



VELS

INSTITUTE OF SCIENCE, TECHNOLOGY
& ADVANCED STUDIES (VISTAS)



(DEEMED TO BE UNIVERSITY Estd. u/s 3 OF THE UGC ACT, 1956)

NAAC ACCREDITED

PALLAVARAM - CHENNAI - INDIA

School of Mass Communication Department of Visual Communication B.Sc. Animation

Programme Outcomes for School of Mass Communication:

The Mass Communication Programme prepares students to be able to do the following:

- PO1:** To demonstrate effective speaking, effective writing and listening skills for communication in personal, public, and media areas.
- PO2:** To demonstrate the ability to observe events, gather information, write news reports and news releases, report on events, and edit other people's writings.
- PO3:** To demonstrate the ability to understand the media critically and recognize how media shapes and is shaped by politics, society, culture, economics and daily lives.
- PO4:** To demonstrate the ability to recognize the power of persuasion and ethical responsibilities of communicators in communication at all levels.
- PO5:** To demonstrate an understanding of the roles of communication in fostering interaction and interdependence across gender, race, and culture.
- PO6:** To demonstrate the ability to apply communication theories to analyze contemporary problems.
- PO7:** To demonstrate an understanding of the history, development, and practice of the print media, electronic media, and the new media.

B.Sc. Animation

Programme Specific Outcomes (PSO) for B.Sc. Animation:

Students who graduate with a Bachelor of Animation will:

- **PSO1:** Obtain a significant knowledge on fundamental and advanced aspects of interactive websites, mobile platforms, and other methods including motion graphics (animation), video and informational graphics.
- **PSO2:** Gain in-depth knowledge on designing and developing websites.
- **PSO3:** Gain proficiency in techniques of 2D and 3D softwares.
- **PSO4:** Grasp the fundamental concepts of video editing with composition.
- **PSO5:** Gain insight into the various aspects of script writing, story board, art direction and editing.
- **PSO6:** Enter as 2D artist, 3D Modeler, VFX Artist, Storyboard Designer, Graphic Designer, Web Designer and Game Designer.

School of Mass Communication B.Sc. Animation

Board of Studies Members

Sl. No.	Name & Address	Designation	Signature
1	Mr. R. Raghuram, Head, School of Mass Communication. VELS University.	Chairperson	
2	Mr.M.Thulasi Bharathy, Asst. Professor, School of Mass Communication. VELS University	Internal Member	
3.	Mr.A.Kalimuthu, Asst. Professor, School of Mass Communication. VELS University	Internal Member	
4.	Ms.Malini, Director, Loyola-KAUSHAL Kendra, Loyola College, Nungambakkam Chennai.600034	External Member (Academics)	
5.	Mr.Raghunath, CEO,Pencils Rock, No.11,2 nd street,Balaji nagar,kelkatalai, Chennai=117	External Member (Industry)	
6.	Mr. R.Siddharth Mohan Production Executive, Future Works, A-302 Purva jade Apartment,170 Arcot road Valasaravakkam Chennai-600087	Alumni	



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PALLAVARAM - CHENNAI - INDIA

B.Sc. Animation

Curriculum and Syllabus

(Based on Choice Based Credit System)

Effective from the Academic year

2015-2016

Department of Visual Communication
School of Mass Communication

B.SC. ANIMATION**CURRICULUM****Total number of credits: 135****Semester: I**

Category	Code	Course	Hours/week			Credits
			Lecture	Tutorial	Practical	
Core	15LTA001/ 15LHN001/ 15LFR001	Language-I Tamil / Hindi / French	5	0	0	4
Core	15LEN001	Foundation English - I	5	0	0	4
Core	15BAN001	History of Animation	4	1	0	4
Core	15BAN002	Introduction To Film Studies	4	1	0	4
Core	15BAN003	Basics of Drawing	0	0	5	2
Core	15BAN004	Graphic Design	0	0	5	2
SEC	---	SEC - I	0	0	0	2
		Total	18	2	10	22

Semester: II

Category	Code	Course	Hours/week			Credits
			Lecture	Tutorial	Practical	
Core	15LTA002/ 15LHN002/ 15LFR002	Language-II Tamil / Hindi / French	5	0	0	4
Core	15LEN002	Foundation English II	5	0	0	4
Core	15BAN005	Introduction to Animation Concepts	3	2	0	4
Core	15BAN006	Colour Theory	2	2	0	4
Core	15BAN007	Anatomy Study	0	0	5	2
Core	15BAN008	Clay Modeling	0	0	6	3
		Total	15	4	11	21

Semester: III

Category	Code	Course	Hours/week			Credits
			Lecture	Tutorial	Practical	
Core	15LTA003/ 15LHN003/ 15LFR003	Language-III Tamil / Hindi / French	4	0	0	4
Core	15BAN009	Content Development	2	2	0	4
Core	15BAN010	Basics of 3D Modeling & Texturing	0	0	4	2
Core	15BAN011	2D Animation	0	0	4	2
Core	15BAN012	Matte Painting	0	0	4	2
DSE	----	Discipline Specific Elective – I	0	0	4	2
AECC	----	AECC – I	4	0	0	4
GE	----	Generic Elective – I	2	0	0	2
		Total	12	2	16	22

Semester: IV

Category	Code	Course	Hours/week			Credits
			Lecture	Tutorial	Practical	
Core	15LTA004/ 15LHN004/ 15LFR004	Language-IV Tamil / Hindi / French	4	0	0	4
Core	15BAN013	Animation Filmmaking Techniques	2	2	0	4
Core	15BAN014	Basics of Videography	2	2	0	4
Core	15BAN015	Rigging & Animation	0	0	6	3
DSE	----	Discipline Specific Elective – II	0	0	4	2
AECC	----	AECC – II	4	0	0	4
AECC	----	AECC – III	2	0	0	2
GE	----	Generic Elective – II	2	0	0	2
		Total	16	4	10	25

Semester: V

Category	Code	Course	Hours/week			Credits
			Lecture	Tutorial	Practical	
Core	15BAN016	New Media Technologies	2	2	0	4
Core	15BAN017	Visual Effects	0	0	6	3
Core	15BAN018	Lighting & Rendering	0	0	4	2
Core	15BAN019	Advanced compositing	0	0	4	2
Core	15BAN020	Media Internship – I	0	0	0	2
DSE	----	Discipline Specific Elective – III	0	0	4	2
DSE	----	Discipline Specific Elective – IV	2	2	0	4
GE	----	Generic Elective – III	2	0	0	2
SEC	----	SEC-II	2	0	0	2
		Total	8	4	18	23

Semester: VI

Category	Code	Course	Hours/week			Credits
			Lecture	Tutorial	Practical	
Core	15BAN021	Animation Production Concepts	4	0	0	4
Core	15BAN022	Shooting Techniques & Special Effects	4	0	0	4
Core	15BAN023	3D Show Reel	0	0	4	2
Core	15BAN024	Media Internship –II	0	0	0	2
DSE	----	Discipline Specific Elective - V	0	0	4	2
DSE	----	Discipline Specific Elective - VI	0	0	4	2
DSE	----	Discipline Specific Elective - VII	0	0	4	2
GE	----	Generic Elective - IV	2	0	0	2
SEC	----	SEC - III	0	0	4	2
		Total	10	0	20	22

List of Discipline Specific Elective Courses:

S.No.	Code	Course
1.	15BAN101	Story Board
2.	15BAN102	Acting & Direction for Animation
3.	15BAN103	Audio Video Editing
4.	15BAN104	Web Design
5.	15BAN105	2D Show Reel
6.	15BAN106	VFX for Production
7.	15BAN107	Compositing
8.	15BAN108	Colour Grading
9.	15BAN109	Script Writing
10.	15BAN110	Product Photography

List of Ability Enhancement Compulsory Courses:

S.No.	Code	Course
1.	15LEN003	Foundation English – III
2.	15LEN004	Foundation English – IV
3.	15BAN201	Advanced Animation
4.	15EVS201	Environmental Studies Paper-I
5.	15BCC251	Ethics and values

List of Generic Elective Courses:

S.No.	Code	Course
1.	15BCF154	E-Commerce
2.	15BCA156	Internet Basics
3.	15BCA153	Office Automation tools
4.	15BCA155	Advanced Excel
5.	15BHM153	Tourism Management

List of Skill Enhancement Elective Courses:

S.No.	Code	Course
1.	15BPD251	Personality Development -I
2.	15BPD252	Personality Development -II
3.	15BPD253	Personality Development -III
4.	15NSS255	NSS – I
5.	15NSS256	NSS – II
6.	15NSS257	NSS – III
7.	15NSS258	NSS – IV
8.	15NSS259	NSS – V
9.	15NSS260	NSS – VI

Syllabus

Core Courses

15LTA001

தமிழ் மொழி, இலக்கிய வரலாறு - அறிமுகம்

5 0 0 4

நோக்கம்: தமிழ்மொழி மற்றும் இலக்கியத்தின் வரலாற்றை அறிமுகம் செய்யும் நோக்கில் இப்பாடம் வடிவமைக்கப்பட்டுள்ளது. தமிழ்மொழியின் வரலாற்றை அறிவியல் கண்ணோட்டத்துடனும் மொழிக்குடும்பங்களின் அடிப்படையிலும் விளக்குகிறது. சங்க இலக்கியம் தொடங்கி, இக்கால இலக்கியம் வரையிலான தமிழிலக்கிய வரலாற்றை இலக்கிய வரலாறு அறிமுகப்படுத்துகின்றது. அரசு வேலை வாய்ப்பிற்கான போட்டித் தேர்வுகளுக்குப் பயன்படும் வகையிலும் இப்பாடம் அமைந்துள்ளது.

அலகு 1 தமிழ் மொழி வரலாறு

13 மணி நேரம்

மொழிக்குடும்பம் - இந்திய மொழிக்குடும்பங்கள் - இந்திய ஆட்சி மொழிகள் - திராவிட மொழிக்குடும்பங்கள் - திராவிட மொழிகளின் வகைகள் - திராவிட மொழிகளின் சிறப்புகள் - திராவிட மொழிகளின் வழங்கிடங்கள் - திராவிட மொழிகளுள் தமிழின் இடம் - தமிழ்மொழியின் சிறப்புகள் - தமிழ் பிறமொழித் தொடர்புகள்.

அலகு 2 சங்க இலக்கியம்

12 மணி நேரம்

சங்க இலக்கியம் - எட்டுத்தொகை - நற்றிணை - குறுந்தொகை - ஐங்குறுநூறு - பதிற்றுப்பத்து - பரிபாடல் - கலித்தொகை - அகநானூறு - புறநானூறு - பத்துப்பாட்டு - திருமுருகாற்றுப்படை - சிறுபாணாற்றுப்படை - பெரும்பாணாற்றுப்படை - பொருநராற்றுப்படை - மலைபடுகடாம் - குறிஞ்சிப்பாட்டு, முல்லைப்பாட்டு, பட்டினப்பாலை - நெடுநல்வாடை - மதுரைக்காஞ்சி.

