VFX Compositing 11 Credits [LTP: 6-0-10]**

**COURSE OVERVIEW AND OBJECTIVES:**

To provide practical knowledge in compositing tools to create VFX shorts using the toolset available in the software.

1. **OUTLINE OF THE COURSE**

|  |  |  |
| --- | --- | --- |
| **Unit No.** | **Title of the unit** | **Time required for the Unit (Hours)** |
| **1** | **Keying and CG Compositing Short** | **40** |
| **2** | **Rotoscopy and Painting Short** | **40** |
| **3** | **Tracking and Matchmoving Short** | **40** |
| **4** | **Effects and Compositing Short** | **40** |
| **5** | **Motion Graphics Short** | **32** |

1. **DETAILED SYLLABUS**

|  |  |
| --- | --- |
| **Unit** | **Unit Details** |
| **1.** | **Keying and CG Compositing Short** |
|  | * Introduction to the Unit * Short film project using Keying and CG compositing [Group or Individual] * Conclusion to the Unit |
| **2.** | **Rotoscopy and Painting Short** |
|  | * Introduction to the Unit * Short film project using Rotoscopy, Painting and compositing [Group or Individual] * Conclusion to the Unit |
| **3.** | **Tracking and Matchmoving Short** |
|  | * Introduction to the Unit * Short film project using Matchmoving and CG Compositing [Group or Individual] * Conclusion to the Unit. |
| **4.** | **Effects and Compositing Short** |
|  | * Introduction to the Unit * Short film project using CG Effects and tools [Group or Individual] * Conclusion to the Unit |
| **5.** | **Motion Graphics Short** |
|  | * Introduction to the Unit * Short film project using Motion Graphics for Infotainment [Group or Individual] * Conclusion to the Unit |

1. **RECOMMENDED STUDY MATERIAL:**

|  |  |  |  |
| --- | --- | --- | --- |
| **Sr. No** | **Reference Book** | **Author** | **Publication** |
| 1 | [digital] Visual Effects and Compositing | Jon Gress | New Riders, 2014 |

**BFA05406 Practical Training Seminar (PTS)**  **1 Credits [LTP: 0-0-2]**

**OVERVIEW AND OBJECTIVES:** The objective of practical training seminar is to give students hand on training on the latest advancements in technology and tools used in animation and vfx. The selection of seminar will be done on the basis of market requirement and decided by the HOD of the concern department.

Categories for Practical Training Seminar (PTS)

|  |  |
| --- | --- |
| 1 | Latest Tools and Softwares used in Animation |
| 2 | Latest Tools and Softwares used in VFX |
| 3 | Latest Equipments and Hardware used for Animation and VFX |
| 4 | Trends in Animation and VFX market |

**BFA05606 Discipline and Talent Enrichment Programme (TEP)-V**  **2 Credits [LTP: 0-0-2]**

**OVERVIEW AND OBJECTIVES:** The objective of Discipline and TEP is to provide students with the opportunities to enhance job fetching skills and at the same time to cultivate the student’s personal interests and hobbies while maintaining the good disciplinary environment in the University. TEP is integrated into the curriculum for holistic development of students through active participation in various activities falling in Technical and non technical categories.

Discipline and Talent Enrichment Programme (TEP) -V shall be evaluated irrespective of period/time allocation (as in the case of Extra Curricular activity) in the teaching scheme as a TWO credit course. The record related to discipline and related activities are maintained for each student and they shall be evaluated for the same also. It shall be counted in calculation of SGPA but it is not a backlog subject. However, the attendance of these classes shall be recorded and accounted in the total attendance.

Activities included in this category in the Fifth Semester are as follows:

|  |  |  |  |
| --- | --- | --- | --- |
| **Code** | **Activity** | **Hours** | **Credits** |
| BFA05606.1 | Technical Workshop | 1 | 2 |
| BFA04610.2 | Library | 1 |
| BFA04610.3 | Internet | 1 |
| BFA04610.4 | Aptitude / Campus Recruitment Training | 2 |
| BFA03612.5 | Extra-Curricular Activities | - |

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**DETAILED SYLLABUS FOR SIXTH SEMESTER**

**BFA06301 Internship –In campus / External**  **8 Credits [LTP: 0-0-16]**

**OVERVIEW AND OBJECTIVES:** The intention of having Internship is to have the first hand working experience in the Industry environments. To understand the Pipeline, procedures, hierarchy and working methods in the Industry. To get an exposure to the live projects, understanding the individual role and responsibilities.

Guidelines:

Examples of acceptable media include drawing, pencil sketches, painting, photography, video containing works on

His /her course specialization, video (other academic projects), audio, performance documentation, installation documentation, computer-generated images, written analysis of an artist

and /or work of art and creative writing.

