(DEEMED TO BE UNIVERSITY)

2023-24
STUDENT HANDBOOK

B.Sc.
ANIMATION & GAMING

Filmmaking & VFX
Animation & Gaming

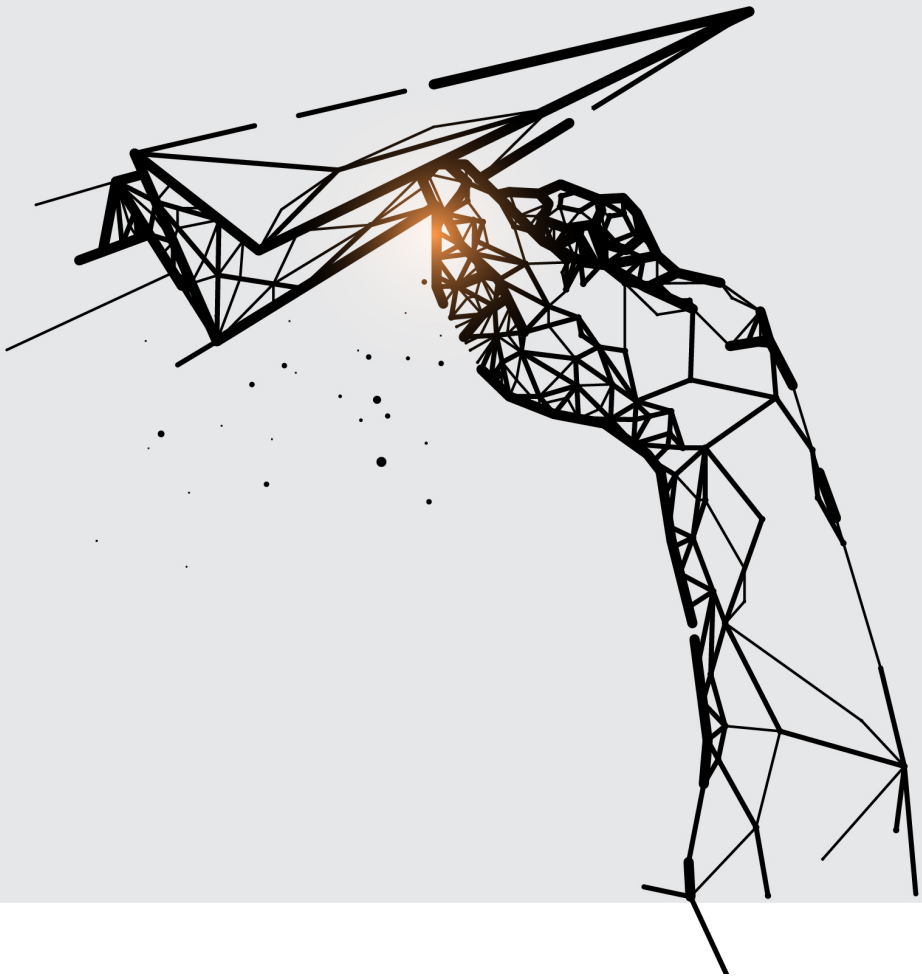
www.kluniversity.in

VISION

To be a globally renowned university.

MISSION

To impart quality higher education and to undertake research and extension with emphasis on application and innovation that cater to the emerging societal needs through all-round development of students of all sections enabling them to be globally competitive and socially responsible citizens with intrinsic values.



CATEGORY 1 UNIVERSITY
BY MHRD, Govt. of India

KL ACCREDITED BY **NAAC** WITH **A++**
GRADE

nirf 2023 NATIONAL INSTITUTIONAL RANKING FRAMEWORK

RANKED **28** AMONG ALL UNIVERSITIES

43 YEARS OF **EDUCATIONAL** LEADERSHIP

Koneru Satyanarayana,
Chancellor

Sri Koneru Satyanarayana, BE, FIE, FIETE, MIEEE graduated in Electronics and Communication Engineering in the year 1977. Along with Sri Koneru Lakshmaiah, he is the co-founder of the Institute which was established in the year 1980. He is an educationist of eminence and also an industrialist of great repute. He runs a number of industries in and around Vijayawada.

Dr. K. S. Jagannatha Rao
Pro-Chancellor

Prof. K. S. Jagannatha Rao was one of the leading scientists in neuroscience research in globe. He was the Director on Institute for Scientific Research and Technological Advances (INDICASAT AIP), Republic Panama and contributed lot in building innovation in higher education and research in Panama since 2010. He played a key role in building PRISM (Panamanian Research Institutes of Science and Medicine) in Latin America. Dr. Rao has his research area on Brain Research and established Alzheimer's Centre and published 165 papers in leading Biochemistry and Neuroscience Journals, supervised 19 Ph.D students. He is also adjunct faculty of Biomedical Informatics of UTHS, Houston, and Advisory Board Member of UT- El Paso Minority Health NIH program, USA and Adjunct Faculty, Methodist Research Institute, Houston, USA. He was elected Member of Panamanian Association for the Advancement of Science (APANAC) - Considered as National Science Academy of Panama. He received his undergraduate and Ph.D degrees from Sri Venkateswara University, Tirupati. Later, joined in Central Food Technological Research Institute, Mysore. He received Sir C. V. Raman Award by Karnataka State Council of Science and Technology, 2003.

Prof. G P S Varma
Vice-Chancellor

Prof. G P S Varma, Vice-Chancellor, KLEF, is one of the most widely experienced leaders in Indian higher education, known for his commitment to expanding student opportunity, catalyzing academic innovation, and encouraging university's civic engagement and service to society. He adorned the position of Chairman, ISTE (Indian Society for Technical Education)- AP State, TSEMCET Test Committee Member-2021 nominated By Telangana State Govt, APEAMCET Admission Committee Member in 2016 by Andhra Pradesh State Council of Higher Education, Govt. of Andhra Pradesh. He has been a very farsighted Peer Team Visit Member for National Assessment and Accreditation Council (NAAC), Expert Committee Member for University Grants Commission (UGC) Autonomous Visits. He has been an Advisory Council Member for (CEGR) Centre for Education Growth, and Research India International Centre, New Delhi, and Board Member for Big-Data Analytics Forum.

Dr. A. V. S. Prasad

Pro-Vice Chancellor

Dr. A. V. S. Prasad, M.E and Ph.D from JNTU, Hyderabad is a professor in Civil Engineering. He has a rich experience of 33 years in academics which includes 26 years in administration at various cadres ranging from Head of Department, Dean, Principal, Director and Pro-Vice Chancellor. He has served as Director of Audisankara group of institutions and Narayana Group of Institutions for 18 years and was instrumental in getting these institutions accredited by NAAC, NBA, Autonomous and gained many laurels from the State Government, JNTU etc. He has served as Pro-Vice Chancellor of KL University for 3 years.

He has extensive knowledge of administrative system, maintaining statutory norms of bodies like AICTE, UGC etc and has a good understanding of NBA, NAAC procedures and norms. He served as Member, Chairman of Board of Studies at JNTU(A), KLCE(Autonomous) and KL University.

Dr. Venkatram Nidumolu

Pro-Vice Chancellor

Dr. Venkatram Nidumolu, Pro-Vice Chancellor is High performing, strategic thinking professional with more than 15years of administration experience and 20 years of teaching experience in KLEFand 30 years overall experience in the higher education sector. He graduated in B.Tech (ECE) from Acharya Nagarjuna University, pursued M.S degree from BITS, PILANI in software Systems. He received Ph.D award from Acharya Nagarjuna University. He held the positions like HOD, Joint Register, Principal, and Dean-Academics before becoming Pro-Vice Chancellor. He was core member of all NBA, NAAC, & other accreditations since 2004 and he has good experience in handling of quality issues and assessment related practices.

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ACRONYMS

Sl No	Acronyms	Full Form
1	KLEF	Koneru Lakshmaiah Education Foundation
2	CET	Common Entrance Test
3	KLEEE	KLEF Engineering Entrance Examination
4	JEE	Joint Entrance Examination
5	BT	Biotechnology
6	CE	Civil Engineering
7	CS	Computer Science &Engineering
8	EC	Electronics & Communication Engineering
9	EE	Electrical & Electronics Engineering
10	CM	Computer Engineering
11	ME	Mechanical Engineering
12	AD	Artificial Intelligence & Data Science
13	CI	Computer Science & Information Technology
14	CGPA	Cumulative Grade Point Average
15	SGPA	Semester Grade Point Average
16	LTPS	Lecture, Tutorial Practical, Skill
17	SEE	Semester-End Examinations
18	SIE	Semester-In Examinations
19	OJET	On-the-job Engineering Training
20	IRP	Industrial Relations and Placements
21	PS	Practice-School
22	OPAC	Online Public Access Catalog
23	QCM	Quality Circle Meeting
24	MOOC	Massive Open Online Course
25	MOU	Memorandum of Understanding
26	OD	On Duty
27	(A,B]	Between A and B excluding value A and including value B
28	COE	Controller of Examinations
29	VLSI	Very Large-Scale Integration
30	MTech	Master of Technology
31	COA	Council of Architecture
32	JEE	Joint Entrance Examination
33	NATA	National Aptitude in Architecture

34	PC	Professional Core
35	BSAE	Building Science and Applied Engineering
36	PE	Professional Elective
37	PAECC	Professional Ability Enhancement Compulsory Courses
38	SEC	Skill Enhancement Course
39	OE	Open Elective
40	CTIS	Cloud Technology and Information Security
41	DS	Data Science
42	IoT	Internet of Things
43	IPA	Intelligent Process Automation
44	PCI	Pharmacy Council of India
45	PY	Pharmacy
46	B. Com (H)	Bachelor of Commerce with Honors
47	ACCA	Association of Chartered Certified Accountants
48	HM	Hotel Management
49	BTK	Basic Training Kitchen
50	QTK	Quantitative Training Kitchen
51	ATK	Advanced Training Kitchen
52	MBA	Master of Business Administration
53	BBA	Bachelor of Business Administration
54	MSc (F&C)	Master of Science (Finance & Control)
55	BA	Bachelor of Arts
56	M.Sc.	Master of Science

CHAPTER 1: INTRODUCTION

About KL University

The President of Koneru Lakshmaiah Education foundation, Er. Koneru Satyanarayana, along with Late Sri. Koneru Lakshmaiah, founded the K L College of Engineering in the Academic year 1980-81. With the mighty vision and restless efforts of Er. Koneru Satyanarayana K L College of Engineering carved a niche for itself through excellence in engineering education, discipline and record numbers of placements and was the leading college in the state of AP. K L College of Engineering achieved NBA Accreditation for all its B.Tech. Programs in 2004 and later re-accredited in 2007. K L College of Engineering was transformed into an autonomous engineering college in the year 2006. In 2008 this college received a record grade of 3.76 on a 4 points scale with "A" Grade from NAAC; and in February 2009, the college, and Accredited by National Assessment and Accreditation Council (NAAC) of UGC as 'A^{++}' with highest Grade of 3.57 CGPA on 4-point scale in 2018, through its founding society "Koneru Lakshmaiah Education Foundation" was recognized as Deemed to be University by the MHRD-Govt. of India, Under Section 3 of UGC Act 1956. This Deemed to be University is named as "KLEF".

Location

KLEF is situated in a spacious 100-acre campus on the banks of Buckingham Canal of river Krishna, eight kilometers from Vijayawada city. Built within a rural setting of lush green fields, the institute is a virtual paradise of pristine nature and idyllic beauty. The campus has been aptly named "Green Fields" and the splendid avenue of trees and gardens bear testimony to the importance of ecology and environment. The campus ambience is most befitting for scholastic pursuits. The University is situated in a built-up area of around 15, 00,000 S.Ft.

Facilities

Central Library: E-Resources

The Central Library is the largest and holds materials to serve the whole University community.

It has materials relevant to the Engineering, Science & Humanities courses offered by the University.

The library system contains more than one lakh and fifty thousand books and periodicals on all subjects related to the teaching and research interests of the University staff and students. The library has over 65926 electronic journal titles, academic databases and 1519512 eBooks. Access is available on campus on student computers and remotely.

The Data Centre

A State-of-the-Art Data center with advanced servers provides a highly interactive learning environment with full-fledged hardware and software training facilities.

Physical Education- Sports Facilities

KLEF encourages students to explore their latent talents by providing good games and sports facilities. The institute is equipped with the following.

Sport/Game	No.of Courts	Sport/Game	No.of Courts
Athletic track	1	Handball Court	1
Hockey Field	1	Netball Courts	2
Badminton Courts	4	Throw ball courts	2

Tennikoit Courts	2	Beach Volleyball Court	1
Cricket Field with Net practice	3	Football Field	1
Volleyball Courts	2	Basketball Courts	2
Tennis Courts	2	Kabaddi Courts	2
Kho Kho Court	1	Table Tennis	6
Soft Ball	1	Chess	20
Archery	1	Caroms	12

The University had a State-of- the - Art Indoor stadium of 30000 sq.ft with:

- 4 wooden Shuttle Courts/ Basketball Court
- Yoga and Meditation Centre
- Dramatics
- 8 Table Tennis Tables
- Hobby Centre
- Gymnasium for Girls
- Gymnasium for Boys
- Multipurpose room with Chess, Caroms etc.
- Power lifting/Weightlifting

Accommodation- Hostels

- KLEF has separate hostels for boys and girls with well furnished rooms and modern amenities.
- The overall atmosphere is very conducive for the students to concentrate on their studies.
- A state- of – the- art kitchen and spacious dining area has been provided for both the hostels.
- Generators have been provided as power backup. Emphasis has been laid on hygiene and cleanliness for healthy living. A customized menu caters to the student needs, it keeps changing according to their tastes.
- Teaching staff will have to address the academic and personal problems of the students. Round-the-clock security, communication, dispensary facilities are also available.

Facilities in the hostels

- Protected drinking water
- State of the art kitchen, dining hall
- Newspapers, telephones, toilets and bathrooms are well maintained.
- Every student in the hostel is provided with a cot, study table, chair and a rack.
- Fan and light are also provided in each room.
- Gas & Steam based hygienic food preparation.
- Palatable regional, national and international cuisines
- Cleanliness and Safety STD/ISD Facilities
- Medical Kits and First Aid Boxes Soft drinks, snacks, Fruits etc.
- Laundry Stationary shop

Hostel Rules and Regulations

- Students are hereby informed that while staying in the hostel, it is essential to be responsible for maintaining dignity by upholding discipline.

- They must be obedient to the hostel warden/floor in –charges. Valuable items like jewelry etc. should not be kept with students while staying in the hostel.
- It is student's own responsibility to safeguard her/his Laptops, Money by locking suitcases and bags.
- If any loss is found, management will not take any responsibility. Students must intimate to the hostel authorities before giving police complaints against losses.
- Students are not allowed to indulge in smoking; consumption of Alcohol, Narcotic drugs etc., and defaulters will be strictly viewed upon.
- Students are directed that after locking their rooms they must hand over the keys to security and can collect them on returning to the hostel.
- Students must switch off Fans, Lights, Geysers, A/C's etc., before leaving their rooms.
- Visitors are not allowed inside the hostel at any time; however, they are allowed into the visitor's hall with the prior permission of the warden.
- Only family members listed by the parents are allowed to contact the student. Visiting hours are up to 7.30 pm only and after 7.30 pm visitors are required to leave the premises.
- Hostel students are not allowed to come into the hostel after 3.00 pm for morning shift students and 6.00pm for day shift students.
- Those students who are utilizing the computer lab, library etc., after the times specified must submit the permission slip to the security while entering the hostel.
- During public holiday outings, those who seek permission to leave the hostel will have to obtain written permission from the warden. Permission will be given only to those students who get permission from parents to leave the hostel during holidays/outings.
- Moving out of campus without permission is strictly prohibited. Strict study hours from 7.30 am to10.30 pm shall be maintained in the hostel.
- The hostellers must be in their allotted rooms during study hours. The general complaints of any kind should be noted in the complaint register, which is available at the hostel office.
- Registered complaints will only be entertained. Any health problem should be brought to the notice of Warden/Floor In – charge for necessary treatment.

Transportation

The institution runs 80 buses covering all the important points in Vijayawada City, Mangalagiri, Guntur & Tenali towns with a total seating capacity of 4000 students in two shifts. Transport is available 24 hrs, In case of any emergency in the institute /hostels. Transportation is available for conducting industrial tours and visits etc. Regular transport facility available up to 10PM.

Healthcare

A full-fledged health center with all the facilities is established to cater the needs of the students, staff, Faculty and the public in the adopted villages. It consists of three doctors (Homoeopathy, Ayurvedic &Allopathy).

Cafeteria

KLEF has a spacious canteen with the latest equipment and hygienic environment which provides quality food and prompts service and caters to the needs of all the students and staff. A central cafeteria of 1500 Sq.m. is available on the campus. Mini cafes and fast-food centers are available in various blocks. The canteen is open from 6:30 a.m. to 8:30 p.m. There is a wide variety of North- Indian and South-Indian cuisine and the students enjoy the pleasure of eating during the breaks. Cool aqua water for drinking is available.

Placements

KLEF has meticulously planned to make all its outgoing students employed. The University had installed the infrastructure, employed well experienced faculty, designed and delivered programs that help to

enhance the communication and soft skills which are required for making the students employable. An excellent system is in place that considers all the issues that make a student employable. The University has been successful for the last 7 years in employing all the students who have registered and eligible for placement through its offices located across the country. About 50 trained personnel work extensively to make the students ready for recruitment by the industry.

Counselling & Career Guidance

A special Counseling Cell consisting of professional student counselors, psychologists, and Professors counsels/helps the students in preparing themselves to cope with studies, perform well in the tests & various competitions. This Cell provides its services to the students in getting the solutions for their personal problems and provides career guidance with the help of the Industrial Relations and Placements (IRP) department. A group of 20 students are allotted to each faculty member who counsels them regularly and acts as their mentor.

Social Service Wing

KLEF has a social service wing which is used to channelize the social service activities of the faculty, staff and students. It has adopted 5 nearby villages and conducts activities like medical camps, literacy camps and educates the villagers regarding hygiene and health care on a regular basis.

NSS/NCC wings

NCC/NSS is a credit course designed with an intent to transform NCC/NSS activities into curricular activities from an extracurricular thereby providing credits to students involved in NCC/NSS along with other attended advantages to the students in the university.

Hobby Clubs

Wholly and solely managed by the students, contributed much to the cultural life of the campus and to the cultural evolution of the students. Few student bodies and clubs operate in the campus like music society, dance club, drama society, literary and debating club, English press club, drawing club, painting club, mime club, computer club etc. Students manage entire activities and budget of the organization for the entire semester in advance. Around 4000 students are active members of the Hobby Clubs.

Life Skills and Inner Engineering

KLEF feels that it is its responsibility to mold the students as good human beings, contributing to the country and to society by producing responsible citizens. Along with the regular programs every student admitted into KLEF undergoes a one-week special life skills /orientation program. Through this program, KLEF is producing the students with clarity of thoughts and charity at heart. Strict regularity, implicit obedience, courtesy in speech and conduct, cleanliness in dress. Life skills and inner engineering teach a student his/her obligation towards GOD, himself /herself his/her country and fellow human beings. Every student is encouraged to practice his/her own religious faith and be tolerant and respectful towards other religions.

Technical Festival

KLEF organizes various programs for the all-round development of the students. The technical festival and project exhibition is organized in the odd semester (October) every year to elicit the innovative ideas and technical skills of the students.

Cultural Festival

The cultural festival in the even semester (February) of every year is the best platform for the students to exhibit their talents and creativity. Through these festivals KLEF is imparting organizational skills,

leadership skills, competitive spirit, and team behavior skills to our students. Along with the knowledge, KLEF festivals provide recreation to the student community.

Center for Innovation, Incubation and Entrepreneurship (CIIE)

KLEF being a pioneering institute supporting Academics and Research in Engineering, Science and Technology is endowed with the entire infrastructure and highly experienced faculty, has a Centre for Innovation, Incubation and Entrepreneurship (CIIE) that comprises of: Innovation Centre which aims to inculcate a spirit of innovation. Incubation Centre which aims to incubate innovations through prototype product development. Entrepreneurship Development Centre (EDC) which aims at fostering entrepreneurial skills among the students.

About the Program

The undergraduate program in Animation and Gaming stands out with its unique specializations in Filmmaking and VFX, providing students with a comprehensive understanding of these dynamic fields. The department prides itself on a faculty of experienced professionals and state-of-the-art facilities that nurture artistic talent and technical skills. The success of its alumni, now thriving in the media industry, reflects the department's commitment to producing skilled and innovative graduates. With a rich blend of theoretical knowledge and practical experience, the Department of Fine Arts continues to inspire and shape the future of creative professionals in the ever-evolving world of visual arts and media.

Vision of Department

To produce comprehensively trained, socially responsible and creative media professionals with global perspectives to serve society and industry.

Mission of the Department

To provide Visual Media education, fostering creative thinking, personality development, and ethical values, while establishing Industry-Institution Interaction to prepare students for the challenges of the dynamic media environment using emerging technology.

Mission statements

M 1	Provide Visual Media education through well designed curriculum to media professionals with an ability to solve real world problems using emerging technology.
M 2	Create learning environment and providing facilities for creative thinking and personality development.
M 3	Promote ethical and moral values among the students to enable them to emerge as responsible professionals.
M 4	Establish Industry Institution Interaction to make students ready for the industrial environment.

CHAPTER 2: PROGRAM EDUCATIONAL OBJECTIVES (PEOs) AND PROGRAM OUTCOMES (POs)

Program Educational Objectives (PEOs)

PEO 1	Graduates apply appropriate communication skills across settings, purposes, and audiences.
PEO 2	Graduates shall promote professionalism in the practice of visual communication.
PEO 3	Graduates with sense of responsibility and rooted in community involvement with a global perspective.
PEO4	Participate as leaders in their fields of expertise and in activities that support service and economic development throughout the world.

Program Outcomes (POs)

PO1	Build a solid foundation in fundamental elements, principles and process of visual communication
PO2	Engage in critical analysis of their own and their peer's creative works
PO3	Apply design principles to software in a manner to provide the skills necessary to adapt to the latest technologies as well as to the technologies that might emerge in near future
PO4	Carry out research study to fill in the research gap thus developing new dimensions in communications
PO5	Explore mediation, communication and dissemination techniques to entertain, educate and inform via written, oral and visual media
PO6	Apply knowledge in fundamentals to solve increasingly complex problems in the field of visual communication
PO7	Environment and sustainability: to demonstrate the knowledge of visual communication solutions, contemporary issues understanding their impacts on societal and environmental contexts, leading towards sustainable development
PO8	Engage in the practicing of ethical professionalism in the creative world
PO9	Ability to design solutions for the development of current society and a design which is functional in the growth of acting society
PO10	Communicate effectively with clients and utilize the talents and strengths of design colleagues to develop the best design products.

Programme Specific Outcomes (PSO's)

PSO1	Understand and apply basic concepts of film, electronic and digital media tools and techniques in order to complete an independent production
PSO2	Discover the relationships and adapt production procedures in visual design using the latest software and technical equipment.

CHAPTER 3: PROGRAMS LIST & ELIGIBILITY CRITERIA

S.NO	NAME OF THE PROGRAM	DURATION (Years)
1	BACHELOR OF SCIENCES IN ANIMATION AND GAMING	3

Eligibility Criteria for Admission in B.Sc. Animation and Gaming

Candidates should have passed Intermediate or equivalent (10+2) Examination, from recognized school leaving certificate examination boards; with minimum of 50% marks or equivalent CGPA in any discipline.

CHAPTER 4: ACADEMIC REGULATIONS

Terminology

Academic Council: The Academic Council is the highest academic body of the University and is responsible for the maintenance of standards of instruction, education and examination within the University. The Academic Council is an authority as per UGC regulations and it has the right to take decisions on all academic matters including academic research.

Academic Year: It is the period necessary to complete an actual course of study within a year. It comprises of two consecutive semesters i.e., Even and Odd semester.

Academic Pathways: Students of all programs of study are given the opportunity to choose their career pathways viz. Employability, Innovation and Research. Each of these pathways prepares the students in a unique way, enabling them to achieve the heights of their career.

Acceleration: Enables advanced learners to overload themselves to create free time to concentrate on the work aligned with their career track. Internship semester, semester abroad program or prototype semester are the options available for the students.

Academic Bank of Credits (ABC): It helps the students to digitally store their academic credits from any higher education institute registered under ABC in order to award Certificate / Diploma / Degree / Honors based on the credits earned by the student. All the credits acquired by the students are stored digitally by registering into Academic Bank of Credits (ABC) portal. It also supports retaining the

credits for a shelf period and continue their program study with multiple breakovers.

Audited Course: It is a course of study which has zero credits and has a "Satisfactory" or an "Unsatisfactory" grade.

Backlog Course: A course is considered to be a backlog if the student has obtained a failure grade (F).

Betterment: Betterment is a way that contributes towards improving the students' grade in any course(s). It can be done by either (a) re-appearing or (b) re-registering for the course.

Board of Studies: Board of Studies (BOS) is an authority as defined in UGC regulations, constituted by Vice Chancellor for each of the department separately. They are responsible for curriculum design and update in respect of all the programs offered by a department.

Branch of Study: It is a branch of knowledge, an area of study or a specific program (like Civil Engineering, Mechanical Engineering, Electrical and Electronics Engineering etc.,)

Certificate course: It is a course that makes a student gain hands-on expertise and skills required for holistic development. It is a mandatory, non-credited course for the award of degree.

Change of Branch: Change of branch means transfer from one's branch of study to another.

Compulsory course: Course required to be undertaken for the award of the degree as per the program.

Course: A course is a subject offered by the University for learning in a particular semester.

Course Handout: Course Handout is a document which gives a complete plan of the course. It contains the details of the course viz. Course title, Course code, Pre-requisite, Credit structure, team of instructors, Course objectives, Course rationale, Course Outcomes and the relevant syllabus, textbook(s) and reference books, Course delivery plan and session plan, evaluation method, chamber

consultation hour, course notices and other course related aspects. In essence, course handout is an agreement between students (learners) and the instructor.

Course Outcomes: The essential skills that need to be acquired by every student through a course.

Credit: A credit is a unit that gives weight to the value, level or time requirements of an academic course. The number of 'Contact Hours' in a week of a particular course determines its credit value. One credit is equivalent to one lecture hour per week or two hours per week of tutorials/ self-learning/ practical/ field work during a semester.

Credit Point: It is the product of grade point and number of credits for a course.

Credit Transfer: The procedure of granting credit(s) to a student for course(s) undertaken at another institution.

Choice Based Credit System: The institute adopts Choice Based Credit System (CBCS) on all the programs offered by it which enables the students to choose their courses, teachers and timings during their registration. This enables the students to decide on the courses to be done by them in a specific semester according to their interests in other activities.

Cumulative Grade Point Average (CGPA): It is a measure of cumulative performance of a student over all the completed semesters. The CGPA is the ratio of total credit points secured by a student in various courses in all semesters and the sum of the total credits of all courses in all the semesters. It is expressed upto two decimal places.

Curriculum: Curriculum is a standards-based sequence of planned experiences where students practice and achieve proficiency in content and applied learning skills. Curriculum is the central guide for all educators as to what is essential for teaching and learning, so that every student has access to rigorous academic experiences.