அலகு 3 அற இலக்கியங்களும் காப்பியங்களும்

11 மணி நேரம்

களப்பிரர் காலம் விளக்கம் - நீதி இலக்கியத்தின் சமூகத்தேவை - பதினெண்கீழ்க்கணக்கு நூல்கள் அறிமுகம் - திருக்குறள், நாலடியார்.

காப்பியங்கள் - ஐம்பெருங்காப்பியங்கள் மற்றும் ஐஞ்சிறுங்காப்பியங்கள் அறிமுகம் - காப்பிய இலக்கணம் - சிலப்பதிகாரம் - மணிமேகலை - சீவகசிந்தாமணி - வளையாபதி - குண்டலகேசி.

அலகு 4 பக்தி இலக்கியங்களும் சிற்றிலக்கியங்களும் 11 மணி நேரம்

தமிழகப் பக்தி இயக்கங்கள் - பக்தி இலக்கியங்கள் - சைவ இலக்கியம் - நாயன்மார்கள் அறுபத்து மூவர் - சமயக்குரவர் நால்வர் - வைணவ இலக்கியம் - பன்னிரு ஆழ்வார்கள் - முதல் மூன்று ஆழ்வார்கள்.

சிற்றிலக்கியக் காலம் - சிற்றிலக்கியங்கள் - வகைகள் - பரணி - கலிங்கத்துப்பரணி - குறவஞ்சி - குற்றாலக் குறவஞ்சி - பிள்ளைத்தமிழ் - மீனாட்சியம்மைப் பிள்ளைத்தமிழ் - தூது - தமிழ்விடு தூது - கலம்பகம் - நந்திக்கலம்பகம் - பள்ளு - முக்கூடற்பள்ளு.

அலகு 5 இக்கால இலக்கியங்கள் 13 மணி நேரம்

நவீன காலம் - நவீன இலக்கியம் - உள்ளடக்கம் - புதுக்கவிதை - தோற்றமும் வளர்ச்சியும் - நாவல் - முதல் மூன்று நாவல்கள் - நாவலின் வகைகள் - பொழுது போக்கு நாவல்கள் - வரலாற்று நாவல்கள் - சமூக நாவல்கள் - இக்கால நாவல்கள் - மொழிபெயர்ப்பு நாவல்கள் - சிறுகதை - வகைகளும் வளர்ச்சியும் - நாடகம் - காலந்தோறும் நாடகங்கள் - புராண இதிகாச நாடகங்கள் - சமூக நாடகங்கள் - வரலாற்று நாடகங்கள் - மொழிபெயர்ப்பு நாடகங்கள் - நகைச்சுவை நாடகங்கள்.

மொத்தம்: 60 மணி நேரம்

பார்வை நூல்கள்

1. அகத்தியலிங்கம். ச., "திராவிடமொழிகள் தொகுதி 1", மணிவாசகர் பதிப்பகம், முதற்பதிப்பு, 1978.
2. சக்திவேல். ச., "தமிழ்மொழி வரலாறு", மணிவாசகர் பதிப்பகம், முதற்பதிப்பு 1998.
3. பூவண்ணன், "தமிழ் இலக்கிய வரலாறு", சைவசித்தாந்த நூற்பதிப்புக் கழகம், முதற்பதிப்பு, 1998.
4. வரதராசன். மு., "இலக்கிய வரலாறு", சாகித்ய அகாதெமி, ஒன்பதாம் பதிப்பு, 1994.
5. விமலானந்தம். மது.ச., "இலக்கிய வரலாறு", பாரி நிலையம், மறுபதிப்பு, 2008.

Course objective: To train the students in the use of Karyalayin Basha.To enable the students to develop the communication skills in Hindi language.

UNIT I GADYA AUR KARYALAYIN BASHA **12**

Mamata, -Yogyatha evam vyavasay kaa Chunaav Paribashik shabdavalil prashasanik vakyansh,padanam,

UNIT II GADYA AUR SARKARI PATRA **12**

Rajneethi kaa Bhantwara, , Samanya sarkari patra,gyapan,karyalay gyapan

UNIT III GADYA AUR SARKARI PATRA **12**

Computer nayi krantee kee dastak, , Karyalay aadesh,Ardha sarkari patra paripatra,Adhisoochana

UNIT IV GADYA AUR SAMANYA PATRA **12**

Raspriya, Samanya patra- chutti patra,sampadak ke naam patra, shikayati patra, pustak vikretha ke naam patra

UNIT V VYAVASAAYIK PATRA **12**

Bankon mein bach khaata kholne ke liye – chek buk ke liye, run lene hetu, chek buk gum ho jane hetu, kitaabon kaa krayadesh

Total: 60 Hrs

TEXT BOOK:

1. Gadya Aur Prayojanmulak Hindi ed by Dr.N.Lavanya Mayura Publishers, edition 2008

Course Objective: To introduce French language. To enable the students to understand and to acquire the basic knowledge of French.

UNIT I INTRODUCTION 12

Introduction - Alphabet – Comment prononcer, écrire et lire les mots- Base : Les prénoms personnel de 1^{er}, 2^{ème} et 3^{ème} personnes – Conjugaisons les verbes être et avoir en forme affirmative, négative et interrogative

UNIT II LEÇONS 1- 3 12

Leçons 1. Premiers mots en français,- 2. Les hommes sont difficiles,- 3 Vive la liberté- Réponses aux questions tirés de la leçon - Grammaire : Les adjectives masculines ou féminines – Les articles définis et indéfinis - Singuliers et pluriels

UNIT III LEÇONS 4- 6 12

Leçons 4. L'heure, C'est l'heure,- 5. Elle va revoir sa Normandie,- 6 .Mettez –vous d'accord groupe de nom - Réponses aux questions tirés de la leçon - Grammaire : A placer et accorder l'adjectif en groupe de nom- Préposition de lieu –A écrire les nombres et l'heure en français

UNIT VI LEÇONS 7- 9 12

Leçons 7. Trois visage de l'aventure,- 8. A moi, Auvergne,- 9. Recit de voyage - Réponses aux questions tirés de la leçon - Grammaire : Adjectif possessif – Les Phrases au Présent de l'indicatif - Les phrases avec les verbes pronominaux au présent

UNIT V COMPOSITION 12

A écrire une lettre à un ami l'invitant à une célébration différente ex : mariage – A faire le dialogue - A lire le passage et répondre aux questions

Total : 60 Hrs

TEXT BOOK :

1. Jacky GIRARDER & Jean Marie GRIDLIG, « Méthode de Français PANORAMA », Clé Internationale , Goyal Publication, New Delhi.,Edition 2004

REFERENCE BOOKS:

1. DONDO Mathurin , “ Modern French Course”, Oxford University Press.,New Delhi., Edition 1997
2. Nitya Vijayakumar, “Get Ready French Grammar – Elementary”, Goyal Publications, New Delhi, Edition 2010

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

UNIT I	DETAILED POEMS I 1. On His Blindness - John Milton 2. The Village Schoolmaster - Oliver Goldsmith 3. The Daffodils - William Wordsworth	12
UNIT II	DETAILED POEMS II 4. Night and Death - Joseph Blanco White 5. The Ballad of Father Gilligan - W.B. Yeats	12
UNIT III	PROSE 1. Martin Luther King Jr. - Coretta s King 2. Albert Schweitzer - Norman Wymar 3. Stanley Finds Livingstone - Lawrence Wilson 4. Srinivasa Ramanujan - C.P. Snow 5. My Days - R.K. Narayan	12
UNIT IV	GRAMMAR 1. Articles 2. Prepositions 3. Tenses 4. Wh - Questions 5. Synonyms and Antonyms 6. One Word Substitution	12
UNIT V	COMPOSITION 1. Reading Comprehension 2. Filling up Forms 3. Railway Reservation/ Cancellation Forms 4. Bank-Chalan 5. Convocation Form 6. Money Order Form	12

Total: 60 Hrs

TEXT BOOK:

1. Mahadevan, Usha. Empower with English, Sun Beams - I. Emerald Pub: Chennai. 2012. Print.

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

Course Outcome

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

CO1: It begins with an introduction to film history, It also provides a discussion on experimental animation and abstract cinema.

CO2: provides an overview of the evolution of animation , and how animation came into existence.

CO3:the process of animation techniques developed with various equipment and how the process was performed.

CO4:the animation techniques such as cell animation, classic characters, cut out animation, stop-motion effects, puppet stop motion, pixilation, optical printing, vector / key framed animation, sand animation, silhouette animation, pin-screen animation, Chinese shadow puppetry and rotoscope techniques are illustrated which would be helpful for creating clear and good animation.

CO5: the information about how animation was developed in India, It also deals with the growth of Indian animation companies and studios, it discusses the emerging trends in Indian animation industry and outsourcing demands. It helps them to understand how great animators helped to improvise animation to Indian directors.

UNIT I EARLY ANIMATION

15

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

UNIT II EARLY STUDIOS AND ANIMATION PIONEERS

15

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

UNIT III EARLY APPROACHES TO MOTION IN ART 15
Animation before film: The magic lantern, Thaumatrope, Phenakistoscope, Zoetrope, Flip book and Praxinoscope.

UNIT IV ANIMATION TECHNIQUES 15
This unit covers techniques such as cell animation, classic characters, cut out animation, stop-motion effects, puppet stop motion, pixilation, optical printing, vector / keyframed animation, sand animation, silhouette animation, pin-screen animation, Chinese shadow puppetry and rotoscope

UNIT V HISTORY OF INDIAN ANIMATION, INDUSTRIES AND STUDIOS 15
It deals with the growth of Indian animation companies and studios. Traces the beginnings of animation art in India and discusses the emerging trends in Indian animation industry and outsourcing demands.

Total: 75 Hrs

TEXT BOOKS:

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

REFERENCE BOOKS:

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

15BAN002 INTRODUCTION TO FILM STUDIES 4 1 0 4

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

Course Outcome

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

- CO1:** Have a very good knowledge of films, relationship of film and other arts, film and music, film and environment arts
- CO2:** Gain knowledge about –media films and folk media, film in theater
- CO3:** Have detailed understanding about- history of world cinema, narrative form of linear perspective and non linear perspective, genres in association with melodrama
- CO4:** Understand the establishment of film practices and its basic Techniques, semiotic Analysis of its codes Factors Motivating such standardization,
- CO5:** Have a thorough knowledge of Film making- production system of Hollywood film method overview from lumiere brother and Griffith movies.
- CO6:** Gain knowledge about the history of Indian cinema, whole Indian and regional cinema with its history and development, cinema movements like phalke
- CO7:** Detail about Indian new wave cinema pioneers of Indian cinema namely Ritwik Ghatak, Satyajit Ray
- CO8:** Gain knowledge about mis-en scene, the framed image the diachronic shot, sound, image, Film visual

UNIT I AN OVERVIEW 10

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

UNIT II FILM RELATION WITH OTHER ARTS 10

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

UNIT III HISTORICAL, THEORETICAL AND CRITICAL APPROACH TO FILM 20

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

also the evolution of the Hollywood Film Paradigm. An Overview from Lumière to Griffith and the Development of European films, Avante grade films and experimental films

UNIT IV HISTORICAL AND CULTURAL STUDY OF INDIAN CINEMA 20

The study of history of Indian Cinema covering the whole Indian and Regional Cinema with its history and development. Next the unit discusses the Cinema movements like Phalke and the Swadeshi enterprise and the mythological factors connected with the early genres like social, historical, stunt film and the Saint Films. Imagining the Nation on the Golden 50s and the Authorship, Indian Art Cinema and The Indian New Wave cinema formed by famous pioneers of indian cinema namely Ritwik Ghatak, Satyajit Ray, Mrinal Sen and the detailed study of the New Wave film. Makers Themes from Contemporary Indian Cinema and the 70s cinema to present date dealing in connection with The City, The Underworld and Communalism. Films and its close knitted relation with Indian culture and its various kinds of Indian film genres like Language films and Documentaries and about Stereotypes of our indian cinema. And last the connection of indian Films and politics in India .