All students, except 2D Animation (Toon Animator, Toon T-weener), may submit original or documented work. A show reel may contain a combination of original and documented work. It is advisable to check the compatibility of digital submissions on various computer platforms like Macintosh, Windows and Linux. Also, strictly advised to adhere to the following specifications.

Acceptable Media for Review and Submission. Original Artwork Show Reel CD/DVD Rom (JPGs, WAV or AIF audio, Quick Time Movies) H.264 Codec JavaScript, Flash or Director Applications (URL or CD) Website URL: eg.: myfolio.com/portfolio Acceptable Additional Works Submission. Students are advised to submit additional works to add up to the portfolio. Students could submit concept sketches, graphic designs, rendered artwork from all mediums, 3d renders, and any other form of artwork advised by faculty members.

**BFA06302 Final Research Project 9 Credits [LTP: 4-0-10]**

**OVERVIEW AND OBJECTIVES:** To provide an opportunity to the student to explore the ideas for Animation short. To impart skills in developing a story and script. To provide opportunity in designing the characters, Layouts. To impart skills in Animatics

To provide opportunity to visualize the concepts in any media chosen such as 2D / 3D

To provide knowledge in production of the assets in 2D / 3D like Characters, Layouts etc

To provide knowledge in Rigging, Animation

To provide knowledge in designing the sounds for the Animation

To provide knowledge in Lighting the scenes, and Rendering the scenes

**PART I**

Part one will consist of all **Pre-production** for the short animated degree film.

Students are expected to take up an independent study and production of a Short Animated Film. The film may be 2 – 5 minutes in duration. The project may be done independently or in a group not larger than 4-5 members. The project must be well researched with adequate time spent on information collection, a thorough documentation of all the sources with appropriate credits provided for the information from books, websites, people, organizations etc.

The project must be a culmination of all learning through the semesters and must be seen as opportunity to converge and cohesively bring both conceptual and craft skills together in the film.

The student/s is expected to demonstrate sensitivity to content, cultures, and people and take the responsibility for the content being conveyed through the film.

The film must be a clear indication of the maturity, responsibility and concern the student is capable of demonstrating.

1. This must be conveyed through the content in the film
2. Concept and craft skills
3. Imagination and innovation
4. Execution of the product with professionalism
5. Time frames and deadlines
6. Contact with teachers during the project
7. Ability to be a team player and leader
8. Integrity of the product in terms of credits and following copyright laws
9. Documentation of the process and presentation of the final film
10. Ability to articulate, communicate and present the project

**PART II**

Part two will consist of all **Production** and **Post-production** for the short animated degree film.

Students are expected to take up an independent study and production of a Short Animated Film. The film may be 2 – 5 minutes in duration. The project may be done independently or in a group not larger than 6 members. The project must be well researched with adequate time spent on information collection, a thorough documentation of all the sources with appropriate credits provided for the information from books, websites, people, organizations etc…

The project must be a culmination of all learning through the semesters and must be seen as opportunity to converge and cohesively bring both conceptual and craft skills together in the film.

The student/s is expected to demonstrate sensitivity to content, cultures, and people and take the responsibility for the content being conveyed through the film.

The film must be a clear indication of the maturity, responsibility and concern the student is capable of demonstrating

* This must be conveyed through the content in the film
* Concept and craft skills
* Imagination and innovation
* Execution of the product with professionalism
* Time frames and deadlines
* Contact with teachers during the project
* Ability to be a team player and leader
* Integrity of the product in terms of credits and following copyright laws
* Documentation of the process and presentation of the final film
* Ability to articulate, communicate and present the project

ALL students must submit a show reel. It is a mandatory part of the final degree submission. If any student fails to submit her/his show reel, the final submission will be considered incomplete and will have to follow the rules as applicable. The final degree project will be considered incomplete and a decision of the jury will be final under such circumstances.

**PROJECT GUIDELINES**

1. A film (short) shall be done using animation as medium, Animation medium includes the following :
   1. Traditional
   2. Digital
   3. Contemporary
   4. Mixed media
2. Each story has to be guided by faculty from the respective center.
3. Duration of the films (short) should not be less than 2 minutes and more than minutes in length
4. The above mentioned length of film is not inclusive of title and end credits
5. The length of credits should not exceed 10 % of the total length of the film.
6. The film will be considered as complete only if it contains title cards – film itself (fully lit and rendered) - end credit titles, all with music.
7. The film can have a three act structure or it can be a single act or just a visual gag.
8. The content of the film should not have any material in it which is socially insensitive.
9. The suggestion is that only a maximum of 3 characters be used in the story due time constraints and that would be irrespective of the length of the film.
10. If you are using CG as the medium for creating your film; the film should not have more than 1, 00,000 polycount in any shot composition and the per character polycount should not exceed 10,000.
11. Avoid scenes like these in 3D animation - dense forests, populated areas, (high end dynamics, water, cloth, fur and hair based simulations).
12. The final must be at happen at 25 FPS.
13. Follow the video safe area.
14. The Final output resolution must only be of 720x576 PAL (use letterboxing for widescreen presentation)
15. The final output should be an MPEG2/MOV.
16. The File size of the finished film should not exceed 200MB/ minute.