Course Withdrawal: Withdrawing from a Course means that a student can drop from a course within the first week of the odd or even Semester (there is no withdrawal for summer semester). However, s/he can choose a substitute course in place of it by exercising the option within 5 working days from the date of withdrawal.

Degree: A student who fulfils all the Program requirements is eligible to receive a degree.

Degree with Specialization: A student who fulfills all the Program requirements of her/his discipline and successfully completes a specified set of Professional elective courses in a specialized area is eligible to receive a degree with specialization.

Deceleration: Students may opt for a smaller number of courses in a semester or distribute the selection of courses across regular and summer semesters in order to cope up with their learning pace or to take part in other activities like innovative projects, pursuing their startups or doing research work.

Double degree: Students pursuing various programs in the university are given an opportunity to pursue two-degree programs in parallel. While B.Tech. program is pursued by physically attending classes on campus, the other program can be pursued on-campus (if timetable permits) or in the online mode provided either by KL Center for Distance & Online Education or any such external providers.

Department: An academic entity that conducts relevant curricular and co-curricular activities, involving both teaching and non-teaching staff and other resources.

Detention in a course: Student who does not obtain minimum prescribed attendance in a course shall be detained in that course. Refer to Attendance & Detention PoloPolicy

Dropping from the Semester: A student who doesn't want to register for the semester should do so in writing in a prescribed format before commencement of the semester.

Elective Course: A course that can be chosen from a set of courses. An elective can be Professional Elective, Open Elective, Management Elective and Humanities Elective.

Evaluation: Evaluation is the process of judging the academic work done by the student in her/his courses. It is done through a combination of continuous in-semester assessment and semester end examinations.

ERP: ERP (Enterprise Resource Planning) system is a comprehensive software solution designed to streamline and automate various administrative, academic, and financial processes within the University. It manages student information, including admissions, registration, enrollment, attendance, grades, and academic records.

Grade: It is an index of the performance of the students in a said course. Grades are denoted by alphabets.

Grade Point: It is a numerical weight allotted to each letter grade on a 10 - point scale.

Honors Degree: A student who fulfills all the Program requirements of her/his discipline and successfully completes a specified set of additional courses within the same program is eligible to receive an Honors degree.

Humanities Elective: A course offered in the area of Liberal Arts.

Industrial Training: Training program undergone by the student as per the academic requirement in any company/firm. It is a credited course.

Industrial Visit: Visit to a company/firm as per the academic requirement.

In-Semester Evaluation: Summative assessments used to evaluate student learning, acquired skills, and academic attainment during a course.

LMS: LMS stands for Learning Management System. It is a platform used in the institution to manage and deliver courses. Students can access learning resources, participate in online discussions, submit assignments, take assessments, and communicate with their instructors and peers.

Make-up Test: An additional test scheduled on a date other than the originally scheduled date.

Management elective: A course that develops managerial skills and inculcates entrepreneurial skills.

Minor Degree: A student who fulfills all the Program requirements of her/his discipline and successfully completes a specified set of courses from another discipline is eligible to receive a minor degree in that discipline.

Multi-Section Course: Course taught for more than one section.

Open Elective: This is a course of interdisciplinary nature. It is offered across the University for All Programs.

Overloading: Registering for more number of credits than normally prescribed by the Program in a semester.

Practice School: It is a part of the total program and takes one full semester in a professional location, where the students and the faculty get involved in finding solutions to real-world problems. A student can choose Project/Practice School during his/her 7th or 8th semester of his/her Academic Year to meet the final requirements for the award of B.Tech degree.

Pre-requisite: A course, the knowledge of which is required for registration into higher level course.

Professional Core: The courses that are essential constituents of each engineering discipline are categorized as Professional Core courses for that discipline.

Professional Elective: A course that is discipline centric. An appropriate choice of minimum number of such electives as specified in the program will lead to a degree with specialization.

Program: A set of courses offered by the Department. A student can opt and complete the stipulated minimum credits to qualify for the award of a degree in that Program.

Program Outcomes: Program outcomes are statements that describe what students are expected to know or be able to do at the end of a program of study. They are often seen as the knowledge and skills students will have obtained by the time they have received their intended degree.

Program Educational Objectives: The broad career, professional, personal goals that every student will achieve through a strategic and sequential action plan.

Project: Course that a student has to undergo during his/her final year which involves the student to undertake a research or design, which is carefully planned to achieve a particular aim. It is a credit based course.

Supplementary: A student can reappear only in the semester end examination for the Theory component of a course, subject to the regulations contained herein.

Registration: Process of enrolling into a set of courses in a semester/ term of the Program.

Re-Registration: Student who are detained in courses due to attendance or marks criteria as per their regulation are given a chance to re-register for the same and complete it during the summer term.

Semester: It is a period of study consisting of 16$\pm$1 weeks of academic work equivalent to normally 90 working days including examination and preparation holidays. The odd Semester starts normally in July and even semester in December.

Semester End Examinations: It is an examination conducted at the end of a course of study.

Single Section Course: Course taught for a single section.

Social Service: An activity designed to promote social awareness and generate well-being; to improve the life and living conditions of the society.

Student Outcomes: The essential skill sets that need to be acquired by every student during her/his program of study. These skill sets are in the areas of employability, entrepreneurial, social and behavioral.

Substitution of Elective course: Replacing an elective course with another elective course as opted by the student.

Summer term: The term during which courses are offered from May to July. Summer term is not a student's right and will be offered at the discretion of the University.

Term Paper: A 'term paper' is a research report written by students that evolves their course-based knowledge, accounting for a grade. Term paper is a written original research work discussing a topic in detail. It is a credit-based course.

Underloading: Registering for lesser number of credits than normally prescribed for a semester in that Program.

CHAPTER 5: PROGRAM CURRICULUM

For an academic program the curriculum is the basic framework that will stipulate the credits, category, course code, course title, course delivery (Lectures / Tutorials / Practice / Skill / Project/ Self Study / Capstone Design etc.), in the Choice Based Credit System. However, all such are essentially designed, implemented and assessed in Outcome Based Education Framework.

Program Structure:

- An Academic Year is made of two semesters each is of, approximately 16±1-week duration and each semester are classified as:
    - Odd Semester (July–December)
    - Even Semester (December –May).
- KLEF may offer summer term between May and June.
- Students have the flexibility to choose courses of their own choice prescribed by the institution.
- Student can register for a maximum of 26 credits, other than audited and certificate courses per semester. This is not applicable when student exercises the overloading option (while doing project work / practice school / Minor degree / Honors degree program / specialization).

Course Structure:

- Every course has a Lecture-Tutorial-Practice-Skill (L-T-P-S) component attached to it.
- Based upon the L-T-P-S structure the credits are allotted to a course using the following criteria.
    - Every 1 hour of Lecture / Tutorial session is equivalent to one credit.
    - Every 2 hours of Practical session is equivalent to one credit.
    - Every 4 hours of skill-based practice is equivalent to one credit.

Course Classification:

Any course offered under B.Sc. Animation and Gaming program is classified as:

Induction Courses: Student who gets admitted into B.Tech. program must complete a set of Induction courses for a minimum period of 1 weeks and obtain a “Satisfactory” result prior to registering into 1st Semester of the Program.

Humanities Arts & Social Science Courses (HAS): Humanities, arts, and social sciences (HAS) courses are a broad field of study that encompasses the study of human culture and society. These courses focus on developing students' critical thinking, problem-solving, and communication skills. These skills are valuable in a variety of careers, and they can also help students become more engaged citizens.

Basic Science Courses (BSC): Basic science courses are the foundation of all science education. They provide students with the knowledge and skills they need to understand the natural world. Basic science courses typically cover Mathematics, Physics, Chemistry, Biology etc., Basic science courses are essential for students who want to pursue careers in science, engineering, medicine, and other STEM fields.

Professional Core Courses (PCC): Professional core courses are a set of courses that are essential for all B.Sc. students. These courses provide students with the knowledge and skills they need to be successful in their chosen discipline.

Professional Elective Courses (PEC): Professional electives are a set of courses that are chosen by students to supplement their education. Professional electives are a great way for students to customize their education and prepare for their future careers. By choosing electives that are relevant to their interests and goals, students can gain the knowledge and skills they need to be successful in their chosen field.

Open Elective Courses (OEC): Open electives are a set of courses that are not specifically related to Animation and Gaming, but that can provide students with knowledge and skills that are valuable in a variety of fields. Open electives are a great way for students to broaden their horizons and explore their interests outside of engineering. By choosing electives that are relevant to their interests and goals, students can gain the knowledge and skills they need to be successful in a variety of fields.

Skill Development Courses (SDC): Skill development courses can provide students with the knowledge and skills they need to use specific software or hardware. This can be especially important for students who are interested in pursuing a career in a particular field.

Project Research & Internships (PRI): Project, Research and Internships can help students gain a better understanding of their chosen field by giving them the opportunity to apply their knowledge and skills to real-world problems. These can help students explore their interests by giving them the opportunity to work on projects that they are passionate about.

Social Immersive Learning (SIL): Social immersive learning is a type of experiential learning that allows students to learn by interacting with others in a simulated environment. This type of learning can be especially beneficial for B.Sc. Animation and Gaming students because it can help them develop their soft skills, such as communication, teamwork, and problem-solving.

Audit Courses (AUC): Any course offered in the University that has no assessment of student performance and no grading. Though “Satisfactory” completion of audit courses doesn’t acquire any credit but they are part of the graduation requirements.

Value-Added Courses (VAC): Courses leading to certification and those which are conducted exclusively for employability are referred to as value added courses. Though “Satisfactory” completion of value-added courses doesn’t acquire any credit but they are part of the graduation requirements.

Course Precedence

The following are the guidelines for registering into courses with pre-requisites. · Every course may have one or more of its preceding course(s) as pre- requisite(s). · To register for a course, the student must successfully be promoted in these course(s) earmarked as pre-requisite(s) for that course.

- A student who has qualified in all the courses in the pre-requisite would be allowed to register in the course.
- In any course if a student appears for final exam or is successfully promoted (through internals etc.) deemed to have met the prerequisite for next higher level course.
- The Dean Academics after consulting with Department concerned has the prerogative to waive the prerequisite (if it is satisfied through a test) if the student has gained sufficient proficiency to take up the course.

Summer Term Courses

KLEF offers summer term courses during May and June. The following are the guidelines to register in to courses offered in Summer Semester.

- A student may register for course/s in each summer term by paying the stipulated fee.
- Students registering for more than one (1) summer course must ensure that there is no clash in the time table.
- A student can register into a detained course or a not-registered course (course offered in regular semester, but student failed to register due to the non- compliance of pre-requisite condition but has paid the fee.) A student can also register for other than the above two mentioned categories of courses only if they are permitted for acceleration.
- In any case, a student can register only for a maximum of 12 credits during summer term.
- Attendance & Promotion policy for summer term is same as compared to the regular semester except for condonation policy. Condonation is not applicable for summer term courses.

Practice School

The Practice School (PS) program forms an important component of education at KLEF. It is an attempt to bridge the gap between an academic institution and the industry. The Program, which would be a simulation of real work environment, requires the students to undergo the rigor of professional environment, both inform and in substance. In the process, it provides an opportunity for the students to satisfy their inquisitiveness about the corporate world provides exposure to practicing professional skills and helps them acquire social skills by being in constant interaction with the professionals of an organization. During Practice School, some of the students may be offered stipend and/or job offer as per the discretion of the concerned industry. Practice School is offered usually for a period of one year, however, student must put a request through the organization and the Head of the Department to the Dean Academics requesting for extension of the duration after completion of first semester.

CHAPTER 6: ACADEMIC FLEXIBILITIES

Academic Flexibilities

- **Honors degree** can be awarded if students complete additional courses from their core program and earn 20 extra credits or Students may acquire 20 credits extra by doing advanced courses.
- **Honors through Research degree** offers students the chance to explore their chosen field of study in greater depth, cultivate valuable research skills, and make meaningful contributions to their specific area of interest. Students can be awarded this Degree upon fulfilling the requirement of earning an additional 20 credits through advanced coursework. The breakdown of these credits includes 10 credits from core courses, 4 credits from a skill development course, and 6 credits from project work.
- **Honors through Innovation** emphasize the exploration of innovative ideas, problem-solving, and creative thinking within a particular field of study. It may provide opportunities for students to engage in innovative projects, research, or entrepreneurial activities. Students can be awarded their degree upon successful completion of additional courses from their core program and earning an extra 20 credits through advanced coursework. Specifically, this entails completing 10 credits from core courses, 6 credits from a skill development course, and 4 credits from project work.
- **Honors through Experiential Learning** focuses on hands-on, practical experiences that complement and enhance traditional classroom learning. Students will be eligible for the degree upon the successful completion of additional courses from their core program and the attainment of 20 extra credits through advanced coursework. Specifically, this includes obtaining 10 credits from core courses, 6 credits from a skill development course, and 4 credits from project work.

For the above said categories, if a student fails to meet the CGPA and SGPA requirements, at any point after registration, s/he will be dropped from the list of students eligible for the specified Degree, then student will receive B.Sc. Degree only. However, such students will receive a separate grade sheet mentioning the additional courses completed by them.

Program Add-ons:

- **Specialization:** Specialization degree can be awarded if Student completes five professional electives and one skill development course in the same track and/or earns minimum of 17 credits from the Professional elective courses.
- **Minor:** Minor degree can be awarded if student fulfills all the program requirements of their discipline and are successful in completing a specified set of courses from another discipline through which they earn an additional 20 credits are eligible to get minor degree in that discipline.
- **Double Major:** Double Major degree can be awarded if student earns 30 additional credits to meet the requirements of both majors.

Academic Flexibility Table

	No Major Flexibility	Major Flexibility **Honors**	Major Flexibility **Honors through Research**	Major Flexibility **Honors through Innovation**	Major Flexibility **Honors through Experiential Learning**
No Program Add-On	B.Sc. Animation and Gaming	B.Sc. Animation and Gaming (honors)	B.Sc. Animation and Gaming (honors through Research)	B.Sc. Animation and Gaming (honors through Innovation)	B.Sc. Animation and Gaming (honors through Experiential Learning)
Program Add-On **Specialization**	B.Sc. Animation and Gaming with Specialization	B.Sc. Animation and Gaming (honors) with Specialization	B.Sc. Animation and Gaming (honors through Research) with Specialization	B.Sc. Animation and Gaming (honors through innovation) with Specialization	B.Sc. Animation and Gaming (honors through Experiential Learning) with Specialization
Program Add-On **Minor**	B.Sc. Animation and Gaming with Minor	B.Sc. Animation and Gaming (honors) with Minor	B.Sc. Animation and Gaming (honors through Research) with Minor	B.Sc. Animation and Gaming (honors through Innovation) with Minor	B.Sc. Animation and Gaming (honors through Experiential Learning) with Minor
Program Add-on **Double Major**	B.Sc. Animation and Gaming with Second Major	B.Sc. Animation and Gaming (honors) with Second Major	B.Sc. Animation and Gaming (honors through Research) with Second Major	B.Sc. Animation and Gaming (honors through innovation) with Second Major	B.Sc. Animation and Gaming (honors through Experiential Learning) with Second Major

CHAPTER 7: REQUIREMENTS FOR THE AWARD OF DEGREE

Requirements for Award of Degree

The student is awarded a B.Sc. Animation and Gaming degree provided she/he

- Must successfully earn a minimum of 123 credits, as stipulated in the program structure.
- Must successfully complete Minimum two certificate courses
- Must successfully complete Social Internship and Technical Internship.
- Must have successfully obtained a minimum CGPA of 5.25 at the end of the program.
- Must have finished all the above-mentioned requirements in less than twice the period mentioned in the Academic structure for each program, which includes deceleration period chosen by the student, deceleration imposed by KLEF or debarred from the KLEF.

The credits required for the award of degree for each category is given in the following PDFs.

Academic Structures and Cred

Evaluation Targets.pdf

Award of Degree

A student having cleared all the courses and met all the requirements for the award of degree with:

- 5.25 ≤ CGPA < 5.75 will be awarded Pass Class.
- 5.75 ≤ CGPA < 6.75 will be awarded Second-Class.
- 6.75 ≤ CGPA < 7.75 will be awarded First Class
- CGPA ≥ 7.75 will be awarded First class with Distinction, provided the student has cleared all the courses in first attempt and must have fulfilled all the program requirements within the specified minimum years duration.

Multiple Entry and Multiple Exit

Students have the flexibility to enroll in a degree program, and if they choose to exit the program at a certain point, they can still receive a formal qualification based on the completed coursework or

credits. This enables students to have recognized certifications even if they are unable to complete the full program. It allows the students to gain formal qualifications at different stages while providing opportunities for further educational advancement as per their personal circumstances and goals. This offers students multiple exit options, so that they can rejoin the course after a break.

Students who opt to exit after completion of the first year and have secured 41 credits will be awarded a UG certificate if, in addition, they complete one vocational course of 4 credits during the summer vacation of the first year.

Students who opt to exit after completion of the second year and have secured 83 credits will be awarded the UG diploma if, in addition, they complete one vocational course of 4 credits during the summer vacation of the second year.

Students who wish to undergo a 3-year UG programme will be awarded UG Degree in the Major discipline after successful completion of three years, securing 123 credits and satisfying the minimum credit requirement as per the regulation.

An additional 40 credits leading to a total of 163 credits leads to an Honors degree. Students have the choice to focus their Honors degree additionally on “Research” or “Innovation” or “Experiential Learning”.

Exiting students will get a certificate upon completing one year, a diploma certificate after two years, a degree certificate after three years.

CHAPTER 8: ATTENDANCE RULES & DETENTION POLICY

Attendance policy for promotion in a course:

The student must maintain minimum 85% of attendance to be promoted in a course and to appear for Sem End Examination. In case of medical exigencies, the student/parent should inform the principal within a week by submitting necessary proofs and in such cases the attendance can be condoned up to an extent of 10% by Principal on the recommendation of the committee established for condonation.

Attendance in a course shall be counted from the date of commencement of the classwork only and not from the date of his/her registration.

Attendance for the students who are transferred from other institutes and for new admissions, attendance must be considered from the date of his/her admission.

In case of attendance falling marginally below 75% due to severe medical reasons or any other valid reasons, the Principal / Program chair may bring such cases, along with valid and adequate evidence to the notice of the Dean Academics. The condonation board formed by Vice-Chancellor under the chairman ship of Dean-Academics will consider any further relaxation in attendance from the minimum attendance percentage requirement condition after going through case by case.

Attendance based Marks:

There are no specific marks attached to attendance as such, however, if the Course Coordinator of a course desires to award certain marks, for attendance in a course, She/he can do so based on following guidelines, which thereby must be clearly reflected in the respective course handouts which should duly be approved by the Dean Academics. For any course, not more than 5% marks can be allotted for attendance.

The distribution of marks for attendance is [85,88]=1 mark, [89,91]=2marks, [92,94]=3marks,[95,97]=4marks and [98,100]=5marks, below 85%, even in case of condonation,"0" marks. The marks, if allotted for attendance will have to be considered for all L-T-P-S components of a course cumulatively but not specifically for theory component for any course.

Attendance Waiver:

Students maintaining a CGPA ≥ 9.00 and SGPA ≥ 9.00 in the latest completed semester get a waiver for attendance in the following semester. Students who thus utilize an attendance waiver will be awarded the marks allocated for attendance (if any) based on their performance in an advanced assignment specified by the course coordinator (emerging topics related to the course). S/he can appear in all assessments and evaluation components without being marked ineligible due to attendance-based regulations.

Attendance Condonation for Participation in KLEF / National / International Events:

Only those students nominated / sponsored by the KLEF to represent in various forums like seminars / conferences / workshops / competitions or taking part in co- curricular / extra- curricular events will be given compensatory attendance provided the student applies in writing for such a leave in advance and obtain sanction from the Principal basing on the recommendations of the Head of the Department (HoD) for academic related requests; or from the Dean Student Affairs for extracurricular related requests. For participation in the KLEF's placement process the names of students will be forwarded by the placement cell in-charge to the respective Heads of the Departments. Students participating in KLEF/National/International events like technical fests, workshops, conferences etc., will be condoned

for 10% of total classes conducted for each course in the semester. This condonation is not applicable for summer term.

Course Based Detention Policy:

In any course, a student must maintain a minimum attendance as per the attendance policy for promotion in a course, to be eligible for appearing in the Sem-End examination. Failing to fulfill this condition, will deem such student to be detained in that course and become ineligible to take semester end exam.

Eligibility for appearing Sem – End Examination:

A Student registered for a course and maintained minimum attendance of 85% is eligible to write the Semester-End Examination for that course unless found ineligible due to one or more of the following reasons:

- Shortfall of attendance
- Detained
- Acts of indiscipline
- Withdrawal from a course

CHAPTER 9: ASSESSMENT & EVALUATION PROCESS

The assessment is conducted in formative and summative modes with a weightage of 60% for Semester-In evaluation and 40% for Semester-End Evaluation.

The distribution of weightage for various components of formative and summative modes are decided and notified by the course coordinator through the course handout after approval by the Dean Academics, prior to the beginning of the semester. Students are advised to refer the course handout to get more detailed information on assessment.

Sem-In tests and the Semester-End Examinations will be conducted as per the Academic Calendar.

Students may have to take more than one examination in a day during Sem-In exams, Semester-End Examinations /Supplementary examinations.

Examinations may be conducted on consecutive days, beyond working hours and during holidays.

Semester-In Evaluation

The following are the guidelines for the Semester-In evaluation.

The process of evaluation is continuous throughout the semester.

The distribution of marks for Semester-In evaluation is 60% of aggregate marks of the courses.

To maintain transparency in evaluation, answer scripts are shown to the students for verification, within one week of conduct of exam. If there is any discrepancy in evaluation, the student can request the course-coordinator to re-evaluate.

The solution key and scheme of evaluation for all examinations are displayed by the Course-Coordinator in the appropriate web portal of the course, on the day of the conduct of examination.

In case the student is unable to appear for any evaluation component owing to hospitalization, participation in extra/ co-curricular activities representing KLEF/ state/ country; the Dean Academics can permit to conduct of re- examination for such students.

In case a student has missed any of the two in-semester evaluations, S/he is eligible for and will be provided with an opportunity of appearing for re- examination.

Semester End Examination

The distribution of marks for Semester-End evaluation is 40% of aggregate marks of the course

The pattern and duration of Sem End examination are decided and notified by the Course Coordinator through the Course handout, after approval from the Dean Academics.

To maintain transparency in evaluation, answer scripts are shown to the students for verification. If there is any discrepancy in evaluation, the student can request the Controller of Examinations to re-evaluate.

If a student earns ‘F’ grade in any of the courses of a semester, an instant supplementary exam (for only Semester End Exam component) will be provided within a fortnight of the declaration of the results.

Assessment of Project/Research-Based Subjects

All project or research-based subjects must have a defined time limit for completion. The specific time limits and schedule for monitoring and evaluating student performance will be announced each term.

The final project report, after obtaining a plagiarism certificate, will be considered, and evaluated by the panel of examiners. Student project reports must follow the guidelines prescribed by the Dean of Academics.

Absence in Assessment & Examination

If a student fails to take any formative assessment component (due to ill-health or any valid reason), no second chance will be given, and zero marks will be awarded for the same. In cases of excused absence, the instructor may provide an opportunity to the student to reappear in quizzes or assignments or any other internal assessment criteria based on the approval from the principal & the concerned Head of the Department in written. If a student fails to write Sem-In Exam-I or obtained less than 50% marks in Sem-In Exam-I, he must attend remedial classes and maintain a minimum 85% of attendance in remedial classes to be eligible for Make-up test for Sem-In exam-I. Further, the number of remedial classes to be conducted shall be 50% of regular classes held till the Sem-In exam-I. However, there is no make-up test for Sem-In Exam-II or for the Laboratory exams.

A student's absence for Sem-In exams under the following circumstances are only considered for makeup test.

Pre-approved participation in University/State/National/International co- curricular and extra-curricular activities

Ill health and medical emergencies for the student leading to hospitalization with certification by the doctor stating inability of student to attend Sem-In exams clearly within the necessary dates.

Death of immediate family member

Remedial Classes & Remedial Exam

The following categories of students are recommended to attend Remedial classes:

Students who did not attend or obtain a minimum of 50% marks in the Sem-In examination-1

Students for whom the learning objectives of CO1/CO2 are not attained in the Sem-In examination-1

Any other student may also be permitted to attend remedial classes as per the discretion of the Principal.

The following are the guidelines to conduct remedial classes:

Remedial classes are scheduled to be conducted usually one- or two- weeks after the conclusion of Sem-In exam-1.

The number of remedial classes to be conducted shall be 50% of regular classes held until the Sem-In exam-I.

Remedial classes MUST NOT be scheduled during regular class work hours.

The following are the guidelines for remedial exams:

Students attending remedial classes must maintain attendance of minimum 80% in classes conducted under remedial classes, without fail for being eligible for attending remedial exam.

After conduction of remedial test, the Sem-in exam-1 marks will be updated by considering the weightage of 75% of marks obtained by student in remedial exam, and 25 % of marks obtained by student in regular exam; with a CAP of 75% in overall marks.

Grading Process

At the end of all evaluation components based on the performance of the student, each student is awarded grade based on absolute/relative grading system. Relative grading is only applicable to a section of a course in which the number of registered students is greater than or equal to 25. Choice of grading system is decided by the Course-Coordinator with due approval of Dean Academics and is specified in the course handout.

Absolute Grading

The list of absolute grades and its connotation are given below

Performance	Letter Grade	Grade Point	Percentage of marks
Outstanding	O	10	90-100
Excellent	A+	9	80-89
Very Good	A	8	70-79
Good	B+	7	60-69
Above Average	B	6	50-59
Average	C	5	46-49
Pass	P	4	40-45
Fail	F	0	0-39
Absent	AB	0	Absent

8.6.2 Relative Grading

The following table lists the grades and its connotation for relative grading:

Letter Grade	Grade Point	Grade Calculation
O	10	total marks >= 90% and total marks >= mean + 1.50σ
A+	9	μ+0.50σ <= total marks < μ+1.50σ
A	8	μ <= total marks < μ+0.50σ
B+	7	μ-0.50σ <= total marks < μ
B	6	μ-1.00σ <= total marks < μ-0.50σ
C	5	μ-1.25σ <= total marks < μ-1.00σ
P	4	μ-1.50σ <= total marks < μ-1.25σ or ≥40
F	0	total marks <μ-1.50σ or total marks <=39
AB	0	Absent

μ is the mean mark of the class excluding the marks of those students who scored ≥ 90% and ≤40% after rounding the percentages to the next highest integer. σ is the standard deviation of the marks.

8.7 SGPA & CGPA

The SGPA is the ratio of sum of the product of the number of credit s with the grade points scored by a student in all the courses and the sum of the number of credits of all the courses undergone by a student, in a semester.

Where 'Ci' is the number of credits of the i^{th} course and *'Gi'* is the grade point scored by the student in the i^{th} course.

The CGPA is also calculated in the same manner considering all the courses undergone by a student over all the semesters of a program, where 'Si' is the SGPA of the i^{th} semester and *'Ci'* is the total number of credits in that semester.

The SGPA and CGPA shall be rounded off to 2 decimal points and reported in the transcripts.

CGPA can be converted to percentage of marks: 10 X CGPA -7.5

A student appearing for a course having lab integrated with theory and in case obtains less than 40% in either of lab or theory component of semester end examination, and in such case the student must reappear for the component only in which he has secured less than 40%. Till successful attainment of minimum 40% of both components, the student remains in the F grade for that course.

Audit/Certificate courses are graded as satisfactory (S) or non- satisfactory (NS) only.

At the end of each semester, the KLEF issues a grade sheet indicating the SGPA and CGPA of the student. However, grade sheets will not be issued to the student if he/she has any outstanding dues.

8.8 Illustration of Computation of SGPA and CGPA

SGPA Computation

COURSE	**CREDITS**	**GRADE LETTER**	**GRADE POINT**	**CREDIT POINT (Credit x Grade)**
Course 1	3	A	8	3 X 8 = 24
Course 2	4	B+	7	4 X 7 = 28
Course 3	3	B	6	3 X 6 = 18
Course 4	3	O	10	3 X 10 = 30
Course 5	3	C	5	3 X 5 = 15
Course 6	4	B	6	4 X 6 = 24
	20			139

Thus, SGPA =139/20 =6.95

CGPA Computation

Item	Semester					
	I	II	III	IV	V	VI
Credits	20	22	25	26	26	25
SGPA	6.9	7.8	5.6	6.0	6.3	8.0

Thus, $$CGPA = \frac{(20*6.9+22*7.8+25*5.6+26*6.0+26*6.3+25*8.0)}{(20+22+25+26+26+25)} = 6.73$$

Betterment

A student may reappear for semester end examination for betterment only in the theory part of the course for improving the grade, subject to the condition that, the student has passed the course, his/her CGPA is ≤ 6.75 and the grade in the respective course to be equal to or lower than "C". In the case of reappearing for a course, the best of the two grades will be considered. A Student can re-register in any course in any semester during the program for improvement of grade if the current grade in the course is lower than B+ and with due approval from Dean Academics in accordance with academic regulations. A student cannot reappear for semester end examination in courses like Industrial Training, courses with their L-T/ST-P-S Structure like 0-0-X-X, Project, Practice School and Term Paper.

CHAPTER 10: PROMOTION

Change of Branch

A student admitted to a particular Branch of the B.Sc. Animation and Gaming Program will normally continue studying in that branch until the completion of the program. However, in special cases the KLEF may permit a student to change from one branch to another after the second semester, provided s/he has fulfilled admission requirement for the branch into which the change is requested.

The rules governing change of branch are as listed below:

Top 1% (based on CGPA until 2nd semester) students will be permitted to change to any branch of their choice within the program discipline.

Apart from students mentioned in above clause, those who have successfully completed all the first and second semester courses and with CGPA ≥ 8 are also eligible to apply, but the change of Branch in such case is purely at the discretion of the KLEF.

All changes of Branch will be effective from third semester. Change of branch shall not be permitted thereafter.

Change of branch once made will be final and binding on the student. No student will be permitted, under any circumstances, to refuse the change of branch offered.

Students in clause a and b may be permitted subject to the availability of seats in the desired branch.

Credit Transfer

Credit transfer between KLEF and other institution

Credit transfer from KLEF to other institutions: Student studying in KLEF can take transfer to another institution under the following conditions:

KLEF has signed MOU with the institution.

However, a student, after seeking transfer from KLEF can return to KLEF after a semester or year. Based on courses done in the other institution, equivalent credits shall be awarded to such students.

Credit transfer from another institution to KLEF: A student studying in another institution can take transfer to KLEF under the following conditions:

When a student seeks transfer, equivalent credits will be assigned to the student based on the courses studied by the student.

The student, when transferred from other institutions, has to stick to the rules and regulations of KLEF.

To graduate from KLEF, a student must study at least half of the minimum duration prescribed for a program at KLEF.

Credit Transfer Through MOOCs:

Undergraduate students can get credits for MOOCs courses recommended by KLEF up to a maximum of 20% of their minimum credits required for graduation. The discretion of allocation of MOOCs courses equivalent to the courses in the curriculum lies with the office of the Dean Academics.

A student may also be permitted to obtain 20 credits through MOOCs in addition to the minimum credits required for graduation. These 20 credits can also be utilized to acquire a Minor degree or an Honors degree if the courses are pronounced equivalent to those specified for the respective degrees

by the office of the Dean Academics. These additional credits through MOOCs if to be considered for CGPA/Minor/Honors degree must be approved by Dean Academics prior to enrollment in the respective MOOCs.

Students acquiring additional credits for Honors / Minor degree must adhere to the rules governing the award of the respective degree, otherwise, a student applying for registering into additional credits through MOOCs must possess a minimum CGPA of 7.5 till that semester.

Rustication

A student may be rusticated from the KLEF on disciplinary grounds, based on the recommendations of any empowered committee, by the Vice Chancellor.

Award of Medals

KLEF awards Gold and Silver medals to the top two candidates in each program after successful completion of their study. The medals are awarded based on their CGPA during the Annual Convocation with the following constraints:

a. The grade obtained through betterment/ supplementary will not be considered for this award.

b. S/he must have obtained first class with distinction for the award of Gold or Silver-medal.

Academic Bank of Credits:

ABC helps the students to digitally store their academic credits from any higher education institute registered under ABC in order to award Certificate/Diploma/Degree/Honors based on the credits earned by the student. All the credits acquired by the students are stored digitally by registering into Academic Bank of Credits (ABC) portal. It also supports retaining the credits for a shelf period and continue their program study with multiple breakovers. Students may exit from their current program of study due to any unforeseen reasons or to focus on their chosen career path. In such cases, the student may break for a period of time (preferably not in the middle of an academic year) and may continue with the program of study at a later stage. Moreover, students must be able to complete their program by not exceeding the maximum duration of the program. If not, they may be issued with a Certificate, diploma, degree or honors based on the credits acquired over the period of time for all the programs approved by UGC.

CHAPTER 11: STUDENT COUNSELING & FEEDBACK

Student counselling / mentoring service ensures that every student gets to know the academic structure of the University and utilize maximum opportunities that the institute offers to fulfill their career and personal life goals. The objective of "Student Counselling /Mentoring Service" is to provide friendly support to the students for their well-being during their stay in the campus and for their holistic development. Counsellors offer individual counselling to help students resolve personal or interpersonal problems. They may also offer small group counselling to help students enhance listening and social skills, learn to empathize with others, and find social support through healthy peer relationships. Counsellors also provide support to faculty by assisting with classroom management techniques and the development of programs to improve quality or safety. When necessary, counsellors may also intervene in a disrupted learning environment. However, the benefits of counsellor student relationships are as follows:

- Maintain academic standards and set goals for academic success.
- Develop skills to improve organization, study habits, and time management.
- Work through personal problems that may affect academics or relationships.
- Improve social skills.
- Cope with university or community-related violence, accidents. Identify interests, strengths, and aptitudes through assessment.

Academic Counselling Board (ACB)

Academic Counselling Board is constituted by the Dean Academics. This board shall comprise of the Chairman, Convener, Principal/Director, HODand Professor/Associate Professor. A student will be put under Academic Counselling Board in the following circumstances:

Has CGPA of less than 6.00.

Has 'F' grade or 'Detained' in multiple courses.

The first level of Counselling such students will be done by the Mentor of the student and the HoD followed by the ACB and the list of students who have to undergo the ACB counselling be forwarded by the HoD to the Office of Dean Academics.

The students undergoing the Academic Counselling Board process may be allowed to register only for a few courses based on the recommendation of Academic Counselling Board.

Counselling Policy

Student counselling takes great place in K L University. Counselling is designed to facilitate student achievement, improve student behavior, subject analysis levels, attendance, and help students develop socially, professionals with bachelor's, master's degrees or beyond. Faculty counsellors provide counselling and serve an educational role in K L University. We have Mentors, Academic, Career, Physiological, Co-Curricular & Extra Curricular activities counsellors in order to support students who are experiencing personal or academic challenges, help students choose careers and plan for university and intervene when students face behavioral, physical, or mental health challenges.

The duties of counsellors:

Mentoring: Plan and design a system for student behavior, mental health and academic challenges, define structural and functional characteristics of the system in detail, plan provisions for academic mentoring apart from classroom interaction.

Academic Counselling:

Develop a systematic and process-oriented mechanism to improve academic counselling in relation to student attendance, punctuality, performance of students in internal and semester examinations, course / program to be enrolled based on the strength and weakness of the student

Career Counselling: Conduct personality test (SWEAR) to find suitable career path, Create awareness on the job opportunities, career paths that exist in a specific discipline.

Psychological Counselling: Organize and strengthen the student counselling services, engage qualified and experienced mentors and advisories for each class of students for providing psychological guidance as required.

Guidance on Co-Curricular & Extra Curricular activities:

Form student clubs to give train and encourages the students to improve their skills, physical fitness and mental strength.

Early intervention:

Counsellors receive training about learning difficulties and psychological concerns that commonly manifest in children and adolescents. They may also provide referrals, recommendations, and suggestion to parents about mental health of their wards.

Special needs services:

Counsellors often support the special needs of students and may oversee programs that address requirements or learning difficulties.

Counselling Procedures:

The HOD will allot 20 Students once admitted into a program to a faculty with allocation priority commencing from professors and onwards. The faculty concerned will be called a counsellor/mentor. One hour per week will be allocated by the departments to enable the counsellors to counsel the students on various aspects. The counsellor will maintain a separate sheet to record student performance and also different kinds of counselling undertaken. Counsellor shall communicate with parents through mail, SMS and also through telephonic conversations. Student's atteandance, marks, placement etc. data must infrom to parents once in a month. The communication undertaken shall be recorded in a separate register. The following are the various aspects of counselling that the counsellors will address during their interaction.

Mentoring

1. Counsellor shall counsel the students regularly when the performance of the student is found be un-satisfactory

2. Form a Student-Teacher-Group to share regular updates and events.

3. Form a Parent-Teacher-Association to share regular updates and events.

4. Conduct the feedback on counselling.

5. The counselling data sheet shall be submitted to the principal for verification and approval.

6. At the end of the semester a summary report and recommendations will be sent to Dean Academics Office

Academic Counselling

1. Counsellor shall acquire backlog data and record the same into the counselling sheets

2. Counsellor will acquire data about the attendance and performance in the internal evaluation and record them into the counselling data sheet.

3. Counsellors shall counsel the students regularly to track the performance of the students

4. The counselling data sheet shall be submitted to the principal for verification and approval.

5. At the end of the semester a summary report will be sent to Dean Academics Office.

Career Counselling

1. Counsellor has to take SWEAR analysis data in first year.

2. Counsellor shall acquire the data related to performance of the students in all the soft skills and other courses that contributes towards employability/ entrepreneurship/ career advancement the career counselling data sheets.

3. Counsellor will acquire data about the attendance and performance of the students during all the placement drives conducted by KLU and records the same into the counselling sheet.

4. Counsellors shall counsel the students regularly when the performance of the student is found be un-satisfactory.

5. The counselling sheet shall be verified by principal and corrective actions if any will be recommended to the respective departments.

6. At the end of the semester a summary report will be sent to Dean Academics Office.

Psychological Counselling

1. Counsellor shall acquire data pertaining to psychological status of the students and record the same into the counselling sheets

2. Counsellor will acquire data about the attendance and performance in the internal evaluation and 66 record them into the counselling sheet and see whether the performance is in any way related.

3. Counsellor shall counsel the students regularly when the performance of the student is found to be un-satisfactory

4. Counsellor should identify the need of any therapy required.

5. Once it is identified, the counsellor will arrange the treatment according to the psychological status of the student.

6. Counsellor should maintain the progression level of the student periodically.

7. The counselling sheet shall be verified by principal and corrective actions if any will be recommended to the respective departments.

8. At the end of the semester a summary report will be sent to Dean Academics Office.

HODs have to submit monthly /semester / Academic Year Counselling reports with necessary comments and proofs to Dean Academics office duly signed by concerned Principal/Director.

Visit following linkhttps://www.kluniversity.in/site/acadboard.htm

Feedback System

At KLEF, monitoring of feedback is a continuous process. Feedback is obtained from students and parents on various aspects. Feedback is taken through personal interaction with students, interaction with parents in addition to mid-semester and end-semester feedback. The institution assesses the learning levels of the students, after admission and organizes special programs for advanced learners and slow learners. Feedback Types: In first year SWEAR analysis is done for every student in such a way it identifies their interests, pre-existing knowledge, aspects to improve technical and logical skills based on their career choice.

Feedback Types

The following are the different types of feedback taken at regular intervals:

(i). Student General Feedback (Twice in a Sem.)

(ii). Student Satisfaction Survey (Once in a Sem.)

(iii). Student Exit Feedback (Once in a Year)

(iv). Academic Peers Feedback on Curriculum (Once in a Sem.)

(v). Parents Feedback on Curriculum (Once in a Sem.)

(vi). Alumni Feedback on Curriculum (Once in a Sem.)

(vii). Industry Personnel Feedback on Curriculum (Once in a Sem.)

(viii). Student Feedback on Curriculum (Once in a Sem.)

(ix). Faculty Satisfaction Survey (Once in a Sem.)

(x). Parent Teacher Association (Once in a Sem.)

Feedback Procedure:

General Feedback to be taken from the students on the aspects like Course Contents, Teaching Learning Process, Outcomes, Resources and Evaluation twice in every semester (Mid semester and End Semester Feedback) in a structured format floated by dean academics office.

Student Satisfaction Survey (SSS) to all innovative methods and approaches should be recorded at appropriate intervals and the process should be refined based on that. Students should be sensitized on the process and methods and their understanding of the same should be assured.

Exit survey feedback to be taken from the final year students on the aspects like entrance test, admission process, Course Contents, Teaching Learning Process, Outcomes, Resources and Evaluation, placements etc.

Structured feedback for design and review of syllabus – semester wise / year wise is received from Students, Alumni, Peers, Parent, Industry Personnel. Satisfaction Survey to be taken from the existing faculty on Course Contents, Teaching Learning Process, Outcomes, Resources and Evaluation once in every semester in a structured format floated by dean academics office.

Parent Teacher Association (PTA) to develop the potential of parents and to strengthen their relationship with their children through planning and conducting a variety of developmental and recreational activities.

Online Feedback is collected from all the students once at the end of the semester using well designed questionnaire. Informal feedback will be collected in parallel from selected student representatives within 4-5 weeks of commencement of the semester by the Office of Dean Academics.

HODs have to submit monthly /semester / Academic Year Feedback reports with necessary comments and proofs to Dean Academics office duly signed by concerned Principal/Director.

Visit following link https://www.kluniversity.in/site/feedsys.htm

CHAPTER 12: PROGRAM STRUCTURE

Department of Fine Arts												
Y23 REGULATION,Admitted Batch Category wise Course Structure												
Sl No	**Course Code**	**Course Title**	**Short Name**	**Category**	**Mode**	**L**	**T**	**P**	**S**	**Cr**	**CH**	**Pre-requisite**
1	23UC1101	INTEGRATED PROFESSIONAL ENGLISH	IPE	HAS	R	0	0	4	0	2	4	Nil
2	22FL3054	Language - Telugu/French	FL	HAS	R	2	0	0	0	2	2	Nil
3	23UC1202	English Proficiency	EPl	HAS	R	0	0	4	0	2	4	Nil
4	22UC0010	Universal Human Values & Professional Ethics	UHV	HAS	R	2	0	0	0	2	2	Nil
5	22UC2103	Essential Skills for Employability	ESE	HAS	R	0	0	4	0	2	4	Nil
6	22UC1203	Design Thinking for Innovation	DTI	HAS	R	0	0	4	0	2	4	Nil
7	22UC2204	CORPORATE READINESS SKILLS	CRS	HAS	R	0	0	4	0	2	4	Nil
8	22UC0021	Social Immersive Learning	SIL	SIL	R	0	0	0	4	1	0	Nil
9	22UC0022	Social Immersive Learning	SIL	SIL	R	0	0	0	4	1	0	Nil
10	22UC0023	Social Immersive Learning	SIL	SIL	R	0	0	0	4	1	0	Nil
11	23AG1101	Introduction to Visual Communication	IVC	PCC	R	3	0	0	0	3	3	Nil
12	23AG1102	Drawing Basics	DB	PCC	R	2	0	4	0	4	6	Nil
13	23AG1103	Digital Art	DA	PCC	R	2	0	4	0	4	6	Nil
14	23AG1104	Colour Theory	CT	PCC	R	3	0	2	0	4	5	Nil
15	23AG1205	Visual Analysis Tools	VAT	PCC	R	2	2	0	0	4	4	Nil
16	23AG1206	Matte Painting	MP	PCC	R	2	0	4	0	4	6	Nil
17	23AG2107	Advertising and Public Relations	APR	PCC	R	3	0	4	0	5	7	Nil
18	23AG2108	Sound Design	SD	PCC	R	3	0	0	0	3	3	Nil
19	23AG2209	Media Management and Entrepreneurship	MME	PCC	R	3	0	0	0	3	3	Nil
20	23AG2210	Lighting and Rendering	LR	PCC	R	0	0	6	0	3	6	Nil
21	23AG3111	Composting Techniques	CT	PCC	R	0	0	6	0	3	6	Nil

22	23AG3112	UI and UX Design	UIUX	PCC	R	3	0	4	0	5	7	Nil
23	FC1	Flexi Core 1	FC1	FCC	R	0	0	6	0	3	6	Nil
24	FC2	Flexi Core 2	FC2	FCC	R	0	0	6	0	3	6	Nil
25	PE1	Professional Elective 1	PE1	PEC	R	0	0	8	0	4	8	FC1, FC2
26	PE2	Professional Elective 2	PE2	PEC	R	0	0	8	0	4	8	NiL
27	PE3	Professional Elective 3	PE3	PEC	R	0	0	6	0	3	6	NiL
28	PE4	Professional Elective 4	PE4	PEC	R	0	0	6	0	3	6	NiL
29	PE5	Professional Elective 5	PE5	PEC	R	0	0	6	0	3	6	NiL
30	23SDAG01	Basics of Photography	BOP	SDC	R	0	0	6	4	4	10	Nil
31	23SDAG02	Previsualization	PV	SDC	R	2	0	0	4	3	6	Nil
32	23SDAG03	Post Production Tools	PPT	SDC	R	2	0	0	4	3	6	Nil
33	23SDAG04	Character Animation	CHA	SDC	R	2	0	0	4	3	6	Nil
34	23IE3101	Mini Project	MIP	PRI	R	0	0	6	0	3	6	Nil
35	23IE3202	Major Project	MAP	PRI	R	0	0	16	0	8	16	Nil
36	23IE3203	Internship	IE	PRI	R	0	0	16	0	8	16	Nil
37	22UC0011	Gender and Social Equality	GSE	AUC	R	2	0	0	0	0	2	Nil
38	23UC0019	Essence of Indian Knowledge Tradition	EIK	AUC	R	2	0	0	0	0	2	Nil
39	23UC0009	Ecology and Environment	EE	AUC	R	2	0	0	0	0	2	Nil
40	22UC0008	Indian Constitution	IC	AUC	R	2	0	0	0	0	2	NIl
41	23AG2213	Graphic Designing	GD	VAC	R	0	0	0	8	0	8	Nil
42	23AG3114	Video Editing	VE	VAC	R	0	0	0	8	0	8	Nil
43	OE1	Open Elective 1	OE1	OEC	R	3	0	0	0	3	3	Nil
44	OE2	Open Elective 2	OE2	OEC	R	3	0	0	0	3	3	Nil
Total Credits						**52**	**2**	**156**	**48**	**123**	**240**	
Flexi Core Courses												
FC 1	23AG1221	Screenwriting	SW	FCC	R	0	0	6	0	3	6	Nil
	23AG1222	Motion Builder	MB	FCC	R	0	0	6	0	3	6	Nil

FC 2	23AG1223	Principles of Cinematography	POC	FCC	R	0	0	6	0	3	6	Nil
	23AG1224	Concepts of 3D	C3D	FCC	R	0	0	6	0	3	6	Nil
Professional Elective Courses												
PE 1	23AG21F1	Cinematic Lighting	CL	PEC	R	0	0	8	0	4	8	23AG1221, 23AG1223
	23AG21A1	Modelling & Texturing	MT	PEC	R	0	0	8	0	4	8	23AG1222, 23AG1224
PE 2	23AG21F2	Rotoscope and Keying	RK	PEC	R	0	0	8	0	4	8	Nil
	23AG21A2	Game Assets	GA	PEC	R	0	0	8	0	4	8	Nil
PE 3	23AG22F3	Film and TV Production	FTP	PEC	R	0	0	6	0	3	6	Nil
	23AG22A3	Animation and Rigging	AR	PEC	R	0	0	6	0	3	6	Nil
PE 4	23AG22F4	Wire removal and Painting	WRP	PEC	R	0	0	6	0	3	6	Nil
	23AG22A4	Environment Design	ED	PEC	R	0	0	6	0	3	6	Nil
PE 5	23AG31F5	Practical Filmmaking	PF	PEC	R	0	0	6	0	3	6	Nil
	23AG31A5	3D Dynamics	3DD	PEC	R	0	0	6	0	3	6	Nil
PE 6	23AG31F6	Commercial Filmmaking	CF	PEC	R	0	0	10	0	5	10	Nil
	23AG31A6	Advanced Character Animation	ACA	PEC	R	0	0	10	0	5	10	Nil
Open Elective Courses (Offered by Fine Arts)												
1	OEAG0001	Photography	PHY	OE	R	0	0	6	0	3	6	Nil
2	OEAG0002	Writing for Media	WFM	OE	R	0	0	6	0	3	6	Nil
3	OEGN0007	Acting Skills	AS	OE	R	2	0	0	4	3	6	Nil

ADVANCED COURSES

Sl No	Course Code	Course Title	Short Name	Type	Mode	L	T	P	S	Cr	CH	Pre-Requisitive
1	23AG1221A	Screenwriting	SW	FCC	A	0	0	10	0	5	10	Nil
2	23AG1222A	Motion Builder	MB	FCC	A	0	0	10	0	5	10	Nil
3	23AG1223A	Principles of Cinematography	POC	FCC	A	0	0	10	0	5	10	Nil
4	23AG1224A	Concepts of 3D	C3D	FCC	A	0	0	10	0	5	10	Nil
5	23AG21F1A	Cinematic Lighting	CL	PEC	A	0	0	12	0	6	12	23AG1221A, 23AG1223A

6	23AG21A1A	Modelling & Texturing	MT	PEC	A	0	0	12	0	6	12	23AG1222A, 23AG1224A
7	23AG21F2A	Rotoscope and Keying	RK	PEC	A	0	0	12	0	6	12	Nil
8	23AG21A2A	Game Assets	GA	PEC	A	0	0	12	0	6	12	Nil
9	23AG22F3A	Film and TV Production	FTP	PEC	A	0	0	10	0	5	10	Nil
10	23AG22A3A	Animation and Rigging	AR	PEC	A	0	0	10	0	5	10	Nil
11	23AG22F4A	Wire removal and Painting	WRP	PEC	A	0	0	10	0	5	10	Nil
12	23AG22A4A	Environment Design	ED	PEC	A	0	0	10	0	5	10	Nil
13	23AG31F5A	Practical Filmmaking	PF	PEC	A	0	0	10	0	5	10	Nil
14	23AG31A5A	3D Dynamics	3DD	PEC	A	0	0	10	0	5	10	Nil
15	23AG2108A	Sound Design	SD	PCC	A	3	2	0	0	5	5	Nil
16	23AG2209A	Media Management and Entrepreneurship	MME	PCC	A	3	2	0	0	5	5	Nil
17	23AG2210A	Lighting and Rendering	LR	PCC	A	0	0	10	0	5	10	Nil
18	23AG3111A	Composting Techniques	CT	PCC	A	0	0	10	0	5	10	Nil
19	23SDAG03A	Post Production Tools	PPT	SDC	A	3	0	0	8	5	11	Nil
20	23SDAG04A	Character Animation	CHA	SDC	A	3	0	0	8	5	11	Nil
21	23IE3101A	Mini Project	MIP	PRI	A	0	0	10	0	5	10	Nil
22	23IE3202A	Major Project	MAP	PRI	A	0	0	20	0	10	16	Nil

CHAPTER 13: ARTICULATION MATRIX

Programme Articulation Matrix

PROGRAMME ARTICULATION MATRIX - BSC A&G 2023-24																
Sl No	**Course Code**	**Course Title**	**1**	**2**	**3**	**4**	**5**	**6**	**7**	**8**	**9**	**10**	**11**	**12**	**PSO 1**	**PSO 2**
1	23UC1101	Integrated Professional English									2	2			2	
2	23UC1202	English Proficiency									2	2			2	
3	22FL3054	French Language (FL)							2							
4	22UC2103	Essential Skills for Employability					3	3								
5	22UC0010	Universal Human Values and Professional Ethics	2			2	3					3				
6	22UC1203	Design Thinking and Innovation		2	3		2	2	3	2						
7	22UC2204	Corporate Readiness Skills										3		3		
8	23AG1101	Introduction to Visual Communication	2	3				2							2	
9	23AG1102	Drawing Basics	2	3	2		3									3
10	23AG1103	Digital art		2	3				3							
11	23AG1104	Colour theory	2	2	2		2									3
12	23AG1205	Visual analysis tools	2	2	2	3										
13	23AG1206	Matte painting	2	2	3	3										
14	23AG2107	Advertising and Public Relations	2	2	2	3	3									

15	23AG2108	Sound design	2	2	2	3										
16	23AG2209	Media Management and Entrepreuners hip	2	2	3	3										
17	23AG3111	Composting techniques	2		2	2			3							
18	23AG3112	UI and UX Design	2		2	2	2	2	2	3					2	2
19	23AG2210	Lighting & rendering		2	2	3										
20	23AG1221	Screenwriting	2		2		3	3								
21	23AG1222	Motion builder		2	2										3	
22	23AG1223	Principles of Cinematograp hy	2	3	3	3	2									
23	23AG1224	Concepts of 3D		2	2										3	
24	23AG21F1	Cinematic lighting	2		3	2	2									3
25	23AG21A1	Modelling and Texturing		2	2			3	2							
26	23AG21F2	Rotoscope and Keying	2	2	3	3										
27	23AG21A2	Game assets		2	2										3	
28	23AG22F3	Film and TV Production	2	2	3	3										
29	23AG22A3	Animation and Rigging		2	2										3	
30	23AG22F4	Wire removal and Painting	2	2	3	3										
31	23AG22A4	Environment design		2	2										3	
32	23AG31F5	Practical filmmaking	2		3				2							
33	23AG31A5	3d dynamics	2		2			3	2							
34	23AG31F6	Commercial filmmaking	2	2	2	3										
35	23AG31A6	Advanced character animation		2	2										3	
36	23SDAG01	Basics of Photography	2		2	3		2	3						3	3

37	23SDAG02	Previsualization	2	3	2		3									3
38	23SDAG03	Post production tools	2	2	2	3	3									
39	23SDAG04	Character animation		2	2										3	3
40	23AG2209A	Media Management and Entrepreunership (Advanced)	2	2	2	3	3									
41	23AG2108A	Sound design (advanced)	2	2	2	3	3									
42	23AG2210A	Lighting and Rendering (Advanced)	2		2		3	3	2							
43	23AG3111A	Composting techniques (advanced)	2	2	2	3	3									
44	23AG1221A	Screenwriting (advanced)	2		2		3	3	3							
45	23AG1222A	Motion builder (advanced)		2	3										3	
46	23AG1223A	Principles of Cinematography (Advanced)	2	2	2	3	3									
47	23AG1224A	Concepts of 3D (Advanced)		2	3										3	
48	23AG21F1A	Cinematic lighting (advanced)	2		3	2	2									3
49	23AG21A1A	Modelling and Texturing (Advanced)		2	3			3	2							
50	23AG21F2A	Rotoscope and Keying (Advanced)	2	2	3	3	3									
51	23AG21A2A	Game assets (advanced)		2	2										3	3
52	23AG22F3A	Film and TV Production (Advanced)	2	2	2	3	3									

53	23AG22A3A	Animation and Rigging (Advanced)		2	2										3	3	
54	23AG22F4A	Wire removal and Painting (Advanced)	2	2	3	3	3										
55	23AG22A4A	Environment design (advanced)		2	3										3		
56	23AG31F5A	Practical filmmaking (advanced)	2		3	3	3		2								
57	23AG31A5A	3d dynamics (advanced)	2		2		3	3	2								
58	23AG22F6A	Post-production tools (advanced)	2	2	2	3		3	3								
59	23AG31A6A	Character animation (advanced)		2	3										3	3	

Course Articulation Matrix

COURSE ARTICULATION MATRIX - BSC A&G 2023-24

Sl No	Course Code	Course Title	CO.NO	Description of the Course Outcome	1	2	3	4	5	6	7	8	9	10	11	12	PSO1	PSO2
1	23UC1101	Integrated Professional English	CO1	Understanding the language Mechanics in Basic Grammar & Interactive Listening & Speaking									2	2			2	
			CO2	Applying Integrated Reading skills & Techniques of Writing									3	3			3	
2	23UC1202	English Proficiency	CO1	Understanding Language Mechanics in advanced Grammar and advanced Communicative Listening & Speaking									2	2			2	
			CO2	Applying the advanced Reading techniques and									3	3			3	

				Advanced Techniques of Writing															
3	22FL3054	French Language (FL)	CO1	Acquire a working knowledge of the basic elements of the French language viz. letters, vowels, accents, articles, useful expressions, etc.							2								
			CO2	Frame questions and respond in the affirmative or negative with être and avoir and form plurals							3								
			CO3	Understand and apply the adjectives and essential verbs.							3								
			CO4	Comprehend and use in speech, vocabulary, reading, questions and answers on passages pertaining to monuments of France							3								
4	22UC2103	Essential Skills for Employability	CO1	Developing basic grammar Identify and organize sentence structures based on grammar and apply in writing skills					3										
			CO2	Develop effective interpersonal skills, cultivate a positive attitude, apply positive self-talk techniques, and use SWOC analysis to enhance employability.						3									
			CO3	Develop drafting skills through Cloze Test, Passage completion, E-mail writing, Paragraph writing, Essay writing					3										
			CO4	Develop effective communication skills through JAM and extempore, describing products and processes through JAM and extempore, demonstrating proper					3										

				email and phone etiquette, and improving listening skills to enhance personal and professional relationships.															
5	22UC0010	Universal Human Values and Professional Ethics	CO1	Understand and analyse the essentials of human values and skills, self exploration, happiness and prosperity.	2														
			CO2	Evaluate coexistence of the "I" with the body.				3											
			CO3	Identify and associate the holistic perception of harmony at all levels of existence.					4										
			CO4	Develop appropriate technologies and management patterns to create harmony in professional and personal lives.										4					
6	22UC1203	Design Thinking and Innovation	CO1	Understand the importance of Design thinking mindset for identifying contextualized problems		2				2									
			CO2	Analyze the problem statement by empathizing with user			4				4								
			CO3	Develop ideation and test the prototypes made					3		3								
			CO4	Explore the fundamentals of entrepreneurship skills for transforming the challenge into an opportunity					2			2							
7	22UC2204	Corporate Readiness Skills	CO1	Extend word power for developing effective speaking and writing skills										3		3			
			CO2	Apply Interpersonal Skills in day-to-day life										3		3			
			CO3	Differentiate and enhance critical and general reading skills										3		3			

			CO4	Demonstrate necessary skills to be employable										3		3			
8	23AG1101	Introduction to Visual Communication	CO1	To understand communication Models & Assumptions	2														
			CO2	To Understand the Visual Communication: The Visual Process and Message													2		
			CO3	To apply techniques of design in the field of visual communication						3									
			CO4	To Analyse Theories of communication		4													
9	23AG1102	Drawing Basics	CO1	To make student learn about pictorial space division and to develop student's skill set in rendering of Head anatomy.	2	2													
			CO2	To encourage student to do various kind of Mediums Portrait painting/sculpture style..			2		2										
			CO3	To develop Students Sense of imagination and Portrait painting/sculpture techniques.		3	3												
			CO4	To develop Students Portrait painting/Sculpture skills and Organizing and planning of compositions its moods-selection of pigments/mediums and its application- color mixing/formation with contours.		4			4										
			CO5	Evaluate the process of making drawing purposefully with a concept .															5
10	23AG1103	Digital Art	CO1	Understand the fundamental principles and concepts of digital art creation.			2												

			CO2	Apply various digital art techniques and tools to create visually appealing and engaging artworks		3													
			CO3	Analyze and evaluate digital art compositions in terms of design elements, color theory, and visual communication			3												
			CO4	Demonstrate advanced proficiency in using digital art software and techniques to create complex and detailed artworks			4												
			CO5	Synthesize knowledge and skills to produce original and innovative digital art pieces that demonstrate creativity and artistic expression							5								
11	23AG1104	Colour Theory	CO1	Remembering the three characteristics of color: hue, value, and intensity	2	2													
			CO2	Understanding knowledge and vocabulary of the color wheel and the visible light spectrum.			2		2										
			CO3	Applying & Formulate a range of color schemes		3	3												
			CO4	Analyzing & Identify and apply the elements and principles of design of Color .		2			2										
			CO5	Evaluate the process of making coloring purposefully with a concept .															5
12	23AG1205	Visual Analysis Tools	CO1	Introduction to Semiotic Analysis and Visual Analysis Tools	2														
			CO2	Understand the concepts of Semiotic Systems		3													
			CO3	Applying the concepts of psycho-sexual analysis to media texts			3												

			CO4	Analyze Media Texts in the framework of Marxist Analysis				4										
13	23AG1206	Matte Painting	CO1	Understand the principles of matte painting techniques.	2													
			CO2	Apply digital tools and software for matte painting.		3												
			CO3	Create realistic matte paintings for different visual effects.			4											
			CO4	Analyze and critique matte paintings for artistic and technical quality.				4										
14	23AG2107	Advertising and Public Relations	CO1	Remember basic and emerging concepts and principles in the areas of advertising & allied fields	2													
			CO2	Understand various types and functions of Advertising agencies		2												
			CO3	Apply knowledge in advertising to create ad campaigns and PR campaigns			3											
			CO4	Analyse the need, format and step-by-step methods of public relations campaigning				4										
			CO5	Critically evaluate and integrate digital marketing strategies and techniques into advertising and public relations campaigns to maximize reach and effectiveness					5									
15	23AG2108	Sound Design	CO1	Identify and describe the basic principles and elements of sound design.	2													
			CO2	Outline various types and functions of Recording equipment’s		3												
			CO3	Apply knowledge of sound design principles to create and manipulate			3											

				sound effects for different media formats.														
			CO4	Analyze the effectiveness of sound design choices in enhancing narrative, mood, and overall audience experience.				4										
16	23AG2209	Media Management and Entrepreunership	CO1	Recall fundamental concepts of media management and entrepreneurship	2													
			CO2	Interpret the role of project management, budgeting, marketing, and legal considerations in media projects		3												
			CO3	Apply media management and entrepreneurial skills to plan and execute projects			4											
			CO4	Analyze the success and impact of media management and entrepreneurial approaches				4										
18	23AG3111	Composting Techniques	CO1	Introduction to the User Interface of Adobe After effects ,Video formats, New project, Composition, & Timeline panels , Introduction Tools, Introduction to Menus	2													
			CO2	Working with Text ,Particle Simulations, Masking, Animating with Keyframes, Previewing in Real Time, Exporting Techniques,2 d & 3d Layers ,Working with Shape Layers			2											
			CO3	Rotoscoping, Rig removel, Color Correction, Using Null Object, Camera Tracking, Chroma				3										

				keying, Color key, keylight techniques, Using Motion Blur ,Alpha Channel,														
			CO4	Distorting Objects with the Puppet Tools, About the Puppet tools, Using Write on effect, Vegas effect, Camera Animation Techiniques in Compositing ,						4							
19	23AG3112	UI & UX Design	CO1	Understand the fundamental principles of user interface (UI) design.			2	2										
			CO2	Gain knowledge of user experience (UX) design principles and methodologies.	2				2									
			CO3	Demonstrate proficiency in using industry-standard design tools and software.						2							2	
			CO4	Apply user-centred design techniques to create effective and engaging interfaces.							3							3
			CO5	Evaluate existing UI&UX designs for usability and effectiveness.								4						
17	23AG2210	Lighting & Rendering	CO1	Remembering the significance of Lighting concepts in 3D Environment.		2												
			CO2	Understanding the various types of Lighting environments with usage of different types of lights in 3D Environment				2										
			CO3	Apply various quality display with utilization Render engines and its Lighting elements in a 3D Scene.			3											
			CO4	Evaluate the Render Global standard with Scanline and				5										

				Progressive Render quality in Maya														
20	23AG1221	Screenwriting	CO1	Identify and analyze narrative structures in screenwriting.	2													
			CO2	Develop well-rounded and compelling characters in screenplays.			3											
			CO3	Apply screenwriting techniques and script formatting effectively.					4									
			CO4	Analyze and evaluate the use of visual and cinematic language in screenwriting.						4								
21	23AG1222	Motion Builder	CO1	Understand about 3D interface motion capture environment and its functioning.		2												
			CO2	Explain the application of assigning motion capture data to pre-rigged Characters I Motion Builder.			3											
			CO3	Apply the types of motion capture data and like walking, running and combining the multiple motion captured data and looping them.			3											
			CO4	Analyse the building of action-oriented motion with rigged characters with manipulating the clips.													4	
22	23AG1223	Principles of Cinematography	CO1	Understand the basic concepts of cinematography, such as lighting, framing, composition, camera motion, and camera angles.	2													
			CO2	Application of light and colour to a scene					3									
			CO3	Analysing the significant lighting sources				4										

			CO4	Creating a scene with varied lighting conditions		5	5												
23	23AG1224	Concepts of 3D	CO1	Understand about 3D interface environment and its functioning		2													
			CO2	Explain the basics of 3d interface and 3d environment design			3												
			CO3	Apply basic level 3d interface and its tools for design			3												
			CO4	Analyze basic level 3d interface and its tools for design														4	
24	23AG21F1	Cinematic Lighting	CO1	Understanding the basic concepts of lighting	2														
			CO2	Demonstrate proficiency in using lighting equipment and accessories.					2										
			CO3	Apply lighting principles and techniques to enhance the aesthetics and narrative of a film or video project.				3											
			CO4	Analyse and evaluate the impact of lighting on visual storytelling and mood in cinematic works.			4												4
25	23AG21A1	Modelling and Texturing	CO1	Remembering the need of 3d modelling environment and its operation with the functioning tools assigning with basic shader colors.		2													
			CO2	Understanding the various types of procedural modelling concepts in 3d Sets & Props environment, and assigning shader attributes, creating shading networks							2								

			CO3	Applying the technical procedures with the reference provided towards the assignment. And achieving the outcome of modelling & texturing with both Texturing & Lighting			3											
			CO4	Evaluating on the justification of applied both Modelling &Texturing with required Lighting assignment procedures in a 3d Scene						4								
26	23AG21F2	Rotoscope and Keying	CO1	Understand the principles and techniques of rotoscope and keying	2													
			CO2	Apply digital tools and software for rotoscoping and keying		3												
			CO3	Create accurate and seamless mattes for various visual effects			4											
			CO4	Evaluate and refine rotoscope and keying work for artistic and technical quality				4										
27	23AG21A2	Game Assets	CO1	Understanding the significance of process in Game asset modelling in production		2												
			CO2	Explore the visual and detail and proportion volume procedure in Game asset modelling			2											
			CO3	Applying artistic expression in a production process with real or sketch references			3											
			CO4	Analyze the Photo Realistic 3D model with reference in Set / Props / Character												4		
28	23AG22F3	Film and TV Production	CO1	Technical aspects of film and TV production, such as how to use cameras, lenses, and lighting.	2													

			CO2	Develop their creative skills, such as how to write scripts, direct actors, and edit footage		3													
			CO3	Business side of film and TV production, such as how to raise funds, market films, and negotiate contracts.			4												
			CO4	How to solve problems that arise during the production process.				4											
29	23AG22A3	Animation and Rigging	CO1	Understanding constrains parenting and grouping objects, using point, orient, parent constrains, creating controllers, set driven keys, etc., Setting joints, editing joints, parenting joints, orienting joints, knowing hierarchical structures and skeletons for biped and quadruped characters		2													
			CO2	Exploring Forward Kinematics and Inverse Kinematics, Using IK solvers on skeletons, blending FK and IK, creating controllers and adding custom attributes, creating facial setups, blend shape deformers			2												
			CO3	Applying animation tools, motion path animation, ghosting, play blasting, setting keyframes, copying and pasting keyframes, Graph editor, tangents, dope sheet, playback speed. Bouncing ball animation, pendulum animation, et			3												
			CO4	Analyze important storytelling poses, pose to pose vs straight ahead animation, line of														4	

				action, extremes, and breakdowns, primary locomotion actions														
30	23AG22F4	Wire removal and Painting	CO1	Demonstrate proficiency in wire removal techniques	2													
			CO2	Apply appropriate painting techniques for different surfaces		3												
			CO3	Analyze and solve problems related to wire removal and painting processes			4											
			CO4	Demonstrate knowledge of safety protocols and industry standards in wire removal and painting				4										
31	23AG22A4	Environment Design	CO1	Understanding the significance of process in Game Environment & asset modelling in production, like Urban, Rural, Wilderness, Landscape Scale, proportion, volume, details, Lights, Sky, water bodies.		2												
			CO2	Explore the visual and detail and proportion volume procedure in Game Environment asset modelling. Planning the Scale of the Virtual area Wild environment Elements like, Mountains, Hills, Rocks, Water Bodie, Forest Vegetation, (Trees & Plants, Grass, meadows, Huge wooden dead logs etc.			2										
			CO3	Applying artistic expression in a production process with real image or sketch references with visual details.			3											

			CO4	Analyse the scene with Photo Realistic 3D model, with visual detail reference for Set / Props and types of vegetation & foliage details.													4	
32	23AG31F5	Practical Filmmaking	CO1	To gain information regarding the basic principles of filmmaking under three categories of pre-production, production and post-production.	2													
			CO2	To understand the intrinsics of screenwriting, techniques of cinematography as well as editing.							3							
			CO3	To work on a film project applying all the techniques and methods imparted through the course			4											
			CO4	To peer review films for their visual grammar, aesthetics and technique and appreciate films for their efforts and aesthetics				4										
33	23AG31A5	3D Dynamics	CO1	Remembering the unique concept of paint effects in Maya and its technical aspects.	1													
			CO2	Understanding types of particle simulation and its dynamics, with various fields & Solvers, deflectors.							2							
			CO3	Applying high standard special effects simulations natural elements, fire, liquids, gases, dust, clouds, smoke, fur, Cloth, Destructive fragments.			3											
			CO4	Evaluate high standard special effects simulations natural elements, fire, liquids,						4								

				gases, dust, clouds, smoke, fur, Cloth.														
34	23AG31F6	Commercial Filmmaking	CO1	Students will learn about the different stages of the acting process, such as script analysis, character development, and performance.	1													
			CO2	Students will learn about the different roles and responsibilities involved in the film industry, as well as the common terminology used in film production.		2												
			CO3	Students will gain hands-on experience using acting techniques such as scene study, improvisation, and cold readings.			3											
			CO4	Students will develop the skills they need to analyze scripts, make creative choices, and troubleshoot problems during the acting process.				4										
34	23AG31A6	Advanced Character Animation	CO1	Understand the concept of acting behaviours of Character Locomotion		2												
			CO2	Explain the procedure of dynamic action and the behaviours to Advanced level Animation to a Character			2											
			CO3	Apply the locomotion and acting based Biped & Quadruped Character animation.			3											
			CO4	Analyse the locomotion and acting based Character animation with a demo real.												4		
5	23SDAC01	Basics of Photogr	CO1	Understanding the basic parts of a Digital Camera	2													

			CO2	Understand the different Camera techniques involved in Basic Photography			3			3									
			CO3	Identify the different dynamic methods of image making using light.				4											
			CO4	Analysis of basic methods of photography							4							4	
			CO5	Evaluating the process according to the camera functioning and taking better performance.															5
15	23SDAG02	Previsualization	CO1	To make student learn about pictorial space division and to develop student's skill set in rendering of anatomy and study of perspective views.	2	2													
			CO2	To encourage student to do various kinds of story boarding according to concepts .			2		2										
			CO3	To develop Students Sense of imagination and applying the techniques of previsualization to their projects		3	3												
			CO4	To develop Students command in work area about presentation in an analytical way with a proper timing schedules and with production management values including planning and execution structures .		4			4										
			CO5	Evaluate the process of making their visual presentations purposefully with a concept .															5
31	23SDAG03	Post Production Tools	CO1	Understand the workflow and organization of media files in post-production.	2														

			CO2	comprehend the principles and techniques of color correction and grading.		2													
			CO3	Utilize non-linear editing systems to edit and assemble video and audio clips.			3												
			CO4	Analyze and assess the visual effects and compositing techniques used in a project.				4											
			CO5	Apply advanced audio editing techniques to enhance the sound quality and create a cohesive audio mix					5										
31	23SDAG04	Character Animation	CO1	Understand the principles of Character animation		2													
			CO2	Explain the procedure to animate locomotion to Character Animation			2												
			CO3	Apply the locomotion to the Biped Character animation.			3												
			CO4	Analyze the locomotion to a Biped or Creature rigged Character Animation.														4	
			CO5	Evaluate the dynamic action-based animation to a Biped Rigged Character															5
25	23AG2209A	Media Management and Entrepreunership (Advanced)	CO1	Recall fundamental concepts of media management and entrepreneurship	1														
			CO2	Interpret the role of project management, budgeting, marketing, and legal considerations in media projects		2													
			CO3	Apply media management and entrepreneurial skills to plan and execute projects			3												

			CO4	Analyze the success and impact of media management and entrepreneurial approaches				4										
			CO5	Evaluate emerging trends and technologies in media management and entrepreneurship and incorporate them strategically in media projects					5									
35	23AG2108A	Sound Design (Advanced)	CO1	Identify and describe the basic principles and elements of sound design.	2													
			CO2	Outline various types and functions of Recording equipment's		2												
			CO3	Apply knowledge of sound design principles to create and manipulate sound effects for different media formats.			3											
			CO4	Analyze the effectiveness of sound design choices in enhancing narrative, mood, and overall audience experience.				4										
			CO5	Critically Evaluate and Navigate basic editing and mixing functions in a digital audio workstation					5									
35	23AG2210A	Lighting and Rendering (Advanced)	CO1	Remembering the significance of Lighting concepts in 3denvironment.	1													
			CO2	Understanding the various types of Lighting environments with usage of different types of lights in 3d environment							2							
			CO3	Apply various quality display with utilization Render engines and its Lighting elements in a 3d Scene.			3											

			CO4	Evaluate the Render Global standard with Scanline and Progressive Render quality in Maya						4									
			CO5	Evaluate the Render settings that are required to covert 3d data into the video or images files. Troubleshoot the errors in 3d renders.					5										
35	23AG3111A	Composting Techniques (Advanced)	CO1	Introduction to the User Interface of Adobe After effects ,Video formats, New project, Composition, & Timeline panels , Introduction Tools, Introduction to Menus	2														
			CO2	Working with Text ,Particle Simulations, Masking, Animating with Keyframes, Previewing in Real Time, Exporting Techniques,2d & 3d Layers ,Working with Shape Layers		2													
			CO3	Rotoscoping, Rig removel, Color Correction, Using Null Object, Camera Tracking, Chroma keying, Color key, keylight techniques, Using Motion Blur ,Alpha Channel,			3												
			CO4	Distorting Objects with the Puppet Tools, About the Puppet tools, Using Write on effect, Vegas effect, Camera Animation Techiniques in Compositing ,				4											
			CO5	Advanced Compositing Techniques, Compositing multiple layers, Layer blending modes, Track mattes, Stabilization techniques,					5										

				Advanced masking techniques														
20	23AG1221A	Screenwriting (Advanced)	CO1	Identify and analyze narrative structures in screenwriting.	2													
			CO2	Develop well-rounded and compelling characters in screenplays.			3											
			CO3	Apply screenwriting techniques and script formatting effectively.					4									
			CO4	Analyze and evaluate the use of visual and cinematic language in screenwriting.						4								
			CO5	Critically assess and justify creative choices made in screenwriting through theoretical and practical perspectives							5							
21	23AG1222A	Motion Builder (Advanced)	CO1	Understand about 3D interface motion capture environment and its functioning.		2												
			CO2	Explain the application of assigning motion capture data to pre-rigged Characters I Motion Builder.			3											
			CO3	Apply the types of motion capture data and like walking, running and combining the multiple motion captured data and looping them.			3											
			CO4	Analyse the building of action-oriented motion with rigged characters with manipulating the clips.													4	
			CO5	Analyze and synthesize complex motion capture data to create customized and highly realistic character animations in Motion Builder			5											

22	23AG1223A	Principles of Cinematography (Advanced)	CO1	Understanding the basic concepts of lighting	1														
			CO2	Application of light and colour to a scene		2													
			CO3	Analysing the significant lighting sources			3												
			CO4	Analyze and evaluate films from a technical and aesthetic perspective.				4											
			CO5	Creating a scene with varied lighting conditions					5										
23	23AG1224A	Concepts of 3D (Advanced)	CO1	Understand about 3D interface environment and its functioning		2													
			CO2	Explain the basics of 3d interface and 3d environment design			3												
			CO3	Apply basic level 3d interface and its tools for design			3												
			CO4	Analyze basic level 3d interface and its tools for design														4	
			CO5	Utilize advanced 3D interface tools and techniques to design complex and visually appealing 3D environments			5												
24	23AG21F1A	Cinematic Lighting (Advanced)	CO1	Understanding the basic concepts of lighting	2														
			CO2	Demonstrate proficiency in using lighting equipment and accessories.					2										
			CO3	Apply lighting principles and techniques to enhance the aesthetics and narrative of a film or video project.				3											
			CO4	Analyse and evaluate the impact of lighting on visual storytelling and mood in cinematic works.			4												4

			CO5	Evaluate the effectiveness of lighting in conveying emotions, themes, and narratives.							5							
25	23AG21A1A	Modelling and Texturing (Advanced)	CO1	Remembering the need of 3d modelling environment and its		2												
			CO2	Understanding the various types of procedural modelling concepts in 3d Sets & Props environment, and assigning shader attributes, creating shading networks							2							
			CO3	Applying the technical procedures with the reference provided towards the assignment. And achieving the outcome of modelling & texturing with both Texturing & Lighting			3											
			CO4	Evaluating on the justification of applied both Modelling &Texturing with required Lighting assignment procedures in a 3d Scene						4								
			CO5	Critically analyze and troubleshoot technical issues related to 3D modeling, texturing, and lighting in a 3D environment, implementing effective solutions to optimize the quality and efficiency of the final output			5											
26	23AG21F2A	Rotoscope and Keying (Advanced)	CO1	Understand the principles and techniques of rotoscope and keying	2													
			CO2	Apply digital tools and software for rotoscoping and keying		3												
			CO3	Create accurate and seamless mattes for various visual effects			4											

			CO4	Evaluate and refine rotoscope and keying work for artistic and technical quality				4											
			CO5	Apply advanced techniques in motion tracking and matchmoving for visual effects					5										
27	23AG21A2A	Game Assets (Advanced)	CO1	Understanding the significance of process in Game asset modelling in production		2													
			CO2	Explore the visual and detail and proportion volume procedure in Game asset modelling			2												
			CO3	Applying artistic expression in a production process with real or sketch references			3												
			CO4	Analyze the Photo Realistic 3D model with reference in Set / Props / Character														4	
			CO5	Evaluate the virtual models of Sets & properties of the environment Assets in making of Photo Realistic 3D model with reference in Set / Props / Character															5
28	23AG22F3A	Film and TV Production (Advanced)	CO1	Recall processes and techniques of film and TV production	2														
			CO2	Interpret the roles and responsibilities of different crew members in productions		2													
			CO3	Apply film and TV production techniques to plan and execute projects			3												
			CO4	Analyze the production value, technical execution, and collaborative efforts in productions				4											

			CO5	Utilize effective communication and teamwork skills to collaborate with crew members and stakeholders during film and TV productions					5										
29	23AG22A3A	Animation and Rigging (Advanced)	CO1	Understanding constrains parenting and grouping objects, using point, orient, parent constrains, creating controllers, set driven keys, etc., Setting joints, editing joints, parenting joints, orienting joints, knowing hierarchical structures and skeletons for biped and quadruped characters		2													
			CO2	Exploring Forward Kinematics and Inverse Kinematics, Using IK solvers on skeletons, blending FK and IK, creating controllers and adding custom attributes, creating facial setups, blend shape deformers			2												
			CO3	Applying animation tools, motion path animation, ghosting, play blasting, setting keyframes, copying and pasting keyframes, Graph editor, tangents, dope sheet, playback speed. Bouncing ball animation, pendulum animation, et			3												
			CO4	Analyze important storytelling poses, pose to pose vs straight ahead animation, line of action, extremes, and breakdowns, primary locomotion actions														4	

			CO5	Evaluate the environment design like, Sets of Nature, Sets of Uran environment, Sets of rural environment and Science Fiction environments and all its relevant physical properties design & construction with realist manner.														5
30	23AG22F4A	Wire removal and Painting (Advanced)	CO1	Demonstrate proficiency in wire removal techniques	2													
			CO2	Apply appropriate painting techniques for different surfaces		3												
			CO3	Analyze and solve problems related to wire removal and painting processes			4											
			CO4	Demonstrate knowledge of safety protocols and industry standards in wire removal and painting				4										
			CO5	Apply wire removal techniques to seamlessly remove unwanted wires or objects from video footage.					5									
31	23AG22A4A	Environment Design (Advanced)	CO1	Understanding the significance of process in Game Environment & asset modelling in production, like Urban, Rural, Wilderness, Landscape Scale, proportion, volume, details, Lights, Sky, water bodies.		2												
			CO2	Explore the visual and detail and proportion volume procedure in Game Environment asset modelling. Planning the Scale of the Virtual area Wild environment Elements			2											

				like, Mountains, Hills, Rocks, Water Bodie, Forest Vegetation, (Trees & Plants, Grass, meadows, Huge wooden dead logs etc.														
			CO3	Applying artistic expression in a production process with real image or sketch references with visual details.			3											
			CO4	Analyse the scene with Photo Realistic 3D model, with visual detail reference for Set / Props and types of vegetation & foliage details.													4	
			CO5	Evaluate the environment design like, Sets of Nature, Sets of Uran environment, Sets of rural environment and Science Fiction environments and all its relevant physical properties design & construction with realist manner.			5											
32	23AG31F5A	Practical Filmmaking (Advanced)	CO1	To gain information regarding the basic principles of filmmaking under three categories of pre-production, production and post-production.	2													
			CO2	To understand the intrinsics of screenwriting, techniques of cinematography as well as editing.							3							
			CO3	To work on a film project applying all the techniques and methods imparted through the course			4											
			CO4	To peer review films for their visual grammar,				4										

				aesthetics and technique and appreciate films for their efforts and aesthetics														
			CO5	To analyze and critically evaluate the impact of filmmaking techniques and aesthetics on storytelling.					5									
33	23AG31A5A	3D Dynamics (Advanced)	CO1	Remembering the unique concept of paint effects in Maya and its technical aspects.	1													
			CO2	Understanding types of particle simulation and its dynamics, with various fields & Solvers, deflectors.							2							
			CO3	Applying high standard special effects simulations natural elements, fire, liquids, gases, dust, clouds, smoke, fur, Cloth, Destructive fragments.			3											
			CO4	Evaluate high standard special effects simulations natural elements, fire, liquids, gases, dust, clouds, smoke, fur, Cloth						4								
			CO5	Evaluate cache data in dynamics with hair and fur simulations. Dynamics effects on paint effects.					5									
33	23SDAG03A	Post-Production Tools (Advanced)	CO1	Understand the workflow and organization of media files in post-production.	2													
			CO2	Comprehend the principles and techniques of color correction and grading.		2												
			CO3	Utilize non-linear editing systems to edit and assemble video and audio clips.			3											

			CO4	Analyze and assess the visual effects and compositing techniques used in a project.				4											
			CO5	Design and implement advanced editing techniques to enhance storytelling and pacing.							5								
			CO6	Evaluate the effectiveness of post-production techniques and make informed decisions to enhance the overall visual and auditory impact of a project at a professional level						6									
33	23SDAG04A	Character Animation (Advanced)	CO1	Understand the concept of acting behaviours of Character Locomotion		2													
			CO2	Explain the procedure of dynamic action and the behaviours to Advanced level Animation to a Character			2												
			CO3	Apply the locomotion and acting based Biped & Quadruped Character animation.			3												
			CO4	Analyse the aesthetics of locomotion and acting based Character animation with a production standard animation.													4		
			CO5	Evaluate the aesthetics of locomotion and acting based Character animation for making of demo reel.														5	
			CO6	Utilize advanced animation principles and techniques to create nuanced and expressive character performances in locomotion and acting-based animations			5												

CHAPTER 14: SYLLABUS

Integrated Professional English (IPE)

COURSE CODE	23UC1101	MODE	R	LTPS	0-0-4-0	PRE-REQUISITE	NIL

Course Outcomes

CO#	CO Description	BTL	PO Mapping
CO1	Understanding the language Mechanics in Basic Grammar & Interactive Listening & Speaking	2	PO9 & PO10 PSO 1
CO2	Applying Integrated Reading skills & Techniques of Writing	3	PO9 & PO10 PSO 1

Syllabus

Module 1	Discuss people you admire (review of tenses, Character adjectives) Discuss a challenge questions) Discuss a challenge (Questions, Trying and succeeding) Explain what to do and check understanding (Rapid Speech) Give advice on avoiding danger (Future time clauses and conditionals) Breaking off a conversation, Explaining and checking understanding. Discuss dangerous situations (Narrative tenses, Expressions with 'get') Give and respond to compliments (Intonation in Question Tags, Agreeing using question tags; giving compliments and responding)
Module 2	Discuss ability and achievement (Multi-word verbs, Ability and achievement) Discuss sports activities and issues (present perfect and present perfect continuous, words connected with sports). C. Make careful suggestions (Keeping to the topic of the conversation; Making careful suggestions) D. Discuss events that changed your life (used to and would, cause and result)
Module 3	A. Discuss choices, discuss changes (infinitives and ing forms, the passive) B. Introduce requests and say you are grateful (Consonant sounds) C. Discuss living in cities (too / enough; so / such, Describing life in cities) D. Discuss changes to a home (Causative have / get Film and TV; Houses) E. Imagine how things could be (Stress in compound nouns) F. Discuss personal finance (First and second conditionals)
Module 4	A. Discuss moral dilemmas and crime (Third conditional; should have + past participle), Stressed and unstressed words; Sound and spelling B. Discuss new inventions (Relative clauses), Discuss people's lives and achievements Reported speech; Reporting verbs, verbs describing thought and knowledge. C. Express uncertainty (Linking and intrusion, Clarifying a misunderstanding) D. Speculate about the past (Past modals of deduction Adjectives with prefixes) E. Discuss life achievements (Wishes and regrets, Verbs of effort) F. Describe how you felt (Consonant clusters, describing how you felt; Interrupting and announcing news)

Reference Books:

Sl no	Title	Author(s)	Publisher	Year
1	Empower	Andrian Doff, Craig Thaine, Herbert Puchta, Jeff Stranks, Peter Lewis-Jones	Cambridge university press	2022

2	Practical English Usage, 4th Edn: Michael Swan's Guide To Problems In English (Practical English Usage, 4th Edition)	Michael Swan	Oxford	2022
3	Word Power Made Easy	Norman Lewis	Oxford	2022

Global Certifications:

Mapped Global Certifications:						
Sl No	Title	Certification Provider	Proctored (Y/N)	Format of the Exam	Exam Provider	URL of the Certification
1	Linguaskills	Canbridge University	y	Online	Cambridge University	https://www.cambridgeenglish.org/exams-and-tests/linguaskill/

Tools used in Practical / Skill:

Sl No	Tool Name	Parent Industry	Open Source/ Commercial
1	Padlet		Open Source
2	Lexipedia		Open Source

Evaluation Components:

Evaluation	Component	Weightage	Total
In-Sem Formative	Quiz	12.5	25
	Project Continuous Evaluation	12.5	
In-Sem Summative	Sem-in 1	17.5	35
	Sem-in 2	17.5	
End-Sem Summative	Closed Book Exam/Paper Based	40	40

English Proficiency (EP)

COURSE CODE	23UC1202	MODE	R	LTPS	0-0-4-0	PRE-REQUISITE	NIL

Course Outcomes

CO#	CO Description	BTL	PO Mapping
CO1	Understanding Language Mechanics in advanced Grammar and advanced Communicative Listening & Speaking	2	PO9,10 PSO 1
CO2	Applying the advanced Reading techniques and Advanced Techniques of Writing	3	PO9,10 PSO 1

Syllabus

Module 1	A. Talk about learning a second language (adverbs and adverbial language learning noun forms, word stress and noun forms with – *tion* and *-ity*) B. Describe extreme sensory experiences (Comparison, multi-word verbs, C. Talk about crime and punishment (relative clauses) D. Talk about using instinct and reason (noun phrases); Express yourself in an inexact way. E. Describe photos and hobbies (simple and continuous verbs and adjectives) F. Idioms: body parts, movement, landscapes, crime and feelings
Module 2	A. Talk about plans, intensions, and arrangements (intensions and arrangements, verbs of movement); Give advice (advising a friend about a problem) B. Emphasis positive and negative experiences by describing journeys and landscapes; architecture and buildings (future in the past, narrative tenses, ellipsis, and substitutions) C. Listen to Job Profiles. Talk about job requirements and fair pay (obligation, necessity, and permission) D. Listen to/Tell a descriptive narrative – a personal story (participle clauses) E. Emphasis opinions about the digital age- explain how you would overcome a hypothetical problem. F. Describe sleeping habits, routines, lifestyles and life expectancy (gerunds, infinitives and conditionals)
Module 3	A. Paraphrasing and summarising B. Read and talk about memories and remembering (structures with have and get) C. Speculate about inventions and technology (compound adjectives) D. City life and urban space (reflexive and reciprocal pronouns, verbs with re-) E. Superstitions and rituals (passive reporting verbs) F. Read a review, report, and recommendation of a committee.
Module 4	A. Write a web forum post (expressing opinions) B. Write a report and travel review. C. Write a profile article (read an Interview of a celebrity and write an article) D. Write an essay: opinion essay and discussion essay. E. Write an application e-mail. F. Write promotional material using persuasive language.

Reference Books:

Sl No	Title	Author(s)	Publisher	Year
1	Empower 3rd Edition	Andrian Doff, Craig Thaine, Herbert	Cambridge	2022

		Puchta, Jeff Stranks, Peter Lewis-Jones		
2	The Cambridge Guide to English Usage	Pam Peters	Cambridge	2020
3	Academic English	Letty Chan	Hong Kong : Hong Kong University Press ; London : Eurospan distributor	2021

Global Certifications:

Mapped Global Certifications:						
Sl No	Title	Certification Provider	Proctored (Y/N)	Format of the Exam	Exam Provider	URL of the Certification
1	Lingua Skills Business	Cambridge university	y	online	Cambridge university	https://www.cambridgeenglish.org/exams-and-tests/linguaskill/information-about-the-test/test-formats-and-task-types/

Tools used in Practical / Skill:

Sl No	Tool Name	Parent Industry	Open Source/ Commercial
1	Padlet		Open source
2	Lexipedia		Open source

Evaluation Components:

Evaluation	Component	Weightage	Total
In-Sem Formative	Quiz	12.5	25
	Project continuous evaluation	12.5	
In-Sem Summative	Sem in 1	17.5	35
	Sem in 2	17.5	
End-Sem Summative	Closed book/paper based exam	40	40

French Language (FL)

COURSE CODE	22FL3054	MODE	R	LTPS	2-0-0-0	PRE-REQUISITE	NIL

Course Outcomes

CO#	CO Description	BTL	PO Mapping
CO1	Acquire a working knowledge of the basic elements of the French language viz. letters, vowels, accents, articles, useful expressions, etc.	2	PO7
CO2	Frame questions and respond in the affirmative or negative with être and avoir and form plurals	3	PO7
CO3	Understand and apply the adjectives and essential verbs.	3	PO7
CO4	Comprehend and use in speech, vocabulary, reading, questions and answers on passages pertaining to monuments of France	3	PO7

Syllabus

Module 1	L'Alphabet et les Voyelles, Les Accents, Les Noms, Le Pluriel, Les Articles Indéfinis, Les Articles Définis, Les Expressions Utiles, Les Nombres Cardinaux, Les Nombres Ordinaux, Les Jours de la Semaine, Les Mois de l'Année,
Module 2	Le temps (Quelle heure est-il ?) Les Pronoms Personnels (Sujets), L'Interrogatif, Le Négatif, Le Verbe Être – Forme Affirmatif, Forme Interrogatif, Le Verbe Avoir – Forme Affirmatif, Forme Interrogatif, Les Prépositions.
Module 3	Les Articles Contractés, Les Adjectifs Qualificatifs, Les Adjectifs Possessifs, Les Adjectifs Démonstratifs, Les Verbes de Premier Groupe, Deuxième groupe, Troisième groupe Les Verbes Irréguliers.
Module 4	Les animaux Les pays et les nationalités Les parties du corps Le Futur proche. Le passe recent La famille Présentez-vous ?

Reference Books:

Sl No	Title	Author(s)	Publisher	Year
1	Le Nouvel Esprit, Méthode de Français,	Meenal Tiwari	Langers international private limited	2016
2	Cours de Langue et de Civilisation Françaises, Tome Un	G.Mauger Blue	publié par Hachette.	2011
3	Dondo Modern French Course écrit par Mathurin Dondo, Publié par OUP.	Mathurin marius Dondo	Oxford	1997
4	Grammaire progressive du Francais	Maia Gregoire	CLE international	2020

Global Certifications:

Mapped Global Certifications:						
Sl No	Title	Certification Provider	Proctored (Y/N)	Format of the Exam	Exam Provider	URL of the Certification
1	NA	NA	NA	NA	NA	NA
2	NA	NA	NA	NA	NA	NA

Tools used in Practical / Skill:

Sl No	Tool Name	Parent Industry	Open Source/ Commercial
1	NA	NA	NA
2	NA	NA	NA

Evaluation Components:

Evaluation	Component	Weightage	Total
In-Sem Formative	ALM	10	20
	Home Assignment and text book	10	
In-Sem Summative	Semester in Exam-I	20	40
	Semester in Exam-II	20	
End-Sem Summative	End semester Exam	40	40

Essential Skills for Employability (ESE)

COURSE CODE	22UC2103	MODE	R	LTPS	0-0-4-0	PRE-REQUISITE	NA

Course Outcomes

CO#	CO Description	BTL	PO Mapping
CO1	Developing basic grammar Identify and organize sentence structures based on grammar and apply in writing skills	3	PO5
CO2	Develop effective interpersonal skills, cultivate a positive attitude, apply positive self-talk techniques, and use SWOC analysis to enhance employability.	3	PO6
CO3	Develop drafting skills through Cloze Test, Passage completion, E-mail writing, Paragraph writing, Essay writing	3	PO5
CO4	Develop effective communication skills through JAM and extempore, describing products and processes through JAM and extempore, demonstrating proper email and phone etiquette, and improving listening skills to enhance personal and professional relationships.	3	PO 5

Syllabus

Module 1	Grammar: Tenses, Voice, Reported Speech, Spotting Errors, Sentence Improvement, Sentence Rearrangement
Module 2	SWOC, Self-awareness, Attitude, Self-Confidence & Positive Self-Talk, Grooming, Intrapersonal skills, and Interpersonal Skills.
Module 3	Writing Skills: Cloze Test, Passage completion, E-mail writing, Paragraph writing, Essay writing
Module 4	Speaking from the script through JAM & Extempore, Product & Process Description through JAM & Extempore, Transactional Analysis, Persuasion & Negotiation, Etiquettes (E-Mail & Phone), Listening Skills.

Reference Books:

Sl No	Title	Author(s)	Publisher	Year
1	Objective English for Competitive Examination	Hari Mohan Prasad and Uma Sinha.	McGraw Hill	2017
2	English Language Communication Skills, C	Y. Prabhavati	Cenage	2014
3	Bridging the Softskills Gap	Bruce Tulgan	Jossey-Bass	2015
4	The Soft Skills Book-The Key Difference to Becoming Highly Effective & Valued	Dan White	LID Publishing	2121

Global Certifications:

Mapped Global Certifications:						
Sl No	Title	Certification Provider	Proctored (Y/N)	Format of the Exam	Exam Provider	URL of the Certification
1		Lingua Skills	yes	online	Cambridge University	https://www.cambridgeenglish.org/exams-and-tests/qualifications/business/
2		IELTS	yes	online	British Council	https://www.britishcouncil.in/teach/teacher-training/masterclass-ielts-trainers

Tools used in Practical / Skill:

S. No	Tool Name	Parent Industry	Open Source/ Commercial
1	Lingua Skills Intermediate	Cambridge University	https://www.cambridgeenglish.org/exams-and-tests/qualifications/business/
2	Lingua Skills Vantage	Cambridge University	https://www.cambridgeenglish.org/exams-and-tests/qualifications/business/

Evaluation Components:

Evaluation	Component	Weightage	Total
In-Sem Formative	ALM	12.5	25
	Group Discussion (CO2)	6.25	
	Quiz (CO4)	6.25	
In-Sem Summative	Project Evaluation	8.75	35
	Sem in -1 (Co1)	8.75	
	Exercise (CO2)	8.75	
	Semester In Exam II (CO4)	8.75	
End-Sem Summative	End Semester Exam (online MCQ) (CO1,CO2,CO3 &CO4)	40	100

Universal Human Values and Professional Ethics (UHV&PE)

COURSE CODE	22UC0010	MODE	R	LTPS	2-0-0-0	PRE-REQUISITE	NIL

Course Outcomes

CO#	CO Description	BTL	PO Mapping
CO1	Understand and analyse the essentials of human values and skills, self exploration, happiness and prosperity.	2	PO1
CO2	Evaluate coexistence of the "I" with the body.	3	PO4
CO3	Identify and associate the holistic perception of harmony at all levels of existence.	4	PO5
CO4	Develop appropriate technologies and management patterns to create harmony in professional and personal lives.	4	PO10

Syllabus

Module 1	Introduction to Value Education: Understanding Value Education, Self-exploration as the Process for Value Education, Continuous Happiness and Prosperity - The Basic Human Aspirations, Right Understanding, Relationship and Physical Facilities, Happiness and Prosperity – Current Scenario, Method to fulfil the Basic Human Aspirations.
Module 2	Harmony in the Human Being: Understanding the Human Being as Co-existence of Self ('I') and Body, Discriminating between the Needs of the Self and the Body, The Body as an Instrument of 'I', Understand Harmony in the Self ('I'), Harmony of the Self ('I') with the Body, Program to Ensure Sanyam and Svasthya.
Module 3	Harmony in the Family and Society: Harmony in the Family - the Basic Unit of Human Interaction, Values in Human-to-Human Relationships, 'Trust' – the Foundational Value in Relationships, 'Respect' – as the Right Evaluation, Understand Harmony in the Society, Vision for the Universal Human Order.
Module 4	Harmony in the Nature (Existence): Understand Harmony in the Nature, Interconnectedness, Self-regulation and Mutual Fulfillment among the Four Orders of Nature, Realizing 'Existence is Co-existence' at All Levels, The Holistic Perception of Harmony in Existence.

Reference Books:

Sl No	Title	Author(s)	Publisher	Year
1	A Foundation Course In Human Values & Professional Ethics	R.R. Gaur, R. Sangal, G.P. Bagaria	Excel Books, New Delhi	1996
2	Universal Human Values and Professional Ethics	Dr. Archana Chaudhary	Book Rivers	2001
3	Universal Human Values and Professional Ethics	Dr. Ritu Soryan	katson print	2001
4	Human Values and Professional Ethics	B.S.Raghavan	S. Chand	204

Global Certifications:

Mapped Global Certifications:

Sl No	Title	Certification Provider	Proctored (Y/N)	Format of the Exam	Exam Provider	URL of the Certification
1		AICTE	Yes	Online	AICTE	https://www.uhv.org.in/

Tools used in Practical / Skill:

Sl No	Tool Name	Parent Industry	Open Source/ Commercial
1	NA	NA	NA
2	NA	NA	NA

Evaluation Components:

Evaluation	Component	Weightage	Total
In-Sem Formative	ALMs	10	20
	Home assignments	10	
In-Sem Summative	Sem in 1	20	40
	Sem in 2	20	
End-Sem Summative	End Semester Exam	40	40

Design Thinking and Innovation (DTI)

COURSE CODE	22UC1203	MODE	R	LTPS	0-0-4-0	PRE-REQUISITE	Nil

Course Outcomes

CO#	CO Description	BTL	PO/PSO Mapping
CO1	Understand the importance of Design thinking mindset for identifying contextualized problems	2	PO2, PO6
CO2	Analyze the problem statement by empathizing with user	4	PO3, PO7
CO3	Develop ideation and test the prototypes made	3	PO5, PO7
CO4	Explore the fundamentals of entrepreneurship skills for transforming the challenge into an opportunity	2	PO5, PO8

Syllabus

Module 1	Introduction to Design Thinking and Innovation • Introduction to design thinking and its principles • Learning, listening, observation, dialogue, and reading in the context of design thinking • Design definitions and stories: desirability, feasibility, viability, mystery, heuristics, algorithm, requirements, patterns, connect, blind spots • Laws of Design Thinking: less is more, last 2% equals 200%, theory of prioritization • Design mind: definitions, 5 forces of growth (SEPIA), 5 frictional forces (DCAFE), 3 capacity levers (VAL)
Module 2	Design Thinking Process • Overview of the design thinking process • Design thinking for contextualized problem-solving • Incorporating sustainable development goals into design thinking • Design framework (L0) • Empathy research: understanding user needs and perspectives • Persona development: creating user profiles • Customer journey mapping: visualizing user experiences • Define phase: asking the right questions and problem statement formulation
Module 3	Ideation and Prototyping • Ideation techniques: brainstorming and generating creative ideas • Identifying patterns and anti-patterns in ideation • Evaluation of ideas using different criteria (10/100/1000 gm) • Prototyping and testing: translating ideas into tangible prototypes
Module 4	Entrepreneurial Innovation • Introduction to innovation management • Basics of business models and their role in innovation

	• Financial estimation for innovation projects • Pitch decks: creating persuasive presentations for innovation • Considerations for intellectual property rights (IPR) in innovation

Reference Books:

Sl No	Title	Author(s)	Publisher	Year
1	Design Thinking in Classroom	David Lee	Ulysses Press	2018
2	The Art of Innovation Lessons in Creativity from IDEO	Tom Kelley	IDEO	2001
3	The Design Thinking *Play Book*	Michael Lewrick, Patrick Link & Larry Leifer	Wiley Press	2018
4	Change by Design: How Design Thinking Transforms Organizations and Inspires Innovation	Tim Brown	Harper Business	2009
5	Unmukt-Science and Art of Design Thinking	Arun Jain	Arun Jain and School of Design Thinking	2019

Global Certifications:

Mapped Global Certifications:						
Sl No	Title	Certification Provider	Proctored (Y/N)	Format of the Exam	Exam Provider	URL of the Certification
1	Certified Design Thinking Professional (CDTP)	Global innovative Institute	Y	Written	Global innovative Institute	https://www.gini.org/cdtp
2	Design Thinking for Innovation	University of Virginia	Y	Online	Coursera	https://www.coursera.org/learn/uva-darden-design-thinking-innovation
3	IBM Enterprise Design thinking	IBM	N	Online	IBM	https://www.ibm.com/design/thinking/page/courses/Practitioner

Tools used in Practical / Skill:

Sl No	Tool Name	Parent Industry	Open Source/ Commercial
1	NA	NA	NA

Evaluation Components:

Evaluation	Component	Weightage	Total

In-Sem Formative	Active Participation (Breakout Activities)	10	60
	Continuous Evaluation Project (Work in Progress)	30	
	Quiz	20	
End-Sem Summative	SEM-End Project	40	40

Corporate Readiness Skills (CRS)

COURSE CODE	22UC2204	MODE	R	LTPS	0-0-4-0	PRE-REQUISITE	ESE

Course Outcomes

CO#	CO Description	BTL	PO Mapping
CO1	Extend word power for developing effective speaking and writing skills	3	PO10, PO12
CO2	Apply Interpersonal Skills in day-to-day life	3	PO10, PO12
CO3	Differentiate and enhance critical and general reading skills	3	PO10, PO12
CO4	Demonstrate necessary skills to be employable	3	PO10, PO12

Syllabus

Module 1	Verbal Ability: Synonyms and Antonyms, Sentence Completion, Idioms & Phrases, One Word Substitutes, Analogies, Spellings, Selecting words, Sentence Formation.
Module 2	Life Skills: Goal Setting, Team Building, Leadership, Time Management, Managing Stress, Work Ethics.
Module 3	Reading Skills: Reading Comprehension and Types of Questions and Critical Reading .
Module 4	Employability Skills: Empathy, Assertiveness, Group Discussion, CV, Video Resume and Interview Skills.

Reference Books:

Sl No	Title	Author(s)	Publisher	Year
1	The 7 Habits of Highly Effective College Students: Succeeding in College...and in Life	Covey, Stephen R.	Franklin Covey	2014
2	The Complete Guide to Mastering Soft Skills for Workplace Success	Adams, John	Adams Media	2019
3	Objective English for Competitive Examination	Hari Mohan Prasad, Uma Sinha	McGraw Hill Education	2017
4	The Business Student's Handbook: Skills for Study and Employment	Fisher, Julie and Bailey, Peter	Cengage Learning	2017
5	Writing Tools: 55 Essential Strategies for Every Writer	Roy Peter Clark	Little, Brown and Company	2006

Global Certifications:

Mapped Global Certifications:						
Sl No	Title	Certification Provider	Proctored (Y/N)	Format of the Exam	Exam Provider	URL of the Certification
1	Lingua Skills	Lingua Skills	Yes	Online	Cambridge University	https://www.cambridgeenglish.org/exams-and-tests/qualifications/business/

2	IELTS	IELTS	Yes	Online	British Council	https://www.britishcouncil.in/teach/teacher-training/masterclass-ielts-trainers

Tools used in Practical / Skill:

S. No.	Tool Name	Parent Industry	Open Source/ Commercial
1	Lingua Skills Intermediate	Cambridge University	https://www.cambridgeenglish.org/exams-and-tests/qualifications/business/
2	Lingua Skills Vantage	Cambridge University	https://www.cambridgeenglish.org/exams-and-tests/qualifications/business/

Evaluation Components:

Evaluation	Component	Weightage	Total
In-Sem Formative	Lab Weekly Exercise/ Continuous Evaluation	12.5	25
	Project Continuous Evaluation	12.5	
In-Sem Summative	Semester in Exam-I	17.5	35
	Semester in Exam-II	17.5	
End-Sem Summative	Viva	7	40
	Exercise	20	
	Report	5	

Introduction to Visual Communication (IVC)

COURSE CODE	23AG1101	MODE	R	LTPS	3-0-0-0	PRE-REQUISITE	NIL

Course Outcomes

CO#	CO Description	BTL	PO Mapping
CO1	Understand communication Models & Assumptions	2	PO1
CO2	Understand the Visual Communication: The Visual Process and Message	2	PSO1
CO3	Apply techniques of design in the field of visual communication	3	PO6
CO4	Analyze Theories of communication	4	PO2

Syllabus

Module 1	Introduction to communication: Types and Functions of Communication. Need for and the Importance of Human and Visual Communication, nature of communication, Communication as expression, skill and process, Understanding Models of Communication: SMCR Model , .Shannon and Weaver's Model, Lasswell's model, Newcomb's model, Berlos SMCR , Osgood and schrams, Johari window model Linear models and Transactional Models of communication.
Module 2	How We See – The Visual Process in the Brain, Principles of Visual and other Sensory Perceptions. Color psychology, Perception and Procedure for Analyzing a Visual Message. Communication as a process: Message, Meaning, Connotation, Denotation Culture/Codes etc. Levels of communication: Technical, Semantic, and Pragmatic. The semiotic landscape: language and visual communication, narrative representation
Module 3	Fundamentals of Design: Definition. Approaches to Design, Centrality of Design, Elements of Design: Line, Shape, Space, Color, Texture. Form Etc. Principles of Design: Symmetry, Rhythm, Contrast, Balance Mass/Scale etc. Johannes itten-color theory and John Berger ways of seeing
Module 4	Theories of Mass Communication: Normative Toery: Authoritarian, Libertarian, Soviet media theory, Social Responsibility theory, Hypodermic Needle, Uses and Gratification, Agenda Setting, Cultivation Theory, Two step flow theory, Spiral of silence, Gate keeping, Social learning theory, Reinforcement theory, Cultural Studies.

Reference Books:

Sl No	Title	Author(s)	Publisher	Year
1	"Visual Communication: Images with Messages"	Paul Martin Lester	Wadsworth Publishing	2020
2	Visual Communication: A Critical Introduction	Kevin Donnelly	Routledge	2013
3	The Language of Visual Communication	Paul Messaris and Karen Messaris	Oxford University Press	2011
4	"The Language of Graphic Design: An Illustrated Handbook for Understanding Fundamental Design Principles"	Richard Poulin	Rockport Publishers	2011
5	Visual Communication: Beyond Words	Mathur, Pratish K	Gnosis	2006

Evaluation Components:

Evaluation	Component	Weightage	Total
In-Sem Formative	Active Learning	10	20
	Home Assignments	10	
In-Sem Summative	In-Sem 1	20	40
	In-Sem 2	20	
End-Sem Summative	End-Sem Exam (Paper Based)	40	40

Drawing basics (DB)

COURSE CODE	23AG1102	MODE	R	LTPS	2-0-4-0	PRE-REQUISITE	NIL

Course Outcomes

CO#	CO Description	BTL	PO Mapping
CO1	To make student learn about pictorial space division and to develop student's skill set in rendering of Head anatomy.	**2**	1,2
CO2	To encourage student to do various kind of Mediums Portrait painting/sculpture style..	2	3,5
CO3	To develop Students Sense of imagination and Portrait painting/sculpture techniques.	3	2,3
CO4	To develop Students Portrait painting/Sculpture skills and Organizing and planning of compositions its moods- selection of pigments/mediums and its application- color mixing/formation with contours.	4	5,2
CO5	Evaluate the process of making drawing purposefully with a concept .	5	PSO2

Syllabus

Module 1	Anatomy Drawing: Starting from construction of skull-planes and masses of head, details such as eyes, nose, mouth etc. Relative proportions amongst head, neck and shoulders. The student has to prepare of every part of body like skull, Torso, legs, hands, body in movement, views etc detailed study of Bone, muscle, contour of human, animal and bird. Freehand Sketching: At least 10 sketches daily related to the subject assignments to improve their ability towards professional way.
Module 2	Composition Drawing –Objective and Figurative: General characteristics and specific contour values of material properties understanding, Study of light & shades, Study of different materials in different compositions, Including still life objects and nature elements with quality output. Geometrical & Perspective Drawing: By using basic geometric forms with Architecture forms showing infrastructure, streets, areal views, landscapes etc according to perspective principles. History of Art- Mantegna work of art to MC Ecsher.
Module 3	Cultural Drawing: Different civilizations approach drawing from Cave paintings, medieval art and design, Folk art, traditional arts ,pre and post-independence art and contemporary art practice. Transformation Drawing: Process of converting an idea into drawing with aesthetic values , specific rules and regulations use full for creative and innovative design ideas
Module 4	Animation Oriented Drawing: Caricature, Character Design, Still and motion drawings, story board preparation-content oriented script based. Aero Dynamic Drawing: Product Design oriented and Auto mobile Dynamic Design operation according to science principles. Advertising Drawings: Ad making traditional practice and also with Photoshop software Creative Drawing: Contemporary Art treatments and Art theories

Reference Books:

Sl No	Title	Author(s)	Publisher	Year

1	Head Study: Simplifying the Human Head	Tushar Moleshwari	Jyotsna Prakashan	First Edition (1 May 2015)
2	Drawing and Sketching Portraits: How to Draw Realistic Portraits for Beginners	Jacquelyn Descanso	Createspace Independent Pub	12-Nov-15
3	Illustrated Anatomy of the Head and Neck Paperback	Margaret J. Fehrenbach RDH MS	Saunders; 5th edition	14 March 2016 - illustrated
4	Drawing: A Complete Guide Paperback	Giovanni Civardi	Search press	march2010 illustrated
5	The Big Book of Realistic Drawing Secrets: Easy Techniques for drawing people, animals, flowers and nature	Carrie Stuart Parks& Rick Parks	North Light Books	16-May-09

Global Certifications:

Mapped Global Certifications:						
Sl No	Title	Certification Provider	Proctored (Y/N)	Format of the Exam	Exam Provider	URL of the Certification
1	Complete drawing course	Udemy	Udemy	online	Udemy	https://www.udemy.com/course/learn-how-to-draw-for-game-developers-and-artists/
2	Improve Your Drawing and Painting Skills	LinkedIn Learning.	LinkedIn Learning.	Online	LinkedIn	https://www.linkedin.com/learning/paths/improve-your-drawing-and-painting-skills

Tools used in Practical / Skill:

Sl No	Tool Name	Parent Industry	Open Source/ Commercial
1	Sketchbook	Auto desk	Commercial
2	Adobe Illustrator, Photoshop	Adobe	Commercial

Evaluation Components:

Evaluation	Component	Weightage	Total
In-Sem Formative	Active Learning	8	22
	Home Assignments	7	
	Practical Continuous Evaluation	7	
In-Sem Summative	In-Sem 1	15	38
	In-Sem 2	15	
	Practical In-Sem	8	
End-Sem Summative	End-Sem Exam (Paper Based)	24	40
	Lab End-Sem Exam	16	

Digital Art (DA)

COURSE CODE	23AG1103	MODE	R	LTPS	2-0-4-0	PRE-REQUISITE	NIL

Course Outcomes

CO#	CO Description	BTL	PO Mapping
CO1	Understand the fundamental principles and concepts of digital art creation.	2	PO3
CO2	Apply various digital art techniques and tools to create visually appealing and engaging artworks	3	PO2
CO3	Analyze and evaluate digital art compositions in terms of design elements, color theory, and visual communication	3	PO3
CO4	Demonstrate advanced proficiency in using digital art software and techniques to create complex and detailed artworks	4	PO3
CO5	Synthesize knowledge and skills to produce original and innovative digital art pieces that demonstrate creativity and artistic expression	5	PO7

Syllabus

Module 1	Introduction to digital art and its history, Digital art tools and software overview, Principles of digital art creation.
Module 2	Digital painting techniques, Photo manipulation and compositing, Creating digital illustrations and character designs.
Module 3	Elements and principles of design in digital art, Color theory and its application in digital art, Visual communication and storytelling through digital art.
Module 4	Advanced digital rendering techniques, 3D modeling and texturing, Digital sculpting and character rigging.
Module 5	Exploration of personal style and artistic vision, Experimental and mixed media techniques in digital art, Creating a portfolio of original and innovative digital art pieces.

Reference Books:

Sl No	Title	Author(s)	Publisher	Year

1	"Thinking with Type"	Ellen Lupton	Princeton Architectural Press	2010
2	"The Non-Designer's Design Book"	Robin Williams	Peachpit Press	2014
3	"Graphic Design: The New Basics"	Ellen Lupton, Jennifer Cole Phillips	Princeton Architectural Press	2008
4	"Logo Design Love"	David Airey	Peachpit Press	2014
5	"Interaction of Color"	Josef Albers	Yale University Press	2006

Global Certifications:

Mapped Global Certifications:						
Sl No	Title	Certification Provider	Proctored (Y/N)	Format of the Exam	Exam Provider	URL of the Certification
1	Adobe Certified Associate (ACA)	Adobe	Yes	Online	Certiport	https://www.adobe.com/education/certification-programs/associate.html
2	Certified Professional in Graphic Design	AIGA	NO	Online	AIGA	https://www.aiga.org/certified-professional-design

Tools used in Practical / Skill:

Sl No	Tool Name	Parent Industry	Open Source/ Commercial
1	Adobe Photoshop	Adobe	Commercial
2	Adobe Illustrator	Adobe	Commercial

Evaluation Components:

Evaluation	Component	Weightage	Total
In-Sem Formative	Active Learning	8	22
	Home Assignments	7	
	Practical Continuous Evaluation	7	
In-Sem Summative	In-Sem 1	15	38
	In-Sem 2	15	
	Practical In-Sem	8	
End-Sem Summative	End-Sem Exam (Paper Based)	24	40
	Lab End-Sem Exam	16	

Color theory (CT)

COURSE CODE	23AG1104	MODE	R	LTPS	3-0-2-0	PRE-REQUISITE	NIL

Course Outcomes

CO#	CO Description	BTL	PO Mapping
CO1	Remember the three characteristics of color: hue, value, and intensity	2	1,2
CO2	Understand knowledge and vocabulary of the color wheel and the visible lightspectrum.	2	3,5
CO3	Apply & Formulate a range of color schemes	3	2,3
CO4	Analyze & Identify and apply the elements and principles of design of Color .	4	5,2
CO5	Evaluate the process of making coloring purposefully with a concept .	5	PSO2

Syllabus

Module 1	Introduction to Color Theory, Properties of Color, Color Mixing, Color Relationship
Module 2	The Psychology of Color, Color and Emotion, Color and Culture, Color and Symbolism
Module 3	Color in Art and Design, Color in Painting, Color in Illustration, Color in Graphic Design
Module 4	Color Scheme Projects, Monochromatic Scheme, Complementary Scheme, Analogous Scheme, Color in the environment like backgrounds, fashion, culture, architecture and interior and exterior etc.

Reference Books:

Sl No	Title	Author(s)	Publisher	Year
1	"The Art of Color"	Van Nostrand Reinhold,	John Wiley & Sons.	1961
2	The Interaction of Color"	Josef Albers	Yale University Press	1963
3	Color and psychological functioning: a review of theoretical and empirical work	Andrew J. Elliot	National Library of Medicine	2015

Global Certifications:

Mapped Global Certifications:						
Sl No	Title	Certification Provider	Proctored (Y/N)	Format of the Exam	Exam Provider	URL of the Certification
1	Design: Color Theory and Application:	IIT kanpur	Dr. Amit Ray	online	NPTEL	https://nptel.ac.in/courses/109104075
2	Visual Communication	IIT rookela	Prof. Saptarshi Kolay	online	NPTEL	https://onlinecourses.nptel.ac.in/noc20_ar15/preview

	Design for Digital Media					

Tools used in Practical / Skill:

Sl No	Tool Name	Parent Industry	Open Source/ Commercial
1	Adobe Color	Adobe	Commercial
2	Color Hex	Adobe	Commercial

Evaluation Components:

Evaluation	Component	Weightage	Total
In-Sem Formative	Active Learning	8	22
	Home Assignments	7	
	Practical Continuous Evaluation	7	
In-Sem Summative	In-Sem 1	15	38
	In-Sem 2	15	
	Practical In-Sem	8	
End-Sem Summative	End-Sem Exam (Paper Based)	24	40
	Lab End-Sem Exam	16	

Visual Analysis Tools (VAT)

COURSE CODE	23AG21205	MODE	R	LTPS	3-0-0-0	PRE-REQUISITE	NIL

Course Outcomes

CO#	CO Description	BTL	PO Mapping
CO1	Understand Semiotic Analysis and Visual Analysis Tools	2	PO 1
CO2	Understand the concepts of Semiotic Systems	3	PO 2
CO3	Apply the concepts of psycho-sexual analysis to media texts	3	PO3
CO4	Analyze Media Texts in the framework of Marxist Analysis	4	PO4

Syllabus

Module 1	Introduction to semiotics**:** Basic concepts of semiotics, such as signs, signifiers, signifieds, and codes. History of semiotics**:** From its origins in philosophy and linguistics to its development in the 20th century.
Module 2	An introduction to the power Semiotics in language**:** Focus on the application of semiotics to language, including the study of grammar, syntax, and semantics.
Module 3	Semiotics of culture**:** Application of semiotics to culture, including the study of art, literature, and film.
Module 4	Semiotics of media**:** Explore the application of semiotics to media, including the study of advertising, television, and the internet

Reference Books:

Sl No	Title	Author(s)	Publisher	Year
1	Media Analysis Techniques	Arthur Asa Berger,	SAGE Publication	1976
2	Techniques of interpretation	Dallas J.R.Ewing	SAGE Publication,	1982
3	Making Sense of Television – The psychology of audience interpretation	Sonia M Livingstone	Routledge	2017
4	Handbook of Transpersonal Psychology	Harris L Freidman and Glen Hartelius	Wiley Blackwell	2014
5	A Guide to Gender Analysis	Canida March, Ines Smyth & Maitrayee Mukhopadhyay	Oxfam Publishers	1999

Global Certifications:

Mapped Global Certifications:

Sl No	Title	Certification Provider	Proctored (Y/N)	Format of the Exam	Exam Provider	URL of the Certification
1	Film study	Visual Analysis for Film Certificate	Y	Offline	London Film Academy	London Film Academy (@LDNFilmAcademy) / Twitter
2	Film Psychology	NYFA	Y	Online	New York Film Academy	Film School | Degrees, Programs & Workshops | NYFA

Evaluation Components:

Evaluation	Component	Weightage	Total
In-Sem Formative	Active Learning	10	20
	Home Assignments	10	
In-Sem Summative	In-Sem 1	20	40
	In-Sem 2	20	
End-Sem Summative	End-Sem Exam (Paper Based)	40	40

Matte painting (MP)

COURSE CODE	23AG1206	MODE	R	LTPS	0-0-6-0	PRE-REQUISITE	NIL

Course Outcomes

CO#	CO Description	BTL	PO Mapping
CO1	Understand the principles of matte painting techniques.	2	PO1
CO2	Apply digital tools and software for matte painting.	3	PO2
CO3	Create realistic matte paintings for different visual effects.	4	PO3
CO4	Analyze and critique matte paintings for artistic and technical quality.	4	PO4

Syllabus

Module 1	Introduction to Matte Painting Techniques, Fundamentals of matte painting History and evolution of matte painting in visual effects Principles of composition, lighting, and perspective in matte painting Traditional matte painting techniques
Module 2	Digital Tools and Software for Matte Painting Introduction to digital painting tools and software Working with layers, brushes, and textures in digital painting software Creating realistic textures and blending techniques Matte painting for static backgrounds
Module 3	Advanced Techniques in Matte Painting Creating atmospheric effects like fog, mist, and smoke in matte paintings Matte painting for set extensions and virtual environments Integration of matte paintings with live-action footage Digital compositing techniques for seamless integration
Module 4	Matte Painting for Visual Effects in Film and Animation Matte painting for complex scenes and dynamic elements Introduction to 3D integration and camera projection Matte painting techniques for visual effects shots Analysis of matte paintings for technical accuracy and realism

Reference Books:

Sl No	Title	Author(s)	Publisher	Year
1	"The Invisible Art: The Legends of Movie Matte Painting"	Mark Cotta Vaz, Craig Barron	Chronicle Books	2002
2	"Digital Matte Painting: Techniques, Tutorials, and Walk-Throughs"	David B. Mattingly	Sybex	2010
3	"The Techniques of Scott Robertson: Volume 1 - Basic Perspective Form Drawing"	Scott Robertson	Design Studio Press	2011
4	"Digital Painting Techniques: Practical Techniques of Digital Art Masters"	Edited by 3DTotal Publishing	3DTotal Publishing	2014
5	"D'artiste Matte Painting: Digital Artists Master Class"	Alp Altiner, Dylan Cole, Chris Stoski	Ballistic Publishing	2005

Global Certifications:

Mapped Global Certifications						
Sl No	Title	Certification Provider	Proctored (Y/N)	Format of the Exam	Exam Provider	URL of the Certification
1	Autodesk Certified Professional (ACP)	Autodesk	Yes	Online and In-person	Autodesk Authorized Training Center	Autodesk Certification
2	Adobe Certified Expert (ACE)	Adobe	Yes	Online	Pearson VUE	Adobe Certification

Tools used in Practical / Skill:

Sl No	Tool Name	Parent Industry	Open Source/ Commercial
1	Adobe Photoshop	Digital Art	Commercial
2	Corel Painter	Digital Art	Commercial

Evaluation Components:

Evaluation	Component	Weightage	Total
	Practical Continuous Evaluation	12.5	25

In-Sem Formative	Project Continuous Evaluation	12.5	
In-Sem Summative	In-Sem 1	17.5	35
	In-Sem 2	17.5	
End-Sem Summative	Lab End-Sem Exam	40	40

Advertising and Public Relations (APR)

COURSE CODE	23AG1207	MODE	R	LTPS	3-0-4-0	PRE-REQUISITE	NIL

Course Outcomes

CO#	CO Description	BTL	PO Mapping
CO1	Remember basic and emerging concepts and principles in the areas of advertising & allied fields	2	PO 1
CO2	Understand various types and functions of Advertising agencies	2	PO 2
CO3	Apply knowledge in advertising to create ad campaigns and PR campaigns	3	PO3
CO4	Analyse the need, format and step-by-step methods of public relations campaigning	4	PO4
CO5	Critically evaluate and integrate digital marketing strategies and techniques into advertising and public relations campaigns to maximize reach and effectiveness	5	PO5

Syllabus

Module 1	Introduction to Advertising and Public Relations**:** Introduce students to the field of APR, including its history, role in society, and different forms of communication
Module 2	Research**:** How to conduct research to gather information about target audiences, competitors, and trends
Module 3	Branding**:** How to develop and manage brands, including creating brand identities, positioning statements, and marketing strategies
Module 4	Creative Strategy**:** To develop creative strategies for advertising and public relations campaigns, including identifying target audiences, setting objectives, and developing creative concepts.
Module 5	Digital Marketing and Social Media Integration: Understanding the role of digital marketing and social media in advertising and public relations campaigns, and how to effectively integrate them into the overall marketing strategy. This module will cover topics such as:

Reference Books:

Sl No	Title	Author(s)	Publisher	Year
1	The new rules of marketing and PR	David Meerman Scott	Wiley	2015
2	Social media: marketing strategies for rapid growth using: facebook, twitter, instagram, linkedin, pinterest and youtube	John Williams	Sage	2016
3	Fundamentals of advertising & public relation	Dhruv Sabharwal	Evincepub publishing	2018
4	The new rules of marketing and PR	David Meerman Scott	Gildan Media	2009
5	The little book of big PR	Jennifer	AMACOM	2004

Global Certifications:

Mapped Global Certifications:

Sl No	Title	Certification Provider	Proctored (Y/N)	Format of the Exam	Exam Provider	URL of the Certification
1	Certificate in Advertising PR & Corporate Communication	AAFT	Y	Online	AAFT	Advertising PR & Corporate Communication | AAFT Online
2	Introduction to Public Relations and the Media Specialization	University of Colorado	N	Online	Coursera	Introduction to Public Relations and the Media | Coursera

Tools used in Practical / Skill:

Sl No	Tool Name	Parent Industry	Open Source/ Commercial
1	Adobe Photoshop	Adobe	Commercial
2	Adobe illustrator	Adobe	Commercial

Evaluation Components:

Evaluation	Component	Weightage	Total
In-Sem Formative	Active Learning	8	22
	Home Assignments	7	
	Practical Continuous Evaluation	7	
In-Sem Summative	In-Sem 1	15	38
	In-Sem 2	15	
	Practical In-Sem	8	
End-Sem Summative	End-Sem Exam (Paper Based)	24	40
	Lab End-Sem Exam	16	

Sound Design (SD)

COURSE CODE	23AG2108	MODE	R	LTPS	3-0-0-0	PRE-REQUISITE	NIL

Course Outcomes

CO#	CO Description	BTL	PO Mapping
CO1	Identify and describe the basic principles and elements of sound design.	2	PO 1
CO2	Outline various types and functions of Recording equipment's	3	PO 2
CO3	Apply knowledge of sound design principles to create and manipulate sound effects for different media formats.	3	PO3
CO4	Analyze the effectiveness of sound design choices in enhancing narrative, mood, and overall audience experience.	4	PO4

Syllabus

Module 1	Physical properties of sound, concepts of amplitude and frequency wavelength and harmonics. Psychoacoustics, Acoustics: Room acoustics, sound propagation, and reflection principles Absorption, reflection, diffraction, refraction, reverberation
Module 2	Digital Audio Basics: Sampling, bit depth, and audio file formats, Microphones: Types, polar patterns, and microphone placement Field Recording: Techniques for capturing ambient sounds and specific effects Voice Recording: Techniques for capturing dialogue and voiceover.
Module 3	Digital Audio Workstations (DAWs): Introduction to popular software and their features, Editing Sound Effects: Techniques for cleaning, trimming, and arranging sound effects, Dialogue Editing: Techniques for editing and cleaning dialogue recordings, Sound Mixing: Balancing audio levels, panning, and creating spatial effects.
Module 4	Audio cable and connectors, Sampling Frequency, Bit Rates. Problems in digital audio. Standard digital recording & mastering formats. Audio file formats, Foley Techniques: Performing and recording Foley for different objects and movements, Foley Editing and Integration: Syncing and editing Foley recordings with visuals

Reference Books:

Sl No	Title	Author(s)	Publisher	Year
1	The Expressive Power of Music, Voice, and Sound Effects in Cinema	David Sonnenschein	Focal Press	2001
2	Electronic Music and Sound Design – Theory and Practice with Max 8 – Volume 1	Alessandro Cipriani and Maurizio Giri	CRC Press	2014
3	The Sound Effects Bible: How to Create and Record Hollywood Style Sound Effects	Ric Viers	Hal Leonard Corporation	2007
4	Creating Sounds from Scratch: A Practical Guide to Music Synthesis for Producers and Composers	Daniel James	Hal Leonard Corporation	2014

5	Principles of Game Audio and Sound Design	Michael Giacchino and William Harper	Focal Press	2012

Global Certifications:

Mapped Global Certifications:						
Sl No	Title	Certification Provider	Proctored (Y/N)	Format of the Exam	Exam Provider	URL of the Certification
1	Free Certified Training by CALREC Sound Institute	CALREC	Y	Online	CALREC	Group One Limited (g1limited.com)
2	Mixing a Song from Start to Finish	Udemy	Y	Online	Udemy	Mixing a Song From Start to Finish | Udemy

Evaluation Components:

Evaluation	Component	Weightage	Total
In-Sem Formative	Active Learning	10	20
	Home Assignments	10	
In-Sem Summative	In-Sem 1	20	40
	In-Sem 2	20	
End-Sem Summative	End-Sem Exam (Paper Based)	40	40

Media Management and Entrepreneurship (MME)

COURSE CODE	23AG2201	MODE	R	LTPS	3-0-0-0	PRE-REQUISITE	NIL

Course Outcomes

CO#	CO Description	BTL	PO Mapping
CO1	Recall fundamental concepts of media management and entrepreneurship	2	PO1
CO2	Interpret the role of project management, budgeting, marketing, and legal considerations in media projects	3	PO2
CO3	Apply media management and entrepreneurial skills to plan and execute projects	4	PO3
CO4	Analyze the success and impact of media management and entrepreneurial approaches	4	PO4

Syllabus

Module 1	Introduction to media management and entrepreneurship, Understanding the media industry and its dynamics, Key concepts and principles of media management and entrepreneurship, The role of innovation and creativity in media projects
Module 2	Introduction to project management in the media industry, Defining project scope and objectives, Planning and scheduling media projects, Resource allocation and management, Risk assessment and mitigation strategies
Module 3	Basics of budgeting for media projects, Cost estimation and budget development Financial analysis and control, Funding sources and financing options, Profitability assessment and return on investment
Module 4	Introduction to media marketing and promotion, Market research and audience analysis, Developing marketing strategies and campaigns, Advertising and public relations in the media industry, Digital marketing and social media strategies

Reference Books:

Sl No	Title	Author(s)	Publisher	Year
1	Media Management Strategy, Business Models and Case Studies	Bernd W. Wirtz	Springer Texts in Business and Economics (STBE)	2020
2	Business Models and Value Creation in the Movie Market	Bernd W. Wirtz	Springer Texts in Business and Economics (STBE)	2020
3	Business Models and Value Creation in the TV Market	Bernd W. Wirtz	Springer Texts in Business and Economics (STBE)	2020
4	The Rowman & Littlefield Handbook of Media Management and Business	L. Meghan Mahoney and Tang Tang	Rowman & Littlefield Publishers	2022
5	Media Management and Artificial Intelligence	Alex Connock	Routledge	2022

Global Certifications:

Mapped Global Certifications:						
Sl No	Title	Certification Provider	Proctored (Y/N)	Format of the Exam	Exam Provider	URL of the Certification
1	Fundamentals of digital marketing	Google	Y	Online	Google	Fundamentals of digital marketing - Google Digital Garage (learndigital.withgoogle.com)
2	Industry's Only Artificial Intelligence Based Digital Marketing Course	Artificial Intelligence Marketing Professional (AIMP)	Y	Online	IIM skills	Artificial Intelligence Based Digital Marketing Course - IIM SKILLS

Evaluation Components:

Evaluation	Component	Weightage	Total
In-Sem Formative	Active Learning	10	20
	Home Assignments	10	
In-Sem Summative	In-Sem 1	20	40
	In-Sem 2	20	
End-Sem Summative	End-Sem Exam (Paper Based)	40	40

Lighting & Rendering (LR)

COURSE CODE	23AG2210	MODE	R	LTPS	0-0-6-0	PRE-REQUISITE	NIL

Course Outcomes

CO#	CO Description	BTL	PO Mapping
CO1	Remembering the significance of Lighting concepts in 3D Environment.	2	PO2
CO2	Understanding the various types of Lighting environments with usage of different types of lights in 3D Environment	2	PO4
CO3	Apply various quality display with utilization Render engines and its Lighting elements in a 3D Scene.	3	PO3
CO4	Evaluate the Render Global standard with Scanline and Progressive Render quality in Maya	4	PO5

Syllabus

Module 1	Light Theory, Physical properties of light, Concepts of lighting - 3-Point Lighting, Key – Fill- BG - Rim etc. The Visual Functions of Shadows Shadow types - SSS shaders- Color Bleeds
Module 2	Maya Lights: Classification of lights in MAYA, Common Light Attributes. Depth map Shadows, Raytraced shadows. Rendering
Module 3	Essentials of rendering - Types of rendering engines - Using the Render Settings Window- Image & Video formats Resolution, Intro to shaders, Understanding Concept of camera, Orthographic projection, working with Maya camera and attributes. Layer Rendering and Compositing and lifting the levels in the layer or Node based Compositing Applications like After Effects/ Nuke. Render global
Module 4	Working with software rendering, hardware rendering, vector rendering and settings- Rendering optimization – LOD, Lighting effects, outdoor lighting, indoor lighting, product lighting

Reference Books:

Sl No	Title	Author(s)	Publisher	Year
1	Digital Lighting and Rendering (2nd Edition) - Jeremy Birn	Jeremy Birn	2nd Edition	2014
2	3D Lighting: History, Concepts, and Techniques	Arnold Gallardo	1st Edition	2018
3	Aesthetic 3D Lighting: History, Theory, and Application	Lee lainer	1st Edition	2015

Global Certifications:

Mapped Global Certifications:						
Sl No	Title	Certification Provider	Proctored (Y/N)	Format of the Exam	Exam Provider	URL of the Certification

1	Introduction To Autodesk Maya 3D - 2022-23	APSSDC	Y	Online	AP Government	http://engineering.apssdc.in/

Tools used in Practical / Skill:

Sl No	Tool Name	Parent Industry	Open Source/ Commercial
1	Autodesk Maya	Autodesk	Commercial

Evaluation Components:

Evaluation	Component	Weightage	Total
In-Sem Formative	Project Continuous Evaluation	12.5	
	Practical Continuous Evaluation	12.5	25
In-Sem Summative	In-Sem 1	17.5	35
	In-Sem 2	17.5	
End-Sem Summative	Lab End-Sem Exam	40	40

Composting Techniques (CT)

COURSE CODE	23AG3111	MODE	R	LTPS	0-0-6-0	PRE-REQUISITE	NIL

Course Outcomes

CO#	CO Description	BTL	PO Mapping
CO1	Introduction to the User Interface of Adobe After effects, Video formats, new project, Composition, & Timeline panels, Introduction Tools, Introduction to Menus	2	PO1
CO2	Working with Text, Particle Simulations, Masking, Animating with Keyframes, Previewing in Real Time, Exporting Techniques,2d & 3d Layers, Working with Shape Layers	2	PO3
CO3	Rotoscoping, Rig removal, Colour Correction, Using Null Object, Camera Tracking, Chroma keying, Colour key, key light techniques, Using Motion Blur, Alpha Channel,	3	PO4
CO4	Distorting Objects with the Puppet Tools, About the Puppet tools, Using Write on effect, Vegas effect, Camera Animation Techniques in Compositing,	4	PO7

Syllabus

Module 1	Intro to After Effects, Adding Easing & Motion Blur, Exporting an Animated GIF
Module 2	Anchor Points & Animating with Overshoot, Masking Layers & Parenting, Creating Text effects
Module 3	Rotoscoping & Rig removel, Keying, Tracking, CC Color correction, Null objects .
Module 4	Puppet tool, Working with write on effect, Camera Animation Motion Graphics using After effects ,planer Tracking with Mocha Ae .Advanced Rendering Methods

Reference Books:

Sl No	Title	Author(s)	Publisher	Year
1	Adobe After Effects CC Visual Effects and Compositing: Studio Techniques	Mark Christiansen	Adobe Pr	2020
2	Adobe After Effects Classroom in a Book	Lisa Fridsma	Adobe Press	2022
3	Adobe AfterEffects: A Complete Course and Compendium of Features	Ben Goldsmith	Rocky Nook	2021
4	Learn Adobe After Effects CC for Visual Effects and Motion Graphics	Joe Dockery	Peachpit Press	2020

5	Hands-On Motion Graphics with Adobe After Effects CC	David Dodds	Packt Publishing	2023

Global Certifications:

Mapped Global Certifications:						
Sl No	Title	Certification Provider	Proctored (Y/N)	Format of the Exam	Exam Provider	URL of the Certification
1	Adobe Certified Professional	Adobe	Y	Online	Pearson Vue	https://certifiedprofessional.adobe.com/after-effects
2	Autodesk Certified Professional - Maya	Autodesk	Y	Online	Certiport	https://certiport.pearsonvue.com/Certifications/Autodesk/Certifications/Certify.aspx

Tools used in Practical / Skill: Adobe Aftereffects

Sl No	Tool Name	Parent Industry	Open Source/ Commercial
1	Adobe After Effects	Adobe	Commercial

Evaluation Components:

Evaluation	Component	Weightage	Total
In-Sem Formative	Practical Continuous Evaluation	12.5	25
	Project Continuous Evaluation	12.5	
In-Sem Summative	In-Sem 1	17.5	35
	In-Sem 2	17.5	
End-Sem Summative	Lab End-Sem Exam	40	40

UI and UX Design (UIX)

COURSE CODE	23AG3112	MODE	R	LTPS	3-0-4-0	PRE-REQUISITE	NIL

Course Outcomes

CO#	CO Description	BTL	PO Mapping
CO1	Understand the fundamental principles of user interface (UI) design.	2	PO3,PO4
CO2	Gain knowledge of user experience (UX) design principles and methodologies.	2	PO1,PO5
CO3	Demonstrate proficiency in using industry-standard design tools and software.	2	PO6,PSO1
CO4	Apply user-centred design techniques to create effective and engaging interfaces.	3	PO7,PSO2
CO5	Evaluate existing UI&UX designs for usability and effectiveness.	4	PO8

Syllabus

Module 1	Intersection of Design. Technology. Business. Knowing Your User, User Research Through Interviews User research methods and techniques Creating user personas and user profiles, Conducting user interviews and surveys
Module 2	Refining User Research and Creating Personas, Synthesis of User Research, Journey Maps, and User Flows,) User Empathy Mapping
Module 3	Visual Design for Interfaces, Principles of visual design Typography, colour theory, and layout Information Architecture and Content Strategy, Content organization and structure, Designing effective navigation systems,
Module 4	Wireframing, Sketching, Prototyping, Creating low-fidelity and high-fidelity prototypes. Prototyping & User Testing Iterating the Prototype and Further User Testing, Design Design thinking
Module 5	Building a Case Study Final Project Presentation + The Business of UX Design

Reference Books:

Sl No	Title	Author(s)	Publisher	Year
1	"The Design of Everyday Things"	Don Norman	Basic Books	1988
2	"Seductive Interaction Design: Creating Playful, Fun, and Effective User Experiences"	Stephen Anderson	New Riders	2011
3	"Designing for the Digital Age: How to Create Human-Centered Products and Services"	Kim Goodwin	Wiley	2009
4	"The Elements of User Experience: User-Centered Design for the Web and Beyond"	Jesse James Garrett	New Riders	2002
5	"About Face: The Essentials of Interaction Design"	Alan Cooper, Robert Reimann, David Cronin	Wiley	2014

Global Certifications:

Mapped Global Certifications:						
Sl No	Title	Certification Provider	Proctored (Y/N)	Format of the Exam	Exam Provider	URL of the Certification
1	Adobe Certified Professional	Adobe	Y	Online	Pearson Vue	https://certifiedprofessional.adobe.com/after-effects

Tools used in Practical / Skill:

Sl No	Tool Name	Parent Industry	Open Source/ Commercial
1	Adobe XD	Adobe	Commercial
2	Figma	Adobe	Open Source

Evaluation Components:

Evaluation	Component	Weightage	Total
In-Sem Formative	Active Learning	8	22
	Home Assignments	7	
	Practical Continuous Evaluation	7	
In-Sem Summative	In-Sem 1	15	38
	In-Sem 2	15	
	Practical In-Sem	8	
End-Sem Summative	End-Sem Exam (Paper Based)	24	40
	Lab End-Sem Exam	16	

Screenwriting (SW)

COURSE CODE	23AG1221	MODE	R	LTPS	0-0-6-0	PRE-REQUISITE	NIL

Course Outcomes

CO#	CO Description	BTL	PO Mapping
CO1	Identify and analyze narrative structures in screenwriting.	2	PO1
CO2	Develop well-rounded and compelling characters in screenplays.	3	PO3
CO3	Apply screenwriting techniques and script formatting effectively.	4	PO5
CO4	Analyze and evaluate the use of visual and cinematic language in screenwriting.	4	PO6

Syllabus

Module 1	Overview of the screenwriting process and industry, Elements of a compelling screenplay, Introduction to narrative structures and plot development
Module 2	Creating three-dimensional characters with depth and complexity, Exploring character arcs and motivations, Character relationships and conflicts
Module 3	Script formatting guidelines and industry standards, Developing scenes, sequences, and acts, Building tension and pacing in screenplays
Module 4	Utilizing visual descriptions to enhance storytelling, Introduction to cinematic language (camera angles, shots, and movement), Incorporating visual and sensory elements in screenwriting

Reference Books:

Sl No	Title	Author(s)	Publisher	Year
1	"The Screenwriter's Bible: A Complete Guide to Writing, Formatting, and Selling Your Script"	David Trottier	Silman-James Press	2019
2	"Save the Cat! The Last Book on Screenwriting You'll Ever Need"	Blake Snyder	Michael Wiese Productions	2005
3	"Story: Substance, Structure, Style, and the Principles of Screenwriting"	Robert McKee	ReganBooks	1997
4	"Screenplay: The Foundations of Screenwriting"	Syd Field	Delta	2005
5	"Writing Screenplays That Sell: The Complete Guide to Turning Story Concepts into Movie and Television Deals"	Michael Hauge	Collins Reference	2011

Global Certifications:

Mapped Global Certifications:						
Sl No	Title	Certification Provider	Proctored (Y/N)	Format of the Exam	Exam Provider	URL of the Certification

1	Script Writing: Write a Pilot Episode for a TV or Web Series	Coursera	N	Online	Coursera	https://www.coursera.org/learn/script-writing
2	Certificate in Screenplay Writing	AAFT	Y	Offline	AAFT	https://aaft.com/schoolofcinema/programmes/screenplay-writing

Tools used in Practical / Skill:

Sl No	Tool Name	Parent Industry	Open Source/ Commercial
1	Celtx	Celtx	Commercial
2	Studio Binder	Studio Binder	Open Source

Evaluation Components:

Evaluation	Component	Weightage	Total
In-Sem Formative	Practical Continuous Evaluation	12.5	25
	Project Continuous Evaluation	12.5	
In-Sem Summative	In-Sem 1	17.5	35
	In-Sem 2	17.5	
End-Sem Summative	Lab End-Sem Exam	40	40

Motion Builder (MB)

COURSE CODE	23AG1222	MODE		LTPS	0-0-6-0	PRE-REQUISITE	NIL

Course Outcomes

CO#	CO Description	BTL	PO Mapping
CO1	Understand about 3D interface motion capture environment and its functioning.	2	PO2
CO2	Explain the application of assigning motion capture data to pre-rigged Characters I Motion Builder.	3	PO3
CO3	Apply the types of motion capture data and like walking, running and combining the multiple motion captured data and looping them.	3	PO3
CO4	Analyse the building of action-oriented motion with rigged characters with manipulating the clips.	4	PSO1

Syllabus

Module 1	Install the required FBX Plug-ins so we can transfer the work from 3D software packages into and out of Motion Builder. We need to install the appropriate Maya FBX Plug-in to transfer your models into Motion Builder Software. Motion Builder must be characterized before to assign Control rig, Set poses, with Control rig.
Module 2	Exploring the rig control to a character and redefine the rig to set up to add additional props to the body. Retargeted animation from one characterized character to another and you transferred the Character Extension from the source character to the target character.
Module 3	Modify to apply the animation by setting keyframes on two layers, then merge the animation in one take like turn, walk, run, Jump etc. Likewise, animation can be looped with various clips added to the character.
Module 4	Analyse to make a procedural locomotion with multiple clips added by assigning to character like, blending two clips, match clips. We can dramatize the action by adding time lapse to the clip either in slow motion or quick motion.

Reference Books:

Sl No	Title	Author(s)	Publisher	Year
1	Autodesk Motion Builder 2010	Kelly L. Murdock “	Autodesk, Inc	2010
2	Autodesk Motion Builder 2012	Todd Palamar	Autodesk, Inc	2012
3	Autodesk Motion Builder 2013”	Douglas C. Schmidt	Autodesk, Inc	2013

Global Certifications:

Mapped Global Certifications:						
Sl No	Title	Certification Provider	Proctored (Y/N)	Format of the Exam	Exam Provider	URL of the Certification
1	Introduction to Autodesk Motion Builder 2012.	APSSDC	Yes	Online / Offline	APSSDC	https://www.apssdc.in

Tools used in Practical / Skill:

Sl No	Tool Name	Parent Industry	Open Source/ Commercial
1	Autodesk Motion Builder 2024	Autodesk	Open Source

Evaluation Components:

Evaluation	Component	Weightage	Total
In-Sem Formative	Continuous Evaluation -Project	12.5	25
	Lab Weekly Exercise	12.5	
In-Sem Summative	Semester in Exam-I	17.5	35
	Semester in Exam-2	17.5	
Summative	Lab End Semester Exam	40	40

Principles of Cinematography (POC)

COURSE CODE	23AG1223	MODE	R	LTPS	0-0-6-0	PRE-REQUISITE	NIL

Course Outcomes

CO#	CO Description	BTL	PO Mapping
CO1	Understand the basic concepts of cinematography, such as lighting, framing, composition, camera motion, and camera angles.	2	PO 1
CO2	Application of light and colour to a scene	3	5
CO3	Analysing the significant lighting sources	4	4
CO4	Creating a scene with varied lighting conditions	5	3,2

Syllabus

Module 1	An introduction to cinematography - Anatomy of the camera, Hard Light, Soft light, Direction, Intensity, Texture and Color of a Light, Colour and colour temperature, Practical control of colour,, Guidelines of lighting, Lighting principles in practice, Basic Lighting techniques.
Module 2	An introduction to the power of Light, Theory of Illumination, Rigging for Illumination, Doubles and their Illumination, Criminal Lighting, Dream Lighting, Lighting the Street, Types of Lighting Methodologies.
Module 3	Application of the tools of lighting, usage of different lighting techniques like Daylight sources – HMI Units, Xenons – LED Lights, Tungsten Lights – Fresnels, PARs- HMI PAR, Soft Lights – Barger Baglights, .
Module 4	Color – correct fluorescents, Softsun, Cycs, Strips, Nooks and Broads, Chinese Lanterns and Spacelights, Self-contained crane rigs, ellipsoidal, reflector spots, Balloon lights, Handheld units. Controlling light with grip equipment
Module 5	Creating an output of any short film or commercial by using various cimatography techniques as a project individually.

Reference Books:

Sl No	Title	Author(s)	Publisher	Year
1	Cinematography: Theory and Practice: Image Making for Cinematographers and Directors.	Blain Brown	Third Focal Press	2016
2	"The Filmmaker's Eye: Learning (and Breaking) the	Gustavo Mercado	Routledge	2010
3	Sight Sound Motion: Applied Media Aesthetics"	Herbert Zettl	Cengage Learning	2010
4	"Reflections: Twenty-One Cinematographers at Work"	Benjamin Bergery	ASC Press	2002
5	"Painting with Light"	John Alton	University of California Press	2001

Global Certifications:

Mapped Global Certifications:						
Sl No	Title	Certification Provider	Proctored (Y/N)	Format of the Exam	Exam Provider	URL of the Certification

1	Feature Film Writing	A UCLA Extension	Y	Online	UCLA	Feature Film Writing Certificate Program | UCLA Extension
2	Cinematography	American Society of Cinematographers (ASC)	Y	Online	ASC	The American Society of Cinematographers (en-US) (theasc.com)

Tools used in Practical / Skill:

Sl No	Tool Name	Parent Industry	Open Source/ Commercial
1	Lenses	Photography	Commercial
2	Mounting equipment's	Photography	Commercial

Evaluation Components:

Evaluation	Component	Weightage	Total
In-Sem Formative	Practical Continuous Evaluation	12.5	25
	Project Continuous Evaluation	12.5	
In-Sem Summative	In-Sem 1	17.5	35
	In-Sem 2	17.5	
End-Sem Summative	Lab End-Sem Exam	40	40

Concepts of 3D (C3D)

COURSE CODE	23AG1224	MODE	R	LTPS	0-0-6-0	PRE-REQUISITE	NIL

Course Outcomes

CO#	CO Description	BTL	PO Mapping
CO1	Understand about 3D interface environment and its functioning	2	PO2
CO2	Explain the basics of 3d interface and 3d environment design	3	PO3
CO3	Apply basic level 3d interface and its tools for design	3	PO3
CO4	Analyze basic level 3d interface and its tools for design	4	PSO1

Syllabus

Module 1	3D Interface of Maya: Introduction about the 3D environment, Installing Maya, Introduction about the Maya user interface, Creating manipulating and viewing objects, Understand the Maya 3D scene, Components and attributes Introduction to Modelling: Using 2D reference images Creating a polygon Primitive, Crating Intermediate polygon Models and Editing Models.
Module 2	NURBS Modelling: Introduction, Creating basic NURBS Models. Introduction to shaders and textures: Using Maya's standard shaders, Texturing, Understanding UV coordinates & Mapping, Comparing NURBS and polygon UVs, Mapping polygon UV surfaces using texture maps. Applying 3D procedural texture nodes, Creating Textures Using Adobe Photoshop
Module 3	Introduction to Lighting: Understanding the concepts of Scene and Mood of the scene like Day & Night. Exploring the types of lights. Introduction to Rendering: Default rendering procedure in Maya software Scan line Rendering. Generating different types of output formats, and knowing their standards of usage
Module 4	Introduction of Rigging: Exploring the basics of joints and types of IK Handles, skinning & types fitting skeletons to a mesh. Generating Basic character Animation as referred in Autodesk Maya.

Reference Books:

Sl No	Title	Author(s)	Publisher	Year
1	Autodesk Maya BASICS GUIDE 2019	Kelly L. Murdock "	SDC Publication	2019
2	Autodesk Maya 2019: A Comprehensive Guide	Todd Palamar	SDC Publication	2019
3	Autodesk Maya 2019: A Comprehensive"	Prof. Sham Tickoo Purdue,	Univ. and Cadcim Technologies	2019
4	Autodesk Maya Basics Guide 2019"	Kelly L. Murdock,	SDC Pulication	2019

Global Certifications:

Mapped Global Certifications:						
Sl No	Title	Certification Provider	Proctored (Y/N)	Format of the Exam	Exam Provider	URL of the Certification

1	Introduction to Autodesk Maya 2022	APSSDC	Yes	Online	APSSDC	https://www.apssdc.in

Tools used in Practical / Skill:

Sl No	Tool Name	Parent Industry	Open Source/ Commercial
1	Autodesk Maya 2022	Animation / Gaming	Open Course

Evaluation Components:

Evaluation	Component	Weightage	Total
In-Sem Formative	Continuous Evaluation -Project	12.5	25
	Lab Weekly Exercise	12.5	
In-Sem Summative	Semester in Exam-I	17.5	35
	Semester in Exam-2	17.5	
Summative	Lab End Semester Exam	40	40

Cinematic Lighting (CL)

COURSE CODE	23AG21F1	MODE	R	LTPS	0-0-8-0	PRE-REQUISITE	NIL

Course Outcomes

CO#	CO Description	BTL	PO Mapping
CO1	Understanding the basic concepts of lighting	2	PO1
CO2	Demonstrate proficiency in using lighting equipment and accessories.	2	PO5
CO3	Apply lighting principles and techniques to enhance the aesthetics and narrative of a film or video project.	3	PO4
CO4	Analyse and evaluate the impact of lighting on visual storytelling and mood in cinematic works.	4	PO3, PSO2

Syllabus

Module 1	The power of Light, Theory of Illumination, Rigging for Illumination, Doubles and their Illumination, Criminal Lighting, Dream Lighting, Lighting the Street, Types of Lighting Methodologies.
Module 2	Lighting Techniques and Terminology Key, fill, and backlighting, High-key and low-key lighting, Hard and soft lighting, Lighting ratios and contrast, Colour Temperature, Basic Lighting techniques – Back Cross Keys, Ambient plus Accents, Lighting with Practical's, Lighting through window
Module 3	The tools of lighting, Daylight sources – HMI Units, Xenon's – LED Lights, Tungsten Lights – Fresnels, PARs- HMI PAR, Soft Lights – Barger Baglights, Color – correct fluorescents, Softsun, Cycs, Strips, Nooks and Broads, Chinese Lanterns and Spacelights, Self-contained crane rigs, ellipsoidal reflector spots, Balloon lights, Handheld units. Controlling light with grip equipment
Module 4	Exposure and lighting, Goals of good lighting, Working with direction, diffusional and special lighting conditions, Framing and composition with lighting
Module 5	Lighting for different camera angles and movements Blocking actors in relation to lighting setups.

Reference Books:

Sl No	Title	Author(s)	Publisher	Year
1	Cinematography: Theory and Practice, Image Making for Cinematographers and Directors,	Blain Brown	Focal Press	2012
2	"Lighting for Cinematography: A Practical Guide to the Art and Craft"	David Landau	Bloomsbury Academic	2014
3	"Set Lighting Technician's Handbook: Film Lighting Equipment, Practice, and Electrical Distribution"	Harry Box	Routledge	2019
4	"Film Lighting: Talks with Hollywood's Cinematographers and Gaffers"	Kris Malkiewicz	Touchstone Books	2012
5	"Painting With Light"	John Alton	University of California Press	1949

Global Certifications:

Mapped Global Certifications:						
Sl No	Title	Certification Provider	Proctored (Y/N)	Format of the Exam	Exam Provider	URL of the Certification
1	Professional Certificate in Cinematography	New York Film Academy	N	Offline	NYFA	https://www.nyfa.edu/student-resources/is-film-school-worth-it/
2	Certificate in Cinematography	UCLA Extension	N	Online	UCLA	https://www.uclaextension.edu/entertainment/film-tv/certificate/cinematography

Tools used in Practical / Skill:

Sl No	Tool Name	Parent Industry	Open Source/ Commercial
1	Adobe Light room	Adobe	Commercial

Evaluation Components:

Evaluation	Component	Weightage	Total
In-Sem Formative	Practical Continuous Evaluation	12.5	25
	Project Continuous Evaluation	12.5	
In-Sem Summative	In-Sem 1	17.5	35
	In-Sem 2	17.5	
End-Sem Summative	Lab End-Sem Exam	40	40

Modelling & Texturing (MT)

COURSE CODE	23AG321A1	MODE	R	LTPS	0-0-8-0	PRE-REQUISITE	NIL

Course Outcomes

CO#	CO Description	BTL	PO Mapping
CO1	Remembering the need of 3d modelling environment and its operation with the functioning tools assigning with basic shader colors.	2	PO2
CO2	Understanding the various types of procedural modelling concepts in 3d Sets & Props environment, and assigning shader attributes, creating shading networks	2	PO7
CO3	Applying the technical procedures with the reference provided towards the assignment. And achieving the outcome of modelling & texturing with both Texturing & Lighting	3	PO3
CO4	Evaluating on the justification of applied both Modelling & Texturing with required Lighting assignment procedures in a 3d Scene	4	PO6

Syllabus

Module 1	Low Poly Sets & Props Modelling: Understanding the flow of geometry for hard surface modelling. Importing image planes in viewports, making a basic shape of the sets & props with a given reference for the Gaming environment.
Module 2	Understanding shader attributes, assigning shading networks, connecting nodes. Low Poly Character Modelling: Exploring the flow of geometry (Topology) for smooth curve surface modelling. Adding the details to basic shape to the character, subdividing, applying smooth to the models. Assigning shader attributes, applying shading networks, connecting nodes in work area, using 2D and 3D textures, transparency maps, bump maps, UV Projection-Mapping coordinates & UVs
Module 3	Unwrapping Techniques. High Poly Character Modelling: Applying of photorealistic character models. Adding details to the character, subdividing, applying high poly mesh from the given reference. Learning to maintain the topology of the geometry like edges and poly mesh resolution, cleaning up geometry. Applying maps to various material attributes like UVs Unwrapping Techniques to Character, Painting Textures on geometry surfaces.
Module 4	Applying Advance Shaders & procedure texture mapping options: Working with Normal & Displacement maps to the surface geometry. Assigning Displacement maps & Translucent material (SSS), Layer Shaders. And calibrate with the appropriate Lighting effect to assess the precise look and feel of the textures to the Set / Property / Character. Making the textured Set / Property /Character with turntable camera motion with quality rendered video output.

Reference Books:

Sl No	Title	Author(s)	Publisher	Year
1	Autodesk Maya 2020: A Comprehensive Guide, 12th Edition	Sham Tickoo	Cadcim	2020
2	Mastering Autodesk Maya 2016	Arnold Gallardo	Sybex	22 September 2015
3	Autodesk maya. Basic Guide	Kelly L murdock	SDC Publications	2023

Global Certifications:

Mapped Global Certifications:						
Sl No	Title	Certification Provider	Proctored (Y/N)	Format of the Exam	Exam Provider	URL of the Certification
1	Introduction To Autodesk Maya 3D - 2022-23	APSSDC	Y	Online	AP Government	http://engineering.apssdc.in/

Tools used in Practical / Skill

Sl No	Tool Name	Parent Industry	Open Source/ Commercial
1	Autodesk Maya	Autodesk	Open Source

Evaluation Components

Evaluation	Component	Weightage	Total
In-Sem Formative	Practical Continuous Evaluation	12.5	25
	Project Continuous Evaluation	12.5	
In-Sem Summative	In-Sem 1	17.5	35
	In-Sem 2	17.5	
End-Sem Summative	Lab End-Sem Exam	40	40

Rotoscope and Keying (RK)

COURSE CODE	23AG21F2	MODE	R	LTPS	0-0-8-0	PRE-REQUISITE	NIL

Course Outcomes

CO#	CO Description	BTL	PO Mapping
CO1	Understand the principles and techniques of rotoscope and keying	2	PO1
CO2	Apply digital tools and software for rotoscoping and keying	3	PO2
CO3	Create accurate and seamless mattes for various visual effects	4	PO3
CO4	Evaluate and refine rotoscope and keying work for artistic and technical quality	4	PO4

Syllabus

Module 1	Introduction to Rotoscope and Keying, Overview of rotoscope and keying techniques, Importance and applications of rotoscope and keying in visual effects, Principles of alpha channels and mattes
Module 2	Rotoscope Fundamentals, understanding rotoscope workflow and process, Techniques for accurate shape and motion tracking, Using rotoscope tools and software, Creating and refining rotoscope shapes
Module 3	Keying Techniques, Introduction to chroma keying and keying principles, Tools and methods for achieving clean keys, Dealing with common keying challenges (spill, fine details, etc.), Tips for keying different types of footage (green screen, blue screen, etc.)
Module 4	Advanced Rotoscope and Keying Techniques, Advanced techniques for complex shapes and motion tracking, Keying in challenging situations (transparency, hair, reflections, etc.), Integrating rotoscope and keying with other visual effects, troubleshooting common issues and improving quality

Reference Books:

Sl No	Title	Author(s)	Publisher	Year
1	The Art and Science of Digital Compositing	Ron Brinkmann	Morgan Kaufmann	2008
2	Digital Rotoscoping and Keying: Techniques and Tools for Visual Effects and Motion Graphics	Lee Lanier	Focal Press	2014
3	The Green Screen Handbook: Real-World Production Techniques	Jeff Foster	Sybex	2017
4	Compositing Visual Effects: Essentials for the Aspiring Artist	Steve Wright	Routledge	2019

5	Mastering Keying: The Complete Guide for Keying Practices	Jason Bowdach	Self-published	2020

Global Certifications:

Mapped Global Certifications:						
Sl No	Title	Certification Provider	Proctored (Y/N)	Format of the Exam	Exam Provider	URL of the Certification
1	Adobe Certified Expert: After Effects	Adobe	Yes	Online	Adobe	Adobe Certified Expert: After Effects
2	Foundry Nuke Certified Professional: Roto and Keying	Foundry	Yes	Online	Foundry	Foundry Nuke Certified Professional: Roto and Keying

Tools used in Practical / Skill:

Sl No	Tool Name	Parent Industry	Open Source/ Commercial
1	Adobe After effects	Adobe	Commercial
2	The Foundary Nuke	Foundary	Commercial

Evaluation Components:

Evaluation	Component	Weightage	Total
In-Sem Formative	Practical Continuous Evaluation	12.5	25
	Project Continuous Evaluation	12.5	
In-Sem Summative	In-Sem 1	17.5	35
	In-Sem 2	17.5	
End-Sem Summative	Lab End-Sem Exam	40	40

Game Assets (GA)

COURSE CODE	23AG21A2	MODE	R	LTPS	0-0-8-0	PRE-REQUISITE	NIL

Course Outcomes

CO#	CO Description	BTL	PO Mapping
CO1	Understand the significance of process in Game asset modelling in production	2	PO2
CO2	Explore the visual and detail and proportion volume procedure in Game asset modelling	2	PO3
CO3	Apply artistic expression in a production process with real or sketch references	3	PO3
CO4	Analyze the Photo Realistic 3D model with reference in Set / Props / Character	4	PSO1

Syllabus

Module 1	Understanding Low Poly Sets & Props Modelling: Understanding the flow of geometry for hard surface modelling. Importing image planes in viewports, making a basic shape of the sets & props with a given reference for the Gaming environment. Understanding shader attributes, assigning shading networks, connecting nodes. Low Poly Character Modelling
Module 2	Exploring the flow of geometry (Topology) for smooth curve surface modelling. Adding the details to basic shape to the character, subdividing, applying smooth to the models
Module 3	Apply High Poly Character Modelling: to a photorealistic character models. Adding details to the character, subdividing, applying high poly mesh from the given reference.
Module 4	Analyse to maintain the topology of the geometry like edges and poly mesh resolution, cleaning up geometry. Working with Normal & Displacement maps to the surface geometry. Assigning Displacement maps

Reference Books:

Sl No	Title	Author(s)	Publisher	Year
1	Autodesk Maya 2022: A Comprehensive Guide, 13th Edition	Prof. Sham Tickoo, Purdue University	John Wiley & Sons, USA, 2012.	2022
2	Autodesk Maya 2022: A Comprehensive Guide, 12th Edition	Prof. Sham Tickoo, Purdue University	Allworth Press- USA, 2004. Isaac V. Kerlow	2022

Global Certifications:

Mapped Global Certifications:						
Sl No	Title	Certification Provider	Proctored (Y/N)	Format of the Exam	Exam Provider	URL of the Certification

1	Game Assets	APSSDC	Yes	Online	APSSDC	https://www.apssdc.in

Tools used in Practical / Skill:

Sl No	Tool Name	Parent Industry	Open Source/ Commercial
1	Autodesk Maya 2022	Animation / Gaming	Open Source

Evaluation Components:

Evaluation	Component	Weightage	Total
In-Sem Formative	Practical Continuous Evaluation	12.5	25
	Project Continuous Evaluation	12.5	
In-Sem Summative	In-Sem 1	17.5	35
	In-Sem 2	17.5	
End-Sem Summative	Lab End-Sem Exam	40	40

Film and TV Production (FTP)

COURSE CODE	23AG22F3	MODE	R	LTPS	0-0-6-0	PRE-REQUISITE	NIL

Course Outcomes

CO#	CO Description	BTL	PO Mapping
CO1	Technical aspects of film and TV production, such as how to use cameras, lenses, and lighting.	2	PO 1
CO2	Develop their creative skills, such as how to write scripts, direct actors, and edit footage	3	PO 2
CO3	Business side of film and TV production, such as how to raise funds, market films, and negotiate contracts.	4	PO3
CO4	How to solve problems that arise during the production process.	4	PO4

Syllabus

Module 1	Introduce students to the field of film and television production, including its history, role in society, and different forms of production.
Module 2	Explore the theoretical foundations of film, such as the role of film in society and the relationship between film and art.
Module 3	How to write screenplays, including developing story ideas, creating characters, and writing dialogue.
Module 4	How to edit films, including using editing software to create a cohesive narrative
Module 5	Creating some scripts and materializing to screen.

Reference Books:

Sl No	Title	Author(s)	Publisher	Year
1	Cinematography: Theory and Practice: Image Making for Cinematographers and Directors.	Blain Brown	Third Focal Press	2016
2	"The Filmmaker's Eye: Learning (and Breaking) the	Gustavo Mercado	Routledge	2010
3	Sight Sound Motion: Applied Media Aesthetics"	Herbert Zettl	Cengage Learning	2010
4	"Reflections: Twenty-One Cinematographers at Work"	Benjamin Bergery	ASC Press	2002
5	"Painting with Light"	John Alton	University of California Press	2001

Global Certifications:

Mapped Global Certifications:						
Sl No	Title	Certification Provider	Proctored (Y/N)	Format of the Exam	Exam Provider	URL of the Certification
1	Feature Film Writing	A UCLA Extension	Y	Online	UCLA	Feature Film Writing Certificate Program | UCLA Extension

2	Cinematography	American Society of Cinematographers (ASC)	Y	Online	ASC	The American Society of Cinematographers (en-US) (theasc.com)

Tools used in Practical / Skill:

Sl No	Tool Name	Parent Industry	Open Source/ Commercial
1	Final Cut Pro	Film and Television	Commercial
2	Adobe Premiere	Film and Television	Commercial

Evaluation Components:

Evaluation	Component	Weightage	Total
In-Sem Formative	Practical Continuous Evaluation	12.5	25
	Project Continuous Evaluation	12.5	
In-Sem Summative	In-Sem 1	17.5	35
	In-Sem 2	17.5	
End-Sem Summative	Lab End-Sem Exam	40	40

Animation and Rigging (AR)

COURSE CODE	23AG22A3	MODE		LTPS	0-0-6-0	PRE-REQUISITE	NIL

Course Outcomes

CO#	CO Description	BTL	PO Mapping
CO1	Understand constrains parenting and grouping objects, using point, orient, parent constrains, creating controllers, set driven keys, etc., Setting joints, editing joints, parenting joints, orienting joints, knowing hierarchical structures and skeletons for biped and quadruped characters	2	PO2
CO2	Explore Forward Kinematics and Inverse Kinematics, Using IK solvers on skeletons, blending FK and IK, creating controllers and adding custom attributes, creating facial setups, blend shape deformers	2	PO3
CO3	Apply animation tools, motion path animation, ghosting, play blasting, setting keyframes, copying and pasting keyframes, Graph editor, tangents, dope sheet, playback speed. Bouncing ball animation, pendulum animation, et	3	PO3
CO4	Analyze important storytelling poses, pose to pose vs straight ahead animation, line of action, extremes, and breakdowns, primary locomotion actions	4	PSO1

Syllabus

Module 1	Understand Constraints Parenting and grouping objects, using point, orient, parent constraints, creating controllers, set driven keys etc., parenting joints, setting hierarchical structures and skeletons for biped and quadruped characters using Forward Kinematics ,Inverse Kinematics, Using IK and Spline IK solvers on skeleton.
Module 2	Explain the procedure of Kinematics Understanding blending FK and IK, Apply controllers and adding custom attributes, creating control setups to the Character. Understanding Rigid Bind and Smooth Bind, Binding skeletons to characters, painting skin weights, Editing skin weights using component editor, mirroring skin weights, adding influence objects and muscles
Module 3	Apply Animation Techniques Learning animation tools, motion path animation, ghosting, play blasting, setting key frames, copying and pasting keyframes, Graph editor, tangents, dope sheet, playback speed
Module 4	Analyse Animating Characters Creating bouncing ball animation, pendulum animation etc., Creating important storytelling poses, pose to pose vs. straight ahead animation, line of action, extremes and breakdowns, walk cycles with Sac Bag characters, progressive walk, adding attitude in walks with basic characters.

Reference Books:

Sl No	Title	Author(s)	Publisher	Year

1	A Comprehensive Guide, 12th Edition	Prof. Sham Tickoo, Purdue University	John Wiley & Sons, USA, 2012.	2020
2	A Comprehensive Guide, 11th Edition	Prof. Sham Tickoo, Purdue University	Allworth Press- USA, 2004. Isaac V. Kerlow	2019
3	Animation Survival Kit	Richard Williams	Farrar, Straus and Giroux	2001

Global Certifications:

Mapped Global Certifications:						
Sl No	Title	Certification Provider	Proctored (Y/N)	Format of the Exam	Exam Provider	URL of the Certification
1	Animation and Rigging	APSSDC	Yes	Online	APSSDC	https://www.apssdc.in

Tools used in Practical / Skill:

Sl No	Tool Name	Parent Industry	Open Source/ Commercial
1	Autodesk Maya 2022	Animation / Gaming	Open Source

Evaluation Components:

Evaluation	Component	Weightage	Total
In-Sem Formative	Practical Continuous Evaluation	12.5	25
	Project Continuous Evaluation	12.5	
In-Sem Summative	In-Sem 1	17.5	35
	In-Sem 2	17.5	
End-Sem Summative	Lab End-Sem Exam	40	40

Wire Removal and Painting (WRP)

COURSE CODE	23AG22F4	MODE	R	LTPS	0-0-6-0	PRE-REQUISITE	NIL

Course Outcomes

CO#	CO Description	BTL	PO Mapping
CO1	Demonstrate proficiency in wire removal techniques	2	PO1
CO2	Apply appropriate painting techniques for different surfaces	3	PO2
CO3	Analyze and solve problems related to wire removal and painting processes	4	PO3
CO4	Apply wire removal techniques to seamlessly remove unwanted wires or objects from video footage.	4	PO4

Syllabus

Module 1	Introduction to Wire Removal Course introduction and overview Importance of wire removal in painting processes Tools and equipment for wire removal Techniques for identifying and assessing wires in different surfaces Hands-on practice and demonstrations of wire removal techniques
Module 2	Painting Techniques and Surface Preparation Review of surface preparation techniques Priming and its significance in achieving a smooth painting surface Different painting techniques for various surfaces (e.g., wood, metal, concrete) Color theory and understanding color mixing for desired results Hands-on practice of painting techniques on different surfaces
Module 3	Special Painting Techniques and Effects Introduction to special painting techniques (e.g., texture, stenciling) Various tools and materials for creating special effects Step-by-step guidance on implementing special painting techniques Experimentation and creative application of special techniques
Module 4	Wire tracking: The process of identifying and tracking the wires used in a shot. Using software to analyze the footage and identify the points where the wires intersect with the actors or objects in the scene.

Reference Books:

Sl No	Title	Author(s)	Publisher	Year
1	VFX Explained : Technologies Hollywood use to make Films	Abhishek Kange	Notion Press	2023
2	VFX and CG Survival Guide for Producers and Film makers	Farhan Qureshi	Digitopia Studios Limited	2015
3	Visual Effects and Compositing	Gress Jon	New Riders	2014
4	The Filmmaker's Guide to Visual Effects	Eran Dinur	Routledge	2017
5	The VES Handbook of Visual Effects	Jeffrey A. Okun	Routledge	2020

Global Certifications:

Mapped Global Certifications:

Sl No	Title	Certification Provider	Proctored (Y/N)	Format of the Exam	Exam Provider	URL of the Certification
1	Adobe Certified Expert: After Effects	Adobe	Yes	Online	Adobe	Adobe Certified Expert: After Effects
2	Foundry Nuke Certified Professional: Roto and Keying	Foundry	Yes	Online	Foundry	Foundry Nuke Certified Professional: Roto and Keying

Tools used in Practical / Skill:

Sl No	Tool Name	Parent Industry	Open Source/ Commercial
1	Adobe Photoshop	Adobe	Commercial
2	Adobe after effects	Adobe	commercial

Evaluation Components:

Evaluation	Component	Weightage	Total
In-Sem Formative	Practical Continuous Evaluation	12.5	25
	Project Continuous Evaluation	12.5	
	In-Sem 1	17.5	35

In-Sem Summative	In-Sem 2	17.5	
End-Sem Summative	Lab End-Sem Exam	40	40

Environment Design (ED)

COURSE CODE	23AG22A4	MODE	R	LTPS	0-0-6-0	PRE-REQUISITE	NIL

Course Outcomes

CO#	CO Description	BTL	PO Mapping
CO1	Understand the significance of process in Game Environment & asset modelling in production, like Urban, Rural, Wilderness, Landscape Scale, proportion, volume, details, Lights, Sky, water bodies.	2	PO2
CO2	Explore the visual and detail and proportion volume procedure in Game Environment asset modelling. Planning the Scale of the Virtual area Wild environment Elements like, Mountains, Hills, Rocks, Water Bodie, Forest Vegetation, (Trees & Plants, Grass, meadows, Huge wooden dead logs etc.	2	PO3
CO3	Apply artistic expression in a production process with real image or sketch references with visual details.	3	PO3
CO4	Analyse the scene with Photo Realistic 3D model, with visual detail reference for Set / Props and types of vegetation & foliage details.	4	PSO1

Syllabus

Module 1	Understand the importance of environment modelling, it's time to learn about the different stages. Environment modelling typically follows a linear process that involves researching, environment design and illustration, environment layout, modelling and texturing, environment optimization and lastly environment post-production. Environment modelling begins with creative concept sketches that delicately illustrate the environment. This process enables an artist to begin mapping out a layout for their surrounding and experiment with various ideas.
Module 2	Explore the environment design and illustration stage involve developing a clear overall environment aesthetically. This includes experimenting with environmental elements such as props, trees, rocks, and other objects that exist within the environment. Environment development artist crafts models and textures with 3D software such as Autodesk Maya, Substance Painter, and ZBrush / Mudbox to create a realistic environment. All these components come together to breathe life into their creations.
Module 3	Apply the various environment optimization becomes essential which includes reducing polygon count in environment models, creating environment level-of-detail, environment culling/occlusion, environment LODs, environment lightmaps and environment collision meshes.
Module 4	Analyse to maintain the topology of the geometry like edges and poly mesh resolution, cleaning up geometry. Working with Normal & Displacement maps to the surface geometry. Assigning Displacement maps, environment modelling being one of the most important components of video game development

Reference Books:

Sl No	Title	Author(s)	Publisher	Year
1	Game Design Essentials	Briar Lee Mitchel	Sybex Books	2012
2	A Comprehensive Guide to Creating Playable Levels	Andrew Finch	3DTotal Publishing	2014
3	Game Animation	Jonathan Cooper	CRC Press	2021

Global Certifications:

Mapped Global Certifications:						
Sl No	Title	Certification Provider	Proctored (Y/N)	Format of the Exam	Exam Provider	URL of the Certification
1	Gaming Environment Modelling Establishment	APSSDC	Yes	Online	APSSDC	https://www.apssdc.in

Tools used in Practical / Skill:

Sl No	Tool Name	Parent Industry	Open Source/ Commercial
1	Autodesk Maya 2022 & EPIC Unreal Engine	Animation / Gaming	Open Source

Evaluation Components:

Evaluation	Component	Weightage	Total
In-Sem Formative	Practical Continuous Evaluation	12.5	25
	Project Continuous Evaluation	12.5	
In-Sem Summative	In-Sem 1	17.5	35
	In-Sem 2	17.5	
End-Sem Summative	Lab End-Sem Exam	40	40

Practical Filmmaking (PF)

COURSE CODE	23AG31F5	MODE	R	LTPS	0-0-6-0	PRE-REQUISITE	NIL

Course Outcomes

CO#	CO Description	BTL	PO Mapping
CO1	To gain information regarding the basic principles of filmmaking under three categories of pre-production, production and post-production.	2	PO1
CO2	To understand the intrinsics of screenwriting, techniques of cinematography as well as editing.	3	PO7
CO3	To work on a film project applying all the techniques and methods imparted through the course	4	PO3
CO4	To peer review films for their visual grammar, aesthetics and technique and appreciate films for their efforts and aesthetics	4	PO4

Syllabus

Module 1	An introduction to the 24 crafts of a feature film - Acting, Direction, Cinematography, Online production, Editing, Audiography, Publicity Designing being the significant crafts among 24 crafts of a film
Module 2	An introduction to the three phases in Feature and Documentary Film Production - Works that happen during each phase From script to screen, script elements, script submissions, Directing a shot, Directing a scene, sequence and a film
Module 3	Application of clapboard, EDL, EL Executing the project, Packaging a film, Distribution, Promotion and Exhibition of a film- Film Festivals
Module 4	Creating an output of film with all the non-technical and techniques and 24 Crafts being used in the film

Reference Books:

Sl No	Title	Author(s)	Publisher	Year
1	The Basics of Filmmaking: Screenwriting, Producing, Directing, Cinematography, Audio, & Editing	Brown	Routledge	2020
2	In the Blink of an Eye: A Perspective on Film Editing	Walter Murch	Silman-James Press	2001
3	The Technique of Film and Video Editing: History, Theory, and Practice	Ken Dancyger	Routledge	2018
4	Making Movies	Sydney Lumet	Vintage Books	1996
5	On Directing a Film	David Mamet	Penguin USA	2001

Global Certifications:

Mapped Global Certifications:						
Sl No	Title	Certification Provider	Proctored (Y/N)	Format of the Exam	Exam Provider	URL of the Certification
1	Feature Film Writing	A UCLA Extension	Y	Online	UCLA	Feature Film Writing Certificate Program | UCLA Extension

2	Cinematography	American Society of Cinematographers (ASC)	Y	Online	ASC	The American Society of Cinematographers (en-US) (theasc.com)

Tools used in Practical / Skill:

Sl No	Tool Name	Parent Industry	Open Source/ Commercial
1	Adobe Premiere Pro	Adobe	Commercial
2	Studio Binder	Studio Binder	Open Source

Evaluation Components:

Evaluation	Component	Weightage	Total
In-Sem Formative	Practical Continuous Evaluation	12.5	25
	Project Continuous Evaluation	12.5	
In-Sem Summative	In-Sem 1	17.5	35
	In-Sem 2	17.5	
End-Sem Summative	Lab End-Sem Exam	40	40

3D Dynamics (3DD)

COURSE CODE	23AG31A5	MODE	R	LTPS	0-0-6-0	PRE-REQUISITE	NIL

Course Outcomes

CO#	CO Description	BTL	PO Mapping
CO1	Remembering the unique concept of paint effects in Maya and its technical aspects.	2	PO1
CO2	Understanding types of particle simulation and its dynamics, with various fields & Solvers, deflectors.	2	PO7
CO3	Applying high standard special effects simulations natural elements, fire, liquids, gases, dust, clouds, smoke, fur, Cloth, Destructive fragments.	3	PO3
CO4	Evaluate high standard special effects simulations natural elements, fire, liquids, gases, dust, clouds, smoke, fur, Cloth.	4	PO6

Syllabus

Module 1	Introduction to Paint effects: Introducing Paint Effects, creating brushes, applying brushes to existing strokes, sharing brushes, saving brushes, Painting in the Paint Effects window, Paint Effects in practice.
Module 2	Introduction Particles & n Particles: Sketching particles on a live object, Adding a per-particle attribute, Emitting particles from a curve, Connecting particles to gravity, Particles Emitting Particles.
Module 3	Editing particle and emitter attributes, reducing momentum with Conserve, Emitting trails. Working with cache data in Dynamic simulations.
Module 4	Implementing Fluids: Fluid & Bifrost Simulation, setting up the scene, Creating a pond, Understanding fluid node attributes, Adding a pond wake, Adding emission turbulence, Matching a wake emitter to an object, Testing with Interactive Playback, Controlling dynamic simulation quality.

Reference Books:

Sl No	Title	Author(s)	Publisher	Year
1	Maya Studio project Dynamics	Jeremy Birn	Sybex	2009
2	3D Lighting: History, Concepts, and Techniques	Arnold Gallardo	Routledge.	2018
3	Autodesk maya. Basic Guide	Kelly L murdock	SDC Publications	2023

Global Certifications:

Mapped Global Certifications:						
Sl No	Title	Certification Provider	Proctored (Y/N)	Format of the Exam	Exam Provider	URL of the Certification
1	Introduction To Autodesk Maya 3D - 2022-23	APSSDC	Y	Online	AP Government	http://engineering.apssdc.in/

Tools used in Practical / Skill:

Sl No	Tool Name	Parent Industry	Open Source/ Commercial
1	Autodesk Maya	Animation & gaming	Open Source

Evaluation Components:

Evaluation	Component	Weightage	Total
In-Sem Formative	Practical Continuous Evaluation	12.5	25
	Project Continuous Evaluation	12.5	
In-Sem Summative	In-Sem 1	17.5	35
	In-Sem 2	17.5	
End-Sem Summative	Lab End-Sem Exam	40	40

Commercial Film Making (CFM)

COURSE CODE	23AG22F6	MODE	R	LTPS	0-0-10-0	PRE-REQUISITE	NIL

Course Outcomes

CO#	CO Description	BTL	PO Mapping
CO1	Students will learn about the different stages of the acting process, such as script analysis, character development, and performance.	2	PO 1
CO2	Students will learn about the different roles and responsibilities involved in the film industry, as well as the common terminology used in film production.	2	PO 2
CO3	Students will gain hands-on experience using acting techniques such as scene study, improvisation, and cold readings.	3	PO3
CO4	Students will develop the skills they need to analyze scripts, make creative choices, and troubleshoot problems during the acting process.	4	PO4

Syllabus

Module 1	Overview of the basics of acting, such as the different acting techniques, how to develop a character, and how to prepare for auditions.
Module 2	Specific techniques that are used in film acting, such as the Meisner technique, the Stanislavski technique, and the Method
Module 3	Opportunity to practice their acting skills by performing scenes from plays and films.
Module 4	Different ways that actors are filmed, and how to use the camera to their advantage.

Reference Books:

Sl No	Title	Author(s)	Publisher	Year
1	Directing the Documentary	Michael Rabiger	Focal Press	2018
2	The Visual Story: Creating the Visual Language of Film, Television, and Digital Media	Bruce Block	Focal Press	2017
3	Selling Your Film: How to Finance, Produce, and Market Your Independent Film	John W. Cones	Silman-James Press	2018
4	Making Independent Films: A Practical Guide from Preproduction to Distribution	Paul S. Edwards	Focal Press	2018
5	The Filmmaker's Handbook: A Comprehensive Guide for the Digital Age	Steven Ascher and Edward Pincus	Focal Press	2018,

Global Certifications:

Mapped Global Certifications:						
Sl No	Title	Certification Provider	Proctored (Y/N)	Format of the Exam	Exam Provider	URL of the Certification

1	Acting for film	Udemy	Y	online	Udemy	Acting for Film, Television and Theatre: Introductory Course | Udemy
2	Directing the actor	Udemy	Y	online	Udemy	Directing the Actor: A USC course with Nina Foch | Udemy

Tools used in Practical / Skill:

Sl No	Tool Name	Parent Industry	Open Source/ Commercial
1	Equipment	Directing	Open
2	Direction skills	Directing	Open

Evaluation Components:

Evaluation	Component	Weightage	Total
In-Sem Formative	Practical Continuous Evaluation	12.5	25
	Project Continuous Evaluation	12.5	
In-Sem Summative	In-Sem 1	17.5	35
	In-Sem 2	17.5	
End-Sem Summative	Lab End-Sem Exam	40	40

Advance Character Animation (ACA)

COURSE CODE	23AG31A6	MODE	R	LTPS	0-0-10-0	PRE-REQUISITE	NIL

Course Outcomes

CO#	CO Description	BTL	PO Mapping
CO1	Understand the concept of acting behaviours of Character Locomotion	2	PO2
CO2	Explain the procedure of dynamic action and the behaviours to Advanced level Animation to a Character	2	PO3
CO3	Apply the locomotion and acting based Biped & Quadruped Character animation.	3	PO3
CO4	Analyse the locomotion and acting based Character animation with a demo real.	4	PSO1

Syllabus

Module 1	Understand the 12 Animation Principles to a Rigged Character at various assignments Application of 12 Animation Principles in the following examples – Dynamic Ball bouncing –Character Jump from a distance from Cliff to Cliff jump- Mannerism Walk-Running - Sneak walk- double bounce walk- Ball Throw – Weightlifting.
Module 2	Exploring Physical Action-Approach of a physical action shot- Studying character poses –Blocking and Pose to Pose animation –In-betweens-Line of Action -Extremes Poses-Breakdowns Poses-Animating characters -Following animation principles
Module 3	Applying Character Interaction with props. Studying Real life human interaction with props – All Principles of Account study in prop animation – How to approach a character holding a stick (or) gun animation – Advanced human body animation procedure – Acting and shooting human body motions – Importance of real-life observation.
Module 4	Analyse the Biped biomechanics dynamic actions like Acting Foundations) Acting for Animation – Single character acting animation – Basics of acting and emotions with facial expression animation.
Module 5	Evaluate Key pose of an acting oriented with break downs, in between keys, weight, gravity, drag, secondary action, overlap, follow through, squash, and stretch and exaggeration, and play blasting for evaluation of the over al action to a rigged character.

Reference Books:

Sl No	Title	Author(s)	Publisher	Year
1	3D Animation Essentials	Andy Beane	John Wiley & Sons, USA, 2012.	2012
2	“Mastering 3D Animation	Peter Ratner,	Allworth Press- USA, 2004. Isaac V. Kerlow	2004

3	Timing for Animation	Harold Whitaker and John Hala.	John Wiley & Sons, USA, 2004	2004
4	Animation Survival Kit	Richard Williams	Farrar, Straus and Giroux	2001

Global Certifications:

Mapped Global Certifications:						
Sl No	Title	Certification Provider	Proctored (Y/N)	Format of the Exam	Exam Provider	URL of the Certification
1	Advanced Character Animation	APSSDC	Yes	Online	APSSDC	https://www.apssdc.in

Tools used in Practical / Skill:

Sl No	Tool Name	Parent Industry	Open Source/ Commercial
1	Autodesk Maya 2022	Animation / Gaming	Open Source

Evaluation Components:

Evaluation	Component	Weightage	Total
In-Sem Formative	Practical Continuous Evaluation	12.5	25
	Project Continuous Evaluation	12.5	
In-Sem Summative	In-Sem 1	17.5	35
	In-Sem 2	17.5	
End-Sem Summative	Lab End-Sem Exam	40	40

Basics of Photography (BOP)

COURSE CODE	23SDAG01	MODE	R	LTPS	0-0-6-4	PRE-REQUISITE	NIL

Course Outcomes

CO#	CO Description	BTL	PO Mapping
CO1	Understanding the basic parts of a Digital Camera	2	PO 1
CO2	Understand the different Camera techniques involved in Basic Photography	3	PO 3, 6
CO3	Identify the different dynamic methods of image making using light.	4	PO4
CO4	Analysis of basic methods of photography	4	PO7, PSO1
CO5	Evaluating the process according to the camera functioning and taking better performance.	5	PSO2

Syllabus

Module 1	Introduction to photography: B**asics** of photography, such as the history of photography, camera components, and exposure.
Module 2	Composition**:** How to compose a photo, using elements such as the rule of thirds, leading lines, and negative space
Module 3	Lighting**:** Use light to create different effects in their photos, such as high-key, low-key, and dramatic lighting.
Module 4	Advanced topics**:** Cover more advanced topics in photography, such as long exposure photography, macro photography, and street photography.
Module 5	Ethics of photography: Explore the ethical implications of photography, such as the right to privacy and the use of photography for commercial purposes.

Reference Books:

Sl No	Title	Author(s)	Publisher	Year
1	Understanding Exposure	Bryan Peterson	Amphoto	2016
2	Digital Photography Complete Course	Nita Patel	DK	2021
3	Understanding Portrait Photography: How to Shoot Great Pictures of People Anywhere	Bryan Peterson	Wattson Gupthil;	2020
4	The Filmmaker's Eye: The Language of the Lens: The Power of Lenses and the Expressive Cinematic Image	Gustavo Mercado	The Focul Press	2019
5	The Visual Story: Creating the Visual Structure of Film, TV, and Digital Media	Bruce Block	The Focul Press	2020

Global Certifications:

Mapped Global Certifications:

Sl No	Title	Certification Provider	Proctored (Y/N)	Format of the Exam	Exam Provider	URL of the Certification
1	The ultimate photograph course