UNIT V FILM ANALYSIS 15

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

Total: 75 Hrs

TEXT BOOKS:

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

REFERENCE BOOKS:

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

15BAN003

BASICS OF DRAWING

0 0 5 2

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

Course Outcome

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

CO1: have a very good knowledge of basics of drawing and material handling and

Understanding.

15LTA002

தமிழிலக்கியம் - 2

5 0 0 4

நோக்கம்: சங்க காலம் தொடங்கி தற்காலம் வரையிலும் தமிழில் உள்ள படைப்பிலக்கியங்களை இப்பாடம் அறிமுகம் செய்கின்றது. தமிழ் இலக்கியத்தில் தேர்ந்தெடுக்கப்பட்ட மிக முக்கியமான செய்யுட்கள், கவிதைகள், கதைகள், உரைநடை ஆகியவற்றைக்கொண்டு இப்பாடம் கட்டமைக்கப்பட்டுள்ளது. மாணாக்கரிடம் இலக்கியத் தேடலை உருவாக்குவதும், தற்சார்புடைய அறிவை மேம்படுத்துவதும் இப்பாடத்தின் நோக்கமாகும்.

அலகு 1 செவ்வியல் இலக்கியங்கள்

12 மணி நேரம்

திருக்குறள் - அன்புடைமை, ஒழுக்கமுடைமை, பெரியாரைத்துணைக்கோடல் - மூன்று அதிகாரங்கள் முழுமையும்.

புறநானூறு - பாடல் எண்: 18, 55, 182, 183, 192 - ஐந்து பாடல்கள்.

குறுந்தொகை - பாடல் எண்: 2, 167, 27, 202, 184 - ஐந்து பாடல்கள்.

அலகு 2 காப்பியங்கள்

12 மணி நேரம்

சிலப்பதிகாரம் - கனாத்திறம் உரைத்தக் காதை முழுவதும்.

மணிமேகலை - பவத்திறம் அறுக எனப் பாவை நோற்ற காதை முழுவதும்.

கம்பராமாயணம் - மந்தரைச் சூழ்ச்சிப்படலம் (தேர்ந்தெடுக்கப்பட்ட ஒன்பது பாடல்கள்).

அலகு 3 கவிதையும் புதுக்கவிதையும்

11 மணிநேரம்

பாரதிதாசனின் 'தமிழியக்கம்' - (i) நெஞ்சு பதைக்கும் நிலை - (ii) இருப்பதைவிட இறப்பது நன்று - இரண்டு கவிதைகள்.

ஈரோடு தமிழன்பனின், "அந்த நந்தனை எரித்த நெருப்பின் மிச்சம்" என்னும் தொகுதியில் இடம்பெற்றுள்ள 'விடிகிறது' என்னும் புதுக்கவிதை.

அலகு 4 சிறுகதைகள்

12 மணி நேரம்

தி. ஜானகிராமனின் 'சக்தி வைத்தியம்'

கி. ராஜநாராயணனின் 'கதவு' - இரண்டு கதைகள்

அலகு 5 உரைநடை

13 மணி நேரம்

வைரமுத்து எழுதிய 'சிற்பியே உன்னைச் செதுக்குகிறேன்' முழுவதும்

மொத்தம்: 60 மணி நேரம்

பாட நூல்கள்

1. இரவிச்சந்திரன். சு. (ப.ஆ), "செய்யுள் திரட்டு", வேல்ஸ் பல்கலைக்கழகம், முதற்பதிப்பு, 2008.
2. வைரமுத்து. இரா., "சிற்பியே உன்னைச் செதுக்குகிறேன்", திருமகள் நிலையம், பதினேழாம் பதிப்பு, 2007.

பார்வை நூல்கள்

1. பாலச்சந்திரன்.சு., "இலக்கியத் திறனாய்வு", நியூ செஞ்சுரி புக் ஹவுஸ், பத்தாம் பதிப்பு, 2007.
2. மாதையன்.பெ., "தமிழ்ச் செவ்வியல் படைப்புகள்", நியூ செஞ்சுரி புக் ஹவுஸ், முதல் பதிப்பு, 2009.
3. வரதராசன்.மு., "குறள் காட்டும் காதலர்", பாரி நிலையம், மறுபதிப்பு, 2005.

15LHN002

HINDI II

5004

Course Objective: To enable the students to have the knowledge in contemporary literature of the modern era. It also provides an idea how translation to be effected.

UNIT I

KAHANI AUR EKANKI

12

Poos Kee Raat., Duzhazar

UNIT II

EKANKI AUR KAHANI

12

.Vaapasi, Akeli, . Akbhari vigyapan

UNIT III KAHANI AUR ANUVAD 12

Sharandatha - Anuvad anuched angreji se hindi me karne ke liye.

UNIT IV EKANKI AUR ANUVAD 12

Raat ke Raahi Main Bhi Maanav hoon Anuvad anuched angreji se hindi me karne ke liye.

UNIT V KAHANI ,EKANKI AUR ANUVAD 12

Parda - Yeh Meri Janma Bhoomi Hai -anuvad anuched angreji se hindi me karne ke liye.

Total: 60 Hrs

TEXT BOOK:

1.Sankalan Kahani evam Ekankied by Dr.N.Lavanya, Mayura Publishers, edition 2010

15LFR002 FRENCH II 5 0 0 4

Course Objective: To provide grammar and vocabulary skills to the students. To enable the students have an idea of the French Culture and Civilization

UNIT I LEÇONS 10 – 11 12
Leçons : 10. Les affaires marchent,- 11. Un après midi à problèmes- Réponses aux questions tirés de la leçon - Grammaire : Présent progressif, passé récent ou future proche - Complément d'objet directe - Complément d'objet indirecte.

UNIT II LEÇONS 12 – 13 12
Leçons : 12. Tout est bien qui fini bien,- 13. Aux armes citoyens – Réponses aux questions tirés de la leçon - Grammaire : Les pronoms « en ou y » rapporter des paroles - Les pronoms relatifs que, qui, ou où ,

UNIT III LEÇONS 14 – 15 12
Leçons 14. Qui ne risqué rien n'a rien,- 15. La fortune sourit aux audacieux – Réponses aux questions tirés de la leçon - Grammaire : Comparaison – Les phrases au passé composé

UNIT IV LEÇONS 16 – 18 12
Leçons16 La publicite et nos reves 17 La france le monde 18 Campagne publicitaire Réponses aux questions tirés de la leçon - Grammaire :- Les phrases à l' Imparfait - Les phrases au Future

UNIT V COMPOSITION : 12
A écrire une lettre de regret// refus à un ami concernant l'invitation d'une

célébration reçue- A écrire un essaie sur un sujet générale - A lire le passage et répondre aux questions

Total : **60 Hrs**

TEXT BOOK:

1. Jacky Girarder & Jean Marie Gridlig, Méthode de Français Panorama , Clé Internationale , Goyal Publication, New Delhi., Edition 2004

REFERENCE BOOKS:

1. Dondo Mathurin, “ Modern French Course”, Oxford University Press, New Delhi., Edition 1997
2. Paul Chinnappane “ Grammaire Française Facile” , Saraswathi House Pvt Ltd, New Delhi, Edition 2010

15LENG22

FOUNDATION ENGLISH II

6 0 0 4

Course Objective:

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

UNIT I PROSE-I 12

1. On Saying ‘Please’ - A.G. Gardiner
2. Women, Not the Weaker Sex - M.K. Gandhi
3. The Sky is the Limit - Kalpana Chawla

UNIT II PROSE-II 12

4. Polluting the World - Edgar I. Baker
5. Dimensions of Creativity - Dr. A. P. J. Abdul Kalam
6. The Message of Visva - Bharati

UNIT III SHORT STORIES 12

1. Open Window - H. H. Munro (Saki)
2. The Lion’s Share - Arnold Bennett
3. The Sparrows - K.A. Abbas
4. The Cop and The Anthem - O- Henry
5. The Necklace - Guyde Maupassant

UNIT IV FUNDAMENTAL GRAMMAR SKILLS 12

1. Question Tags
2. Concord
3. Reported Speech
4. Idiom and Phrases

5. Conditional Clauses
6. Cause and Effect
7. Simple, Complex, Compound
8. Framming Questions

Total: 60 Hrs

TEXT BOOK:

1.Rao, Shoba B. “ Empower with English, Sun Beams – II”. Emerald Pub: Chennai. 2012.

15BAN005

INTRODUCTION TO ANIMATION CONCEPTS

3 2 0 4

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

Course Outcome

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

CO1: Understanding the technique of traditional hand drawing methods and how to create animation using basic shapes and sketching methods.

CO2: it helps knowing about script writing for animation and storyboarding techniques, usage of traditional animation techniques and how the process is being done by using various tool , keyframe animation and key poses for developing a smooth animation, basic walk cycle technique and facial expressions helps to create good animation for further projects

CO3:usage of tools for Digital Painting and vector drawings, How to develop a character and background creation, Usage of timeline and its purpose helps students to produce traditional animation.

CO4:.Story telling techniques, Concept Design and Development, the preproduction process helps in developing a good animation project, editing techniques for end product of post Production and visualization.

CO5: advanced techniques used for 2d production and post production techniques , animation scene planning digital animation and compositing process with effects is being performed that helps students to perform good digital animated outputs.

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

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

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

CO2: Gain knowledge about color characteristic and its play in daily life

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

CO4: Understand the color psychology subjective use of color.

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

UNIT I HISTORY OF COLORS

12

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

UNIT II COLOUR CHARECTERISTICS

12

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

UNIT III COLOUR HARMONIES

12

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

UNIT IV COLOUR PSYCHOLOGY

12

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

UNIT V COLOUR UNITY

12

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

Total: 60 Hrs

TEXT BOOKS:

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

REFERENCE BOOKS:

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

15BAN007

ANATOMY STUDY

0 0 5 2

Course Objective: Students will demonstrate knowledge of the bone structure of the human skeleton and the body's muscle structure. Students will be able to draw the human figure accurately displaying normative proportional relationships of the body's parts to the whole. Students will depict the figure in a variety of poses using foreshortening; Students will convey gesture, the illusion of expressive movement, when drawing the figure spontaneously in very brief periods of time.

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

CO1: Understand the inner form of human anatomy to get knowledge for illustration.

CO2: Understand the measurement of anatomy to learn accurate composing the human figure.

CO3: Understand difference between male and female forms and shape anatomy proposition.

CO4: Understand the balance of human anatomy and posing for making art ort object.

CO5: Gaining the different movement of human and its line of action.

UNIT I SKELETON STUDY

20

Understanding skeleton forms, head, rib bone, pelvic bone, hand and fingers, legs, three views of the head and the skull, The study of different views of skeleton, movement of bones, front, back, side views of skeleton.

UNIT II MEASUREMENT OF ANATOMY

15

Measurement of anatomy, male and female, head calculation measurement, eye calculation measurement, different of male anatomy measurement and female measurement, comparing male and female face measurement horizontal and vertical balance of anatomy,

UNIT III MALE AND FEMALE ANATOMY 15
Comparing muscle of male and female anatomy basic different of male anatomy, and female anatomy, muscle formations on skeleton, comparing feature, head, chest, hip, and pelvic , hand and elbow position, line difference of male and female

UNIT IV POSING AND BALANCE 15
Human body movements, balance of movement, life of action, forms and postures, Casual poses, sports movements, dancing movements, rest poses, walking movements for old man young man, different walking styles

UNIT V MOVEMENT STUDY 10
Live movement study, study human movements in different places, beach, market, road, speed line drawing. Deep study of movement, movement study for painting, statue, story board, and illustration,

Total: 75 Hrs

TEXT BOOKS:

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

REFERENCE BOOKS:

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

15BAN008 CLAY MODELLING 0063

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

Course Outcome

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

CO1: Prepare and handling materials for clay modeling.

CO2: Understand the tools usage of tools for modeling and measuring.

CO3: Studying different methods of modeling style.

CO4: Make armature and miniature modeling.

CO5: Create own character and creature modeling in clay.

UNIT I INTRODUCTION TO CLAY MODELING 15

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

UNIT II TOOLS AND HANDLING TECHNIQUE 15

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

UNIT III MODELING METHODS 20

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

UNIT IV MODELING HUMAN 20

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

UNIT V CREATURE MODELING 20

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

Total: 90 Hrs

TEXT BOOKS:

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

REFERENCE BOOKS:

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

15LTA003

பயன்பாட்டுத் தமிழ்

5 0 0 4

நோக்கம்: தற்கால அன்றாடத்தேவைக்குரிய வகையில் தமிழ்மொழியைச் செம்மையாகப் பயன்படுத்த வேண்டும் என்னும் நோக்கில் இப்பாடம் உருவாக்கப்பட்டுள்ளது. மாணாக்கரின் வேலைவாய்ப்பு நேர்காணல்கள் மற்றும் குழு உரையாடல்களை

எதிர்கொள்வதற்கேற்ற பேச்சுத்திறன் மேம்பாடு, செய்தித்தாள்களை நுட்பமாக அணுகும்விதம், சிறந்த கடிதங்களை எழுதுவதற்கான பயிற்சி போன்ற பயன்பாடு சார்ந்த மொழிப்பயிற்சியை இப்பாடம் அளிக்கின்றது.

அலகு 1 மொழி

11 மணி நேரம்

பிழை நீக்கி எழுதுதல் - ஒற்றுப்பிழை நீக்கி எழுதுதல் - தொடர்பிழை நீக்கி எழுதுதல் - ஒற்று மிகும் இடங்கள் - ஒற்று மிகா இடங்கள் - பிற மொழிச் சொற்களை நீக்கி எழுதுதல் - பயிற்சிகள்.

அலகு 2 பேச்சு

13 மணி நேரம்

பேச்சுத்திறன் - விளக்கம் - பேச்சுத்திறனின் அடிப்படைகள் - வகைகள் - மேடைப்பேச்சு - உரையாடல் - குழுவாக உரையாடல் - பயிற்சிகள்.
தலைவர்களின் மேடைப் பேச்சுகள் - பெரியார் - அண்ணா - கலைஞர்.

அலகு 3 எழுதுதிறன்

12 மணி நேரம்

கலைச்சொல்லாக்கம் - தேவைகள் - கலைச்சொற்களின் பண்புகள் - கலைச்சொல்லாக்கத்தில் தவிர்க்க வேண்டியவை - அறிவியல் கலைச்சொற்கள்.
கடிதம் - வகைகள் - அலுவலகக் கடிதங்கள் - பயிற்சி - அறிஞர்களின் கடிதங்கள் - கடிதங்களின் வழி கற்பித்தல் - சில அறிஞர்களின் கடிதங்கள் - நேரு...,

அலகு 4 மொழிபெயர்ப்பு

13 மணி நேரம்

மொழிபெயர்ப்பு அடிப்படைக் கோட்பாடுகள் - மொழிபெயர்ப்பு முறைகள் - மொழிபெயர்ப்பாளரின் தகுதிகள்.
மொழிபெயர்ப்பு வகைகள் - சொல்லுக்குச் சொல் மொழிபெயர்த்தல் - தழுவல் - கட்டற்ற மொழிபெயர்ப்பு - மொழியாக்கப்படைப்பு - இயந்திர மொழிபெயர்ப்பு - கருத்துப்பெயர்ப்பு - மொழிபெயர்ப்பு நடை - மொழிபெயர்ப்பு சிக்கல்களும் தீர்வுகளும்.
பயிற்சி: அலுவலகக் கடிதங்களை மொழிபெயர்த்தல் (ஆங்கிலத்திலிருந்து தமிழுக்கு).

அலகு 5 இதழியல் பயிற்சி

11 மணி நேரம்

இதழ்களுக்குத் தலையங்கம் எழுதுதல் - நூல் மதிப்புரை எழுதுதல் - சாதனையாளரை நேர்காணல் - நிகழ்ச்சியைச் செய்தியாக மாற்றுதல்.

பார்வை நூல்கள்

1. ஈஸ்வரன்.ச., சபாபதி.இரா., “இதழியல்”, பாவை பப்ளிகேஷன்ஸ், முதற்பதிப்பு, 2004.
2. ஈஸ்வரன்.ச., “மொழிபெயர்ப்பியல்”, பாவை பப்ளிகேஷன்ஸ், முதற்பதிப்பு, 2005.
3. எட்கர் தார்ப், ஷோவிக் தார்ப், “நேர்முகத் தேர்வில் வெற்றிபெற”, கிழக்குப் பதிப்பகம், இரண்டாம் பதிப்பு, 2009.
4. சுப்பிரமணியன்.பா.ரா., ஞானசுந்தரம்.வ., (ப.ஆ) “தமிழ்நடைக் கையேடு”, இந்தியமொழிகளின் நடுவண் நிறுவனம், மைசூர் மொழி அறக்கட்டளை மற்றும் தஞ்சைத் தமிழ்ப் பல்கலைக்கழகம் - வெளியீடு, நான்காம் மீள்பதிப்பு, 2010.
5. சுப்புரெட்டியார்.ந., “தமிழ் பயிற்றும் முறை”, மெய்யப்பன் பதிப்பகம், ஐந்தாம் பதிப்பு, 2006.

Course Objective: To help the students to have in depth knowledge of Literature. It makes the students to acquire more about the medieval period through the literary works.

UNIT I PRACHIN KAVYA HINDI SAHITYA KA ITIHAS 12

Kabir- Hindi bash aka vikas – Hindi sahitya kaa aavirbahv

UNIT II PRACHIN KAVYA HINDI SAHITYA KA ITIHAS 12

Surdaas, Tulsidass. Hindi sahitya kaa kaal vibhajan, aadikal, kaa Parichay

UNIT III PRACHIN KAVYA HINDI SAHITYA KA ITIHAS 12

Rahim, aadikaal kaa namkran, paristhitiyan, racha evam rachnaakar

UNIT IV BHAKTI KAAL, REETHI KAA 12

Bhakti kal kaa vibhajan paristhitiyan- racha evam rachnaakar - Reethikal ke prakaar, rachna evam rachnakar

UNIT V PRACHIN KAVYA EVAM RACHNAKARON KAA PARICHAY 12

Bihari - Chandbardayee, Ameerkhusaro, Kabir, Surdas, Tulsidas Jaayasi, Kesahv das Bhushan,

Total: 60 Hrs

TEXT BOOK:

1. Prachin evam Aadhunik Kavya Sankalan ed by Dr.N.Lavanya, Mayura Publishers, edition 2011

REFERENCE BOOK:

1. Hindi Sahitya kaa Itihas, By Dr.Nagendra, Raj kamal Prakashan, 1997

Course Objective: To strengthen the Grammar and Composition in French language.
To train the students to enhance their skills in French language for communication.

UNIT I **12**

Leçon 16 - La famille Vincent (Page 44) - Grammaire : Passé composé

Leçon 29 - Vers l'hôtel (page 80) Grammaire : Impératif, A mettre les phrases du singulier au pluriel

UNIT II **12**

Leçon 40 - L'épicerie, les légumes et les fruits (page 112) – Grammaire : Présent de l'indicatif

Leçon 44 - La poste (page 124) – Grammaire : A mettre les phrases à l'imparfait

UNIT III **12**

Leçon 51 - Le café et tabac (page 142) - Grammaire : A changer les phrases en Interrogatif

Leçon 58 - La Chasse et la pêche (160) - Grammaire : Le plus que parfait

UNIT IV **12**

Leçon 61 Un mariage à la campagne (page 170) - Grammaire – A changer au participe présent

UNIT V **12**

Composition : A écrire une lettre à un ami l'invitant à une celebration differente ex : mariage –
A faire un essai sur un sujet générale - A lire le passage et répondre aux questions

Total : 60 Hrs

TEXT BOOK:

1. Les leçons ont été choisis et tirés de I & II degré de G. Mauger « Cours de Langue et de Civilisation Française » The Millennium, Publication Hachette, Edition 2002

REFERENCE BOOKS :

1. Dondo Mathurin, "Modern French Course", Oxford University Press, New Delhi., Edition 1997
2. Paul Chinnapan, « Saraswati Grammaire Française facile », Saraswathi House Pvt. Ltd., New Delhi., Edition 2010
3. Larousse, "Larousse French Grammar", Goyal Publication, New Delhi., Edition 1995

Course Objective: To prepare the students in the most critical area of visual development, the content development. Emphasis will be made on the process of giving a detailed and comprehensive idea of the process to ensure they go ahead and either develop content, or produce based on the content or appreciate the process and add value to it in case they use content. Sensitizing them on the elements of content and the need.

Course Outcome

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

CO1: Completely understand how Audience analysis is done and the various forms of Story telling in the areas of Recreational , Educational and Social content.

CO2: Have knowledge on Collaborative Story discussion and the process of teamwork in content development.

CO3: Acquire knowledge on Story development and Script writing.

CO4: Design Character, Environment for a script and acquire knowledge on advanced script writing techniques.

CO5: Understand on how Storyboarding is done and how content development is done till production with examples of case studies.

UNIT I PREPARATION

12

Process Introduction, Audience analysis, Different forms of Storytelling in the areas of

1. Recreational Content,
2. Educational Content
3. Social content.

This involves study of various kinds of entertainment, learning and social content with respect to users/learners/audience

UNIT II COLLABORATION

12

Collaborative Story discussion

This unit deals with the process of teamwork in content development in all the 3 areas discussed in Unit I.

Emphasis will be made on teamwork and focusing on the overall objectives with insight into interpersonal skills and moderating etc

UNIT III DEVELOPMENT 12

Story development, Script writing

This unit deals with the process of explaining things with respect to context. Students will get to explain concepts in the most understandable way to win support and buy in from team members and project stakeholders. This unit also deals with using open source software to perform collaborative content development

UNIT IV DESIGNING 12

Screenplay development, Character designing, Environment designing

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

UNIT V INTEGRATION 12

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

Total: 60 Hrs

TEXT BOOKS:

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

REFERENCE BOOK:

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

15BAN010 BASICS OF 3D MODELING AND TEXTURING 0 0 4 2

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

Course Outcome

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

CO1: Understanding the 3D software using polygons by Combining, separating, splitting and Sculpting surface meshes.

CO2: Understanding and to create In-organic modeling.

CO3: Understanding the material and textures with Advanced Modeling.

CO4: Detail knowledge about Hyper shade, UV mapping and Image Based mapping.

CO5: Detail knowledge about background Texturing and Mental Ray Shades.

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

Set Modeling Overview and Objective: Modeling using Nurbs and Polygons in 3D software. Strategies of Modeling, Tips and Techniques of Modeling using Polygons. overview of Polygon selection and creation, Combining, separating and splitting. Editing polygons with Sculpting surface meshes, Coloring polygons with Blind data. Appendices Polygons menus using Polygons windows and editors with Polygons nodes.

UNIT II INTRODUCTION TO IN – ORGANIC, AUTOMOTIVE MODELING 12

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

UNIT III BASIC TEXTURING 12

Advanced Materials Using Specialized Material Types. Unwrapping UVs and Using Pelt Mapping and Creating Baked Textures and Normal Maps. Working with Advanced Modeling and Light Tracing with Radiosity, Using Atmospheric and Render Effects .Retracing and mental ray effects with Batch and Network Rendering.

UNIT IV TEXTURING THE MODEL USING UV MAPPING 12

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

UNIT V RENDERING THE TEXTURE WITH SHADING 12

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

Total: 60 Hrs

TEXT BOOKS:

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

REFERENCE BOOK:

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

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

Course Outcome

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

CO1:Create vector shapes and backgrounds that incorporate principles of composition, perspective and colour, with speed, accuracy and dexterity, using a variety of tools.

CO2: Create 2D characters and environments that reflect the integration of graphic clarity, Design Principles, animation principles and concepts.

CO3:Incorporate technology effectively in the development of animation projects.

CO4: Communicate ideas, believable action and emotion effectively by employing principles of animation and development in all aspects with layer concepts

CO5:Refine personal narrative voice that holistically integrates with the elements of visuals and perform in order to deliver the quality outputs in animation.

UNIT I CREATING VECTOR SHAPES (PRE-PRODUCTION)

10

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

UNIT II CHARACTER CREATION FOR ANIMATION (PRODUCTION)

12

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

Course Outcome

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

- CO1:** Understanding the difference between Concept Art and Fantasy Art with converting from paper to digital format.
- CO2:** Understanding the detail of brush strokes and difference between smudge, blur, Overlays, texture, mask and layer adjustments.
- CO3:** Knowledge about types of perspective with one point, two points and three points and with atmospheric perspective.
- CO4:** Understanding the colour, composition, mid tone, shadow, hue and saturation, creating canvas, colour tone and proportion.
- CO5:** Understanding the depth of field, Multi-plane set up in compositing, matte layers extractions matching with 3d objects or live action.

UNIT I INTRODUCTION TO MATTE PAINTING 10

Introduction about Matte Painting , Understanding the difference between Concept Art and Fantasy Art, thumbnail sketching and ideation, layout sketching by hand drawing, working in software using the Wacom Tablet , converting paper to Digital, file format and file size, Aspect Ratio, 2K Resolution.

UNIT II SKETCHING AND PAINTING 12

This is unit, student learning about Brush stroke, ruler and grid,Rule of third, gradients, Light , shadow, Layers concept, smudge , blur,Overlays, texture, various shape and size of brushes, working with paint tools, mask and layer adjustments.

UNIT III PERSPECTIVE CONCEPTS 15

In this unit covering the concept of Perspective , types of perspective, understanding the significance vanishing point, Linear Perspective with one point, two points and three points , above eye level, below eye level, Collage techniques,working with atmospheric perspective,

UNIT IV COLOUR CONCEPTS 12

Understanding the colour composition,colour perspective, colour shades by atmosphere lighting, highlight, mid tone, shadow, hue and saturation, creating canvas, working with colour correction, merge by colour tone and proportion.

UNIT V IMAGE COMPOSITION 14

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

Total: 60 Hrs

TEXT BOOKS:

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

REFERENCE BOOKS:

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

15LT004**தமிழர் நாகரிகமும் பண்பாடும்****5 0 0 4**

நோக்கம்: பண்டைத் தமிழரின் வாழ்வியல் நெறிகள் இயல்பானதும் இயற்கையோடு இணங்கிச் செல்வதுமாகும்; மிகவும் பழமையானதும் பண்பட்டதுமாகும். அன்பான அக வாழ்க்கையைக்கூட செம்மையாகத் திட்டமிட்டுள்ளனர். பொழுதுபோக்கு, போர்முறைகள், கலை, சமயம், அரசியல், அறிவியல் என அனைத்திலும் தமிழர் சிறந்து விளங்குவதை விளக்கும் பாடமாக இது அமைந்துள்ளது. அரசு வேலை வாய்ப்பிற்கான போட்டித் தேர்வுகளுக்குப் பயன்படும் வகையிலும் இப்பாடம் அமைந்துள்ளது.

அலகு 1 நாகரிகம், பண்பாடு**12 மணி நேரம்**

சொற்பொருள் விளக்கம் - பண்டைத் தமிழர் வாழ்வியல் - அகம் - களவு - கற்பு - குடும்பம் - விருந்தோம்பல் - உறவு முறைகள் - சடங்குகள் - நம்பிக்கைகள் - பொழுதுபோக்கு - புறம் - போர் முறைகள் - நடுகல் வழிபாடு - கொடைப்பண்பு.

அலகு 2 கலைகள்**12 மணி நேரம்**

சிற்பம் - ஓவியம் - இசை - கூத்து - ஒப்பனை - ஆடை அணிகலன்கள்.

அலகு 3 சமயம்**12 மணி நேரம்**

சைவம் - வைணவம் - சமணம், பௌத்தம் வெளிப்படுத்தும் பண்பாடு.

அலகு 4 அரசியல்**12 மணி நேரம்**

அரசு அமைப்பு - ஆட்சி முறை - உள்நாட்டு வணிகம் - வெளிநாட்டு வணிகம் - வரி வகைகள் - நாணயங்கள் - நீதி முறை.

கல்வி - வேளாண்மை - வானியல் அறிவு - மருத்துவம் - கட்டிடக்கலை.

மொத்தம்: 60 மணி நேரம்

பார்வை நூல்கள்:

1. கே.கே. பிள்ளை, “தமிழக வரலாறு: மக்களும் பண்பாடும்”, உலகத் தமிழாராய்ச்சி நிறுவனம், மீள்பதிப்பு, 2009.
2. பக்தவச்சல பாரதி, “தமிழர் மானிடவியல்”, அடையாளம், இரண்டாம் பதிப்பு, 2008.
3. தட்சிணாமூர்த்தி. அ., “தமிழர் நாகரிகமும் பண்பாடும்”, யாழ் வெளியீடு, மறுபதிப்பு, 2011.
4. தேவநேயப்பாவாணர். ஞா., “பழந்தமிழர் நாகரிகமும் பண்பாடும்”, தமிழ்மண் பதிப்பகம், சென்னை.
5. வானமாமலை.நா., “தமிழர் வரலாறும் பண்பாடும்”, நியூ செஞ்சுரி புக் ஹவுஸ், ஆறாம் பதிப்பு, 2007.

15LHN004

HINDI IV

5 0 0 4

Course Objective: To enable the students to acquire knowledge in journalism so as to enhance his skill in effective communication pertaining to Hindi language.

UNIT I AADHUNIK KAVITHA AUR RACHNAAKAR 12

Mythili Sharan Gupt - Apna Sansar, Aadhunik Rachnakar Hazaari prasad Diwedi,
Mahaveer Prasad Diwedi,

UNIT II AADHUNIK KAVITHA AUR RACHNAAKAR 12

Jayashankar Prasad Kamayani - Chinta, Aadhunik Hindi Rachanakar Premchand, Jainendra

UNIT III AADHUNIK KAVITHA AUR PATRAKARITHA 12

Mahadeviverma, Murjaya PhoolBhavani Prasad Mishra Patrakarita – paribhasha,, arth, prakar,
swaroop

UNIT IV AADHUNIK KAVITHA , PATRAKARITHA AUR RACHNAKAR 12

Mukthibodh Tum Logoan se door,Shamsher Bhadur Singh – Bharat kee aarathi,
Vigyapan- sampadan kala,-Nirala, -Pant- Mohan Rakesh

UNIT V AADHUNIK KAVITHA , PATRAKARITHA AUR RACHNAKAR 12

Prabhakar Machve Nimna Mdhya varg, **Patrakaritha-** samachar sankalan - Peeth patrakarita,
Rachnakaar - Fanishwaranath renu -Mannu bhandari,Bhagawaticharan Verma, Yashpal

Total: 60 Hrs

TEXT BOOK:

1. Prachin evam Aadhunik Kavya Sankalan ed by Dr.N.Lavanya, Mayura Publishers,
edition 2011

REFERENCE BOOK:

1. Patrakaritha Ek Paricahy by Dr.Madhu Dhawan, Bodh Prakashan, edition 1997

15LFR004

FRENCH IV

5 0 0 4

Course Objective:

To enable the students to strengthen their knowledge of grammar/composition.

To make the students to develop their skills of communication in French language.

UNIT I : 12

Leçon 20 - Une grande Nouvelle (page 56) – Grammaire : A mettre les phrases au Future

Leçon 46. - Le métro ; l'autobus (page 130) - Grammaire : A former ou à changer
l'adjectif masculin ou féminin à l'adverbe - A trouver les noms qui corres-
-pondent aux verbes

UNIT II 12

Leçon 48. - A la Préfecture de police (page 132) - Grammaire : Les Pronoms relatifs

Leçon 63 - Les sports (page 174) Grammaire : Le conditionnel présent

UNIT III 12

Leçon 56 - A Biarritz, la plage (page 156) - Grammaire : Le future antérieure

Leçon 57 - Dans les Pyrénées (page 158) - Grammaire : Le future antérieure suite)

UNIT IV 12

Leçons 65 - A fin des vacances (page 178) Grammaire : A changer les phrases du pluriel
- au singulier - Le présent du subjonctif

UNIT V 12

Composition : A écrire une lettre de regret / refus à un ami concernant l'invitation d'une
célébration reçue- A écrire un essaie sur un sujet générale - A lire le passage et répondre aux
questions

Total: 60 Hrs

TEXT BOOK :

1. Les leçons ont été choisi et tiré de I &II degré de G .MAUGER « Cours de Langue et de
Civilisation Française » The Millenium, Publication Hachette, Edition 2002.

REFERENCE BOOKS:

1. Dondo Mathurin, “ Modern French Course”, Oxford University Press, New Delhi., Edition 1997
2. Paul Chinnapan, « Saraswati Grammaire Française facile », Saraswathi House Pvt. Ltd., New Delhi., Edition 2010
3. Larouse, “Larouse French Grammar”, Goyal Publication, New Delhi., Edition 1995

15BAN013

ANIMATION FILMMAKING TECHNIQUES

2 2 0 4

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

Course Outcome

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

CO1: Explore the creativity with the help of new media technology in the form of visual communication

CO2: Gain In-depth knowledge in Pre-production, Production and Post-Production methods using computer software.

CO3: Create 2D and 3D characters and environments that reflect the integration of graphic clarity, design principles, performance principles and theoretical constructs.

CO4: Generate work that reflects initiative, creativity, adaptability and personal style.

CO5: Manage targets within the production schedule to effectively achieve completion of required tasks.

UNIT I FUNDAMENTALS OF ANIMATION FILMMAKING

12

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

UNIT II ANIMATION TECHNIQUES

12

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

UNIT III TYPES OF ANIMATION 12

This portion cover in brief over all the major types of animation implemented widely in Animation and film making industry such as Traditional animation or Classical 2D animation , Digital 2D animation, Digital 3D animation, Stop-motion animation, Mechanical Animation, Audio-Animatronics and Autonomatronics, Chuckimation, Puppetry Animation, Clay animation or Claymation , Zoetrope Animation, Cut-out animation, Sand Animation, Typography Animation, Paint-on-glass animation, Drawn-on-film animation, Experimental animation, Erasure animation, Pin-screen animation and Flip book Animation.

UNIT IV PRODUCTION PIPELINE 12

The Flow of any animation production pipeline starting from Pre-Production which cover the concept, story, concept art, location study, characterization, character bible, concept art, story boarding and acting references through the production procedures which involves layout design, character animation, facial expressions - dope sheet cleanup, adding sound, visual effects and finally passes through the post production procedures such as adding Background music, Color correction and rendering.

UNIT V APPLYING THE STUDY 12

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

Total: 60 Hrs

TEXT BOOKS:

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

REFERENCE BOOK:

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

15BAN014 BASICS OF VIDEOGRAPHY 2 2 0 4

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

UNIT I INTRODUCTION OF CAMERA 15

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

UNIT II VIDEOGRAPHY EQUIPMENTS 10

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

UNIT III INTRODUCTION TO CAMERA PARTS 10

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

UNIT IV VIDEOGRAPHY TECHNIQUES 10

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

UNTT V LIGHTING TECHNIQUES 15

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

Total: 60 Hrs

TEXT BOOKS:

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

REFERENCE BOOKS:

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

Course objective: In this paper the student will know how to make a human model walk, run and jump in a path. The model's body movement is also taught. They are taught how to lip sync with the dialogues with two or more characters.

Course Outcome

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

CO1: understand how to animate a model in 3D Viewport

CO2: will Gain key knowledge in Key frames and graph editor

CO3: will understand various types of constrains to constrain a character model

CO4: understand rigging human model and constrain the rig as per anatomy of the model

CO5: applying a real world motion to a 3D Created object

CO6: gain knowledge on Facial expression for 3D Animation

UNIT I CONCEPT OF RIGGING

18

Understanding the rigging IK and Fk Constraints. Forward Vs. Inverse Kinematics, A simple leg example. Forward Kinematics with Simple leg example. Inverse Kinematics, Constraints Working with Locators. Adding Pole Vector constraints to the elbows and Constraining the wrists to locators. Testing the character, Rigging Methods and Process. Create the IK handles, Restricting the heel rotation, Build a foot control hierarchy. Creating a control attribute and Set Driven Key, Adding Selection handles for Arms and shoulders

UNIT II INTRO TO IK SOLVER AND IK CHAIN

18

Intro to IK rotate plane solver, working with the IK Rotate Plane solver. Creating the arm joints and setting preferred angle, Setting up the IK Rotate Plane solver. Translating the end effector of the IK chain.

UNIT III BENDING AND TWISTING OF KNEE

18

IK and FK combination foot, Skeleton set-up-Setting up Single Chain IK- Parenting the IK and Orient constraints Parenting the IK - Bending toes and twisting the knee. Adding attributes

UNIT IV ANIMATION PRINCIPLES

18

Animation Principles and Process, Basic Animation with types of Balls. Working with Animation Editor and Tools. Animation Basics, Key frame Animation, Nonlinear Animation, Path Animation, Motion Capture Animation Geometry Caching with Animation Layers, Animation Menus, Animation Tools, Animation Windows and Editors- Animation Nodes

UNIT V ANIMATING TWO LEG AND FOUR LEG WITH DIALOGUES 18

Advanced Character Animation with Two Leg Animation (walk, run, Jump, Wight lifting etc.). Four Leg Animation (walk, run, Jump) Lip sync Animation. Single Character Animation with Dialogues , Two or more character interacting animation with Dialogues. Work Flow with Graph, Trax, Dope.

Total: 90 Hrs

TEXT BOOK:

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

REFERENCE BOOK:

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

15BAN016

NEW MEDIA TECHNOLOGIES

2 2 0 4

Course objective: Students will understand the importance of new media technology and learn about the production of effective educational and entertainment programmes for different fields.

Course Outcome

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

CO1: Understand the essential relationship media shares with educational system in India.

CO2: Acquire a significant knowledge of various types of Educational programmes produced by media and its role and usage in education system.

CO3: Bring out the various nuances of web media and technologies and their use in Education.

CO4: Have an in-depth knowledge about the technical aspects of television and satellites.

CO5: Able to understand the use of television and satellite for providing education through projects like SITE, Gyandarshaan, Vyas, and Ekalvya.

CO6: A thorough knowledge of communication through mobile, by understanding the mobile communication pattern, various technologies in mobile, and mobile applications.

CO7: Have a clear understanding of the elements of Broadcasting technology along with its process and other emerging technologies

UNIT I EDUCATION FOR MEDIA 19

Education - Importance of Education, Indian Education System, Teaching-Learning Process; Formal/Non-formal education, Regular, Distance/Open Education, Social Education, Modes of Education delivery, Synchronous and Asynchronous Learning. Usage of Media in Education, Role and Importance of Media, Personalized and Mass Media for Education, ICT enabled learning, Types and Formats of Educational Programmes, Instructional Programmes, Social Education Programmes, Edutainment Programmes; Research – Pre Production, Prototype Production

UNIT II INTERNET AND WEB FOR EDUCATION 17

Internet and Web media for Education, Technologies, Connectivity, ERNET, Web Content Production, VOIP, Webinars, Interactivity, Internet TV, Video conferencing, Web-based Instruction, Social Web. Cable Communication, Cable casting, OFC, Cable telecommunication, cable internet service.

UNIT III TELEVISION AND SATELLITES FOR EDUCATION 18

Experiments in TV, International and Indian Experiences, Projects, SITE, Gyandarshan, Vyas, Ekalyva, Video Programmes for Education, Video/TV Programme Production – Planning, Scripting, Production, Execution, Feedback, Video-Conferencing, Multicast, Simulcast, Video streaming, Video On Demand. Various Satellite used for Education, Indian and International Issues, EDUSAT – Network configuration – space and ground segments, Implementation, EDUSAT Usage in Educational Institutes and Universities.

16

UNIT IV MOBILE COMMUNICATIONS

Mobile communication, CDMA, GSM technology, mobile communication pattern, satellite telephony, 3G and 4G technology in mobile, Smartphone video telephony, mobile application.

UNIT V BROADCASTING TECHNOLOGY 20

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

Total: 90 Hrs

TEXT BOOKS:

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

REFERENCE BOOK:

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

15BAN017

VISUAL EFFECTS

0 0 6 3

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

Course Outcome

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

- CO1:** Introduction to paint effects, coloring, designing weather backgrounds, liquid effects and glass effects which helps in creating good visual effects.
- CO2:** Introduction to dynamics and explaining how it uses the rule of physics to simulate natural forces, overview of particles such as dots, streaks, spheres, blobby surfaces and other item, the process of animating using different types of field, instances, explosions. Hardware and software rendering process is done which can be composited with different live backgrounds.
- CO3:** Understanding the behavior of soft body and rigid body, Rigid body Constraints of like nail, pin, hinge, barrier and spring. These techniques are done using different tool or software.
- CO4:** Different simulation techniques and creating water effects and rain effects, fluid simulation for special effects, designing fog effects these effects are done for real time live footage and attached to background scene to give a realistic feel on screen.
- CO5:** Special effects, camera tricks, hair and fur simulation to be attached to different body parts is being done which helps in learning their movements according to character or creature created by various tools.
- CO6:** Thus, these techniques helps students in knowing more about visual effects done for industrial standards.

UNIT I PAINT EFFECTS 13

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

UNIT II PARTICLES AND FIELDS 17

Introduction to dynamics and explaining how it uses the rule of physics to simulate natural forces, overview of particles such as dots, streaks, spheres, blobby surfaces and other item, Animating particle by using different types of fields, using different types of emitters to create effects such as steam, rain, fire, snow, cloud, smoke and explosion. 2D and 3D grid particle. Animating the particle using goal, To make the particle move with the surface and parent them, setting the color for particle, Instancing the geometry to particles, Instancing strokes from paint effects, Understanding the difference between Hardware render and software render.

UNIT III SOFT BODIES AND RIGID BODIES 12

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

UNIT IV FLUID EFFECTS 18

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

UNIT V SPECIAL EFFECTS 15

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

Total: 60 Hrs

TEXT BOOKS:

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

REFERENCES BOOKS:

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

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

Course Outcome

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

CO1: understanding the art of lighting with 3d Lighting, Omni, spot light, direct light on polygon models.

CO2: knowledge about lighting an Interior with sunlight, Light Fog, light Glow, ambient light and Volume Fog.

CO3: knowledge about Light Rig. Interior Light set and Exterior Light Set.

CO4: detail about Lighting in Mental Ray.

CO5: detail about Mental Ray Shades with Global illumination.

UNIT I UNDERSTANDING THE BASIC OF LIGHTING 12

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

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

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

UNIT III OTHER TYPE OF LIGHTS ADJUSTMENT FOR RIGGING. 12

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

UNIT IV RETRACING WITH MENTAL RAY 12

Retracing with 3D Software and Mental Ray, Retracing with Mental Ray - Reproducing water- Reproducing Glass- Reproducing Marble floor - Working with HDRI,

UNIT V ABOUT ILLUMINATION AND SHADERS 12

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

Total: 60 Hrs

TEXT BOOKS:

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

REFERENCE BOOKS:

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

15BAN019**ADVANCED COMPOSITING****0 0 4 2**

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

Course Outcome

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

- CO1:** Students explore the rotoscoping technique involved in creating shapes which are used to isolate or mark elements in footage, such as characters, vehicles, buildings etc. color correction, keying, paint and effects are done by analyzing the footage a several times before it can be changed , RGB channels for identifying keying outputs, It's a unique technique that teaches the fastest and most accurate way to extract an object.
- CO2:** 2d and 3d tracking techniques helps in identifying which object is combined to tracking object and then it is being modified, 2d and 3d layer compositing techniques using tool which lie in the science of photogrammetry helps student to explore different layers composited as one output.
- CO3:** Live action compositing helps in bringing in various elements from different shots and 3d outputs arranged in one single background . It shows how to composite various different layers into single image. , we will look at the match move, where separate programs are used to analyze the live action and provide terrain and camera data for the CGI programs. Students explore live action compositing techniques has a whole.
- CO4:** we cover the workflow of stereoscopy which follows the four major departments such as Rotoscopy, Matte Extraction, Clean plate and Stereo conversion process. Student will explore the pipeline of stereoscopy and how it is exhibited in 3d using 3d glasses for analyzing the output.

CO5:Render for broad casting and filming process is done. we teach about the bit depth of colors and various output formats with aspect ratio. Also provide them with various footage and let them know how compositing for movies are done.

CO6: It makes students understand the pipeline and workflow of production which helps them to move to higher standards when it come to doing different ouputs.

UNIT I ROTOSCOPY& KEYING 10

In this unit, Students explore the rotoscopy involves creating shapes which are used to isolate or mark elements in footage, such as characters, vehicles, buildings etc. This method of creating selections allows to perform specific operations like color correction, adding additional layers, dynamic effects etc. Rotoscopy is the first step in the process of digital compositing. Students explore keyer techniques which involve Luma key and Chroma key. This topic covers a wide knowledge about the RGB channels and its uses. It's a unique technique teaches the fastest and most accurate way to extract an object. This method is used to perform specific operations like color correction, adding multiple layers, foreground and background compositing, dynamic effects etc.

UNIT II 2D & 3D TRACKING 12

In this unit, student will explore the tracking the footage. This concepts teaches the how to track the live footage in 2D and 3D, it also teaches the techniques involved in this process. This method teaches the student how to track the camera in 2D and 3D layers for compositing. We teaches origins of 3D tracking technologies lie in the science of photogrammetry, the scientific method of calculating positions and distances of points referenced in one or more images.

UNIT III LIVE ACTION COMPOSITING 12

In this unit, Students explore live action compositing techniques. It covers how to composite various different layers into single image. In this session, students will learn at three general areas where CGI elements are composited. First up is straightforward CGI compositing where a CGI object has been created and needs to be composited into the scene. Second, we will take a look at set extension, a rapidly expanding technique in filmmaking. Thirds, we will look at the match move, where separate programs are used to analyze the live action and provide terrain and camera data for the CGI programs

UNIT IV STEREOSCOPY PIPELINE AND ITS PROCESS 16

In this Unit, Student will explore the pipeline of stereoscopy. In this session we cover the workflow of stereoscopy which follows the four major departments such as Rotoscopy, Matte Extraction, Clean plate and Stereo conversion process.

UNIT V RENDERINGAND OUTPUT FORMATS 10

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

TEXT BOOKS:

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

REFERENCE BOOKS:

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

15BAN021 ANIMATION PRODUCTION CONCEPTS 4 0 0 4

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

UNIT I PIPELINE 13

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

UNIT II INTERACTIONS 11

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

UNIT III DEPENDANCIES 12

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

UNIT IV ARTIFACTS 12

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

UNIT V PROCESS 12

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

TEXT BOOKS:

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

REFERENCE BOOKS:

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

15BAN022 SHOOTING TECHNIQUES & SPECIAL EFFECTS 4 0 0 4

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

UNIT I GREEN SCREEN 10

In this unit, Students explore how to shoot the green screen matte and for what purpose it is used.

UNIT II BLUE SCREEN 15

In this unit, Students explore how to shoot the blue screen matte and for what purpose it is used

UNIT III TRACK POINTS AND ITS USES 15

In this unit, student will learn what is tracking point and why it is used for shooting the visual effects shots.

UNIT IV SPECIAL EFFECTS 15

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

UNIT V EVALUATION 5

After this course student can able to understand the depth of the shot and how to control the wastages in the shooting spot.

Total: 60 Hrs

TEXT BOOKS:

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

REFERENCE BOOKS:

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

15BAN023**3D SHOWREEL****0 0 4 2**

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

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

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

OR

2. 3D- SHORT FILM (minimum 3 minutes).

UNIT I CONCEPT FOR THE FILM AND CHARACTER MODELING 12

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

UNIT II STORY BOARDING 12

The Story line is briefed in the paper as drawing with the shorts and scenes.

UNIT III CLAY MODELING 12

The character in the short film is made in the clay and photo shot is done

UNIT IV CREATING THE BACKGROUND 12

Creating a basic set and background design based on the story line.

UNIT V FINAL FILM 12

Finally the character and the background and the animated sequence is combined together to achieve the final output.

Total: 60 Hrs

Syllabus

Discipline Specific Elective Courses

15BAN101

STORY BOARD

0 0 4 2

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

UNIT I THE STORYBOARD'S BEGINNINGS

12

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

UNIT II BASIC OF THE STORYBOARD

12

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

UNIT III SHOT ANGLES

12

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

UNIT IV STORY BOARD FOR COMIC

12

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

UNIT V STORY BOARD FOR BOOKS

12

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

Total: 60 Hrs

TEXT BOOKS:

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

REFERENCE BOOK:

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

15BAN102

ACTING & DIRECTION FOR ANIMATION

0 0 4 2

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

UNIT I ASPECTS OF ACTING AND DIRECTION

10

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

UNIT II CREATIVE APPROACH

15

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

UNIT III ACTING METHODOLOGIES

10

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

UNIT IV DIRECTORIAL TECHNIQUES FOR ANIMATION

15

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

UNIT V PARTICIPATION

10

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

Total: 60 Hrs

TEXT BOOKS:

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

REFERENCE BOOK:

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

15BAN103**AUDIO -VIDEO EDITING****0 04 2**

Course objective: This course is intended to give students an introduction to various aspects of audio and video post -production tools and techniques in video and audio editing, Introduction to Audio video editing systems and concepts, Familiarity of Non Linear Edit Systems, multi track recording systems and file formats. Digitization, Transcoding, Browsing and planning Sequencing in time line for Edit , change in image size and camera angle ,adding transition & Effects preparing Titles and sub titles, adding music, effects / dialogues , voice narrations with audio Mixing Techniques and taking Final video out.

UNIT I UNDERSTANDING OF FILM AND VIDEO EDITING 12

Study of different kinds of NLE Editing systems AVID & FCP and file formats, SD & HD Video Formats and study of the using of Editing equipments, cue sheet & Video cutlist reports, Understanding Interfaces , Saving project Setting scratch Disc and Loading Bin ,Working with different formats and Studying of Editing tools and accessories , Importing Video and Audio sample rates, frame rates ,DV/HDV/HD formats. Understanding inserts – overwrite, marking In and Out, Non -Linear Techniques Adding & Deleting, Moving Edits in time line – Cut, Copy, and Paste.

UNIT II PRINCIPLES OF FILM AND VIDEO EDITING 12

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

UNIT III EDITING SPECIALIZATION EXERCISES 12

Editing Decision ,Editing Functions , Combination of timing , Pacing , Rhythm & Tempo, time code Editing Split Edits Drag & Drop Editing ,smooth cut, constructing a lucid continuity , constructing physical continuity , Slow and fast motion actions, change in image size and camera angle, sense of screen direction, , Editors cut, match cut, movement and look, The cut away ,The reverse shot, imaginary compositions, Exciting images, Cumulative effect, Direct contrast and matching Tone. Montage making, Extending & Reducing Clips Rendering setting Effects Applying, Bridging the action.

UNIT IV BASIC AUDIO TOOLS FOR VIDEO EDITING 12

Actual Sound, continuous sound track , Relational Editing , Dialogue counterparts , Editing Dialogue sequence , Natural Rhythm, Adding ambience sound, Effects, Bridging the dialogue , Controlling the volume between the channels ,True and natural presentationIntro to audio mixing, sweetening, and sound design ,Study of Background music, Voice dubbing,Effects dubbing, synchronous and non synchronous sounds, using special sounds effect, Re-recording and Mixing and power of sound, sound as a counter point, mechanism of sound in editing of films creating the mixed track, according to Camera movement and Visual Audio Techniques.

UNIT V COLOUR CORRECTION AND FINAL DELIVERY 12

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

Total: 60 Hrs

TEXT BOOKS:

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

REFERENCE BOOKS:

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

TEXT BOOKS:

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

REFERENCE BOOKS:

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

15BAN105**2D SHOWREEL****0042**

Objective: Student are expected to submit the projects on any one of the following

1. 2D- Animation
 - a. Dynamic web page.
 - b. Corporate presentation
 - c. Small Game

OR

1. 2D- SHORT FILM (minimum 2 minutes).

UNIT I CONCEPT CONTENT FOR THE SHORT FILM OR CONTENT FOR WEB PAGE. 10

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

UNIT II SKETCHING AND STORY BOARD 10

The story line for the short film is sketched in the paper with shot and scene. Web page and corporate presentation outline are also sketched.

UNIT III PIPE LINE FOR ANIMATION 15

The Animation flow for the film is planned and executed on the system

UNIT IV WORKING ON CHARACTER CREATION 15

The character is created separated and animated. The background is created separately.

UNIT V COMPILING ALL THE WORK.**10**

Compiling all the works together to give the Video out. Along with sound to give a final out.

Total: 60 Hrs**15BAN106****VISUAL EFFECTS FOR PRODUCTION****0 0 4 2**

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

UNIT I**INTRODUCTION FOR VISUAL EFFECTS****12**

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

UNIT II**VISUAL EFFECTS AND COMPOSTING****12**

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

UNIT III**TRACKING****12**

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

UNIT IV**ADVANCED VISUAL EFFECTS****12**

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

UNIT V**VISUAL EFFECTS PRODUCTION****12**

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

Total: 60 Hrs**TEXT BOOKS:**

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

REFERENCE BOOKS:

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

15BAN107

COMPOSITING

0 0 4 2

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

UNIT I ROTOSCOPY

10

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

UNIT II KEYING

15

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

UNIT III TRACKING & STABILIZE

15

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

UNIT IV LIVE ACTION COMPOSITING

15

In this unit, Students explore live action compositing techniques. It covers how to composite various different layers into single image. In this session, students will learn at three general areas where CGI elements are composited. First up is straightforward CGI compositing where a CGI object has been created and needs to be composited into the scene. Second, we will take a look at set extension, a rapidly expanding technique in filmmaking. Thirds, we will look at the match move, where separate programs are used to analyze the live action and provide terrain and camera data for the CGI programs

UNIT V RENDERING AND OUTPUT FORMATS

5

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

Total: 60 Hhrs

TEXT BOOKS:

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

REFERENCE BOOKS:

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

15BAN108

COLOR GRADING

0 0 4 2

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

UNIT I TELECINE COLORING WORKS 10

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

UNIT II PRIMARY AND SECONDARY COLOR CORRECTIONS 16

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

UNIT III MASK, MATTE, TRACK 16

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

UNIT IV DIGITAL INTERMEDIATE PROCESS 16

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

UNIT V PRESERVING THE QUALITY OF THE IMAGE 16

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

Total: 60 Hrs

TEXT BOOK:

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

REFERENCE BOOKS:

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

15BAN109**SCRIPTWRITING****0 0 4 2**

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

UNIT I SCRIPT DEVELOPMENT**15**

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

UNIT II STRUCTURE OF A NARRATIVE FILM**15**

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

UNIT III NARRATIVE TECHNIQUES**15**

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

UNIT IV CREATING A CHARACTER**15**

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

UNIT V SCRIPT FORMATS**15**

This unit provides an understanding on various types of script formats and the techniques involved in developing scripts.

Total: 60 Hrs

TEXT BOOKS:

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

REFERENCE BOOK:

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

15BAN110**PRODUCT PHOTOGRAPHY****0 0 4 2**

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

UNIT I INTRODUCTION TO PRODUCT PHOTOGRAPHY 12

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

UNIT II INDOOR SHOOT 12

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

UNIT III OUTDOOR SHOOT 12

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

UNIT IV PRINCIPLES OF COMPOSITION 12

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

UNIT V PRODUCT PHOTOGRAPHY PORTFOLIO 12

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

Total: 60 Hrs

TEXT BOOKS:

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

REFERENCE BOOKS:

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

Syllabus

Ability Enhancement Compulsory Courses

15LEN003**FOUNDATION ENGLISH III****5 0 0 4****Course Objective:**

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

UNIT I	PROSE I	12
	<ol style="list-style-type: none">1. Spoon Feeding - W. R. Inge2. Reading for Pleasure - L. A. G. Strong3. The Challenge of our Time - E. M. Forster	
UNIT II	PROSE II	12
	<ol style="list-style-type: none">4. Human Values in Education - V. K. Gokak5. Human Rights - Sivagami Paramasivam	
UNIT III	SHORT STORIES	12
	<ol style="list-style-type: none">1. Comrades - Nanine Gordimer2. Games at Twilight - Anita Desai3. The Gateman's Gift - R.K. Narayan	
UNIT IV	PRIMARY COMPOSITION EXERCISES	12
	<ol style="list-style-type: none">1. Letter Writing2. Comprehension	

TEXT BOOKS:

1. Subramanian, S. Dr. Words of Wisdom. An Anthology of Modern Prose. Anu Chitra Pub., Chennai. 2003. P.
2. Subramanian, A, E. Gifts to Posterity. An Anthology of Modern Short Stories. Anu Chitra Pub., Chennai. 2003. P

15BAN201

ADVANCED ANIMATION

0 0 4 2

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

UNIT I INTRODUCTION TO ANIMATION 12

History of animation ,Animation principle ,Introduction of animation ,Line art sketching, Shading, Human anatomy, character model sheet, Breakdown character, Perspective drawings ,Clay modeling ,Cell animation ,color theory ,Painting ,Story board ,Concept art sketching , Storytelling , Acting and Direction, Cinematography, Character design and development , Stop motion animation.

UNIT II 2D GRAPHIC AND ANIMATION 12

Advance graphic design ,web designing , Boucher ,Logo designing .visiting card design ,T-shirt design ,Manipulation ,Digital drawing ,Concept art ,Bouncing ball ,Walk cycle ,Run cycle , Tweening ,Animation banner ,Basic actionscript,2d animation show reel.

UNIT III 3D ANIMATION 12

Nurbs Modeling ,Polygon Modeling ,Animation ,Rigging, Texturing ,Lightning ,rendering, Lightning Animation ,Dynamics ,Camera ,Camera Animation ,Text Animation ,Mel and Python basic script ,Sculpting ,UV mapping,3D Animation short film.3d show reel

UNIT IV EDITING AND ACTING 10

History of editing ,Linear and non-Linear ,Montage ,Clapboard ,Crosscut ,Editing techniques, Parallel cut, Offline editing, Online editing, EDL Out, Effects , Title design .Sound editing ,Audio video synchronization ,Render output, acting and facial exposition

UNIT V COMPOSITING 14

Rotoscopy , Retouching, Chroma keying, Crowd replace, Camera mapping, Fluid dynamics, Sky replacement,2D tracking, 3D tracking, Telecine , Color sampling, Color grade, Matching, Lighting, Keying, Shadow extraction, Hard body physics, Basic of Camera animation, Matte tracking, Body tracking, Face tracking, Ray tracing, Basic motion capture, Green matte painting, Basic of motion capturing.

Total: 60 Hrs

TEXT BOOKS:

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

REFERENCE BOOKS:

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

15EVS201**ENVIRONMENTAL STUDIES PAPER I****5 0 0 4**

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

UNIT I Introduction 12

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

UNIT II Natural Resources 12

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

UNIT III ECO System 12

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

UNIT IV Biodiversity and Its Conservation 12

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

UNIT V Environmental Pollution and Human Rights 12

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

Total: 60 Hrs

TEXT BOOK:

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

REFERENCE BOOK:

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

15BCC251**ETHICS AND VALUES****3 0 0 2**

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

UNIT I INTRODUCTION 6

Why Value Education – Ethical Reflections – What is Ethics? Swami Vivekananda

UNIT II APPROACH TO LIFE 6

Approach to Life - Happiness as Goal - Historical Perspective – Life in the Past and Present

UNIT III KINDS OF VALUES 6

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

UNIT IV GOALS AND HUMAN RIGHTS 6

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

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

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

Total: 30 Hrs

TEXT BOOK:

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

REFERENCE BOOK:

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

Syllabus

Generic Elective Courses

15BCF154

E- COMMERCE

5 0 0 4

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

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

UNIT I **TELECOMMUNICATION NETWORKS** **15**

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

UNIT II **THE INTERNET AND THE WORLD WIDE WEB** **15**

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

UNIT III **ELECTRONIC PAYMENT SYSTEMS** **15**

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

UNIT IV **E-SECURITY** **15**

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

UNIT V **WEB BASED BUSINESS** **15**

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

Total: 75 Hrs

TEXT BOOK:

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

REFERENCE BOOK:

1. Ravi kalakota, andrew b. Whinston, "Electronic Commerce – a managers guid", addison-wesley, 2000.

Course objective:

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

UNIT I INTRODUCTION 15
Internet and its history, defining and describing the Internet, Brief history, discussing the future of the Internet, Internet Resources. Describe the important features of the Web and Web browser software, Evaluate e-mail software and Web-based e-mail services

UNIT II EMAIL 15
Email , Parts of email ,Email software , Web based email , Email address , List servers , Newsgroups ,Newsgroups names , Newsgroups readers ,Chat rooms , Conferencing .

UNIT III INTERNET RESOURCES 15
Internet Resources, Games, File transfer protocol, Telnet, World Wide Web, Behavior on the Internet , Accessing the Internet , Types of access , Online services , Internet services providers , How and where to look for the service Browsing the Web , Browsing the Web.

UNIT IV FTP 15
Use FTP and other services to transfer and store data, Demonstrate the use of real-time chat and briefly describe the history of the wireless Internet. Use mailing lists, newsgroups, and newsfeeds, Create HTML documents and enhance them with browser extensions

UNIT V APPLICATIONS 15
Applications of Internet- education, business, government, Communication , Job searches, Health and medicine, Travel, Entertainment, Shopping, Stock market updates, Research.

Total: 75 Hrs

TEXT BOOKS:

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

REFERENCE BOOK:

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

Objective:

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

UNIT I MSWORD 15

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

UNIT II MSWORD 15

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

UNIT III MS – EXCEL 15

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

UNIT IV POWER POINT 15

Start power point , Create blank presentation , Selecting slide layout , Insert new slide , Editing presentation , Designing and formatting presentation , Change font, font color, size, style of text , Bullet and numbering, Slide design, layout, change background , preparing slide show presentation.

UNIT V POWER POINT 15

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

Total: 75 Hrs**TEXT BOOK:**

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

Course objective:

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

UNIT I ADVANCED EXCEL FORMULAS 15

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

UNIT II IF CONDITIONS 15

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

UNIT III FILTERING AND SORTING 15

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

UNIT IV DATA VALIDATION AND GOAL SEEK 15

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

UNIT V PIVOT TABLES 15

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

Total: 75 Hrs**TEXT BOOK:**

1. Jordan Goldmeler, “Advanced Excel Essentials” , APress, 2015 edition.

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

UNIT I INTRODUCTION TO TRAVEL AND TOURISM 10

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

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

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

UNIT III TOURISM-REGULATIONS AND IMPACT OF TOURISM 10

Passport, VISA, Health Regulations for International Travel, Special Permits for Restricted Areas Customs Regulations, Emigrations and Immigrations, Taxes Paid by Travellers, Travel Insurances.

Economic Impacts, the Multiplier Effect, Environmental Impact, Socio-cultural Impact, Demonstration Effect, Political Impact of tourism.

Total: 30 Hrs

REFERENCE BOOKS:

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

Syllabus

Skill Enhancement Elective Courses

15BBA251

PERSONALITY DEVELOPMENT

2002

Course Objective: To Make Aware About The Importance Of Personality And Development In The Business World. To Make The Students Follow The Good Personality And Create A Good Relationship With Others.

UNIT I PERSONALITY DEVELOPMENT - INTRODUCTION 6

The Concept Personality - Dimensions Of Personality - Term Personality Development - Significance. The Concept Of Success And Failure What Is Success? - Hurdles In Achieving Success - Overcoming Hurdles - Factors Responsible For Success – What Is Failure - Causes Of Failure - Do's And Don'ts Regarding Success And Failure.

UNIT II ATTITUDES AND VALUES 6

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

UNIT III MOTIVATION 6

Concept of Motivation - Significance - Internal And External Motives - Importance Of Self-Motivation- Factors Leading To Demotivation -Theories To Motivation

UNIT IV SELF ESTEEM AND SMART 6

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

UNIT V BODY LANGUAGE, STRESS MANAGEMENT & TIME MANAGEMENT 6

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

Topics Prescribed For Workshop/Skill Lab: 12

- A) Group Discussion
- B) Presentation Skill
- C) Problem-Solving
- D) Decision-Making
- E) Creativity
- F) Leadership

- G) Time Management
- H) Body Language

Total: 30 Hrs

TEXT BOOKS:

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

REFERENCE BOOKS:

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

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

UNIT I ENVIRONMENT ISSUES 12

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

UNIT II DISASTER MANAGEMENT 12

Introduction to Disaster Management, classification of disasters - Role of youth in Disaster Management.

UNIT III PROJECT CYCLE MANAGEMENT 12

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

UNIT IV DOCUMENTATION AND REPORTING 12

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

UNIT V PROJECT WORK/ PRACTICAL 12

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

Total: 60 Hrs