**Group:**

* For the execution of the project, the class shall be divided into groups/teams of students.
* Each Group should not have more than 6 individuals and not less than 4 individuals.
* Make sure all skill sets are available within the team.
* If any member of the group is not observed participating and fulfilling his assigned areas, with due commitment, the rest of the group can decide against having his/her name in the credits.

**Group In charge/Team Mentor**

* One Faculty for each group can be a Team Mentor and responsible for final output.
* Team Mentor should assign the jobs to the students, fix deadlines and do quality check at various intervals
* Team Mentor should also manage the pipeline, for which he/she can appoint one student for his assistance.

**BFA06303 Project Report 4 Credits [LTP: 4-0-0]**

**OVERVIEW AND OBJECTIVES:**

* To impart knowledge in recording and documenting the preproduction, Production and Post production of the Project
* To impart skills in the presentation of the concept of the project, Lay out for the visuals and various stages of the project in professional manner

**PROJECT REPORT:**

Cover page

Neatly designed, coloured, Lay out with suitable font design and size on Art paper

Page 1: Title of the Project and study centre details

Page 2: Contents / index

Page 3: Certificate

Page 4: Guide declaration

Page 5: Candidate declaration

Page 6: The team:

Every group member shall add or pitch his / her role in a separate section within the project report. Number of sheets is flexible need not to be fixed to a single sheet. Paper should be Bond only, not thick Art Paper. Fonts design and size should be good and readable, Preferably 12 for normal text and 14 Bold for Heading*.*

Page XX: pre-production: Synopsis of the Story - script- Story Map

Character designs: Character Bible - Character History - Character Traits - Character flaws - Psychological profile

Page XX: Concept pre visualization: B/W & Coloured sketches of the story environment and other elements

Page XX: Story Board – Complete story board of the script

Story Map is must, Designs should be both concept sketches & coloured ones. For each character use separate page.

Page XX:  production: Blue Book

Production stills of Live Shooting for CG shot

BG sets and props

Dynamic simulation snaps Shots

Texturing & Lighting Snap shots

Page XX:  post- production

Compositing – Shot Breakdown

Editing

Last Page: About Team & Photographs with mentor

Every group should submit properly designed (A4 Size) and well bound project report in three copies. No provision for the Photocopies.

**BFA06304 Viva 2 Credits [LTP: 2-0-0]**

**Viva for the subjects,** Portfolio Development, Thesis / Dissertation will be done by the team of an Internal Faculty and an External Resource and the evaluation of these courses will be done in the form of Viva, in which individual students will be asked questions on the project, Portfolio and the Thesis.

**Course Description:**

Viva Voce is a mode to evaluate the final year project by a panel of External and Internal Jury members through screening the student’s project and one to one interaction.

**BFA06605 Discipline and Talent Enrichment Programme (TEP)-VI**  **2 Credits [LTP: 0-0-2]**

**OVERVIEW AND OBJECTIVES:** The objective of Discipline and TEP is to provide students with the opportunities to enhance job fetching skills and at the same time to cultivate the student’s personal interests and hobbies while maintaining the good disciplinary environment in the University. TEP is integrated into the curriculum for holistic development of students through active participation in various activities falling in Technical and non technical categories.

Discipline and Talent Enrichment Programme (TEP) –VI shall be evaluated irrespective of period/time allocation (as in the case of Extra Curricular activity) in the teaching scheme as a TWO credit course. The record related to discipline and related activities are maintained for each student and they shall be evaluated for the same also. It shall be counted in calculation of SGPA but it is not a backlog subject. However, the attendance of these classes shall be recorded and accounted in the total attendance.

Activities included in this category in the Sixth Semester are as follows:

|  |  |  |  |
| --- | --- | --- | --- |
| **Code** | **Activity** | **Hours** | **Credits** |
| BFA06605.1 | Technical Workshop | 1 | 2 |
| BFA06605.2 | Library | 1 |
| BFA06605.3 | Internet | 1 |
| BFA06605.4 | Extra-Curricular Activities | - |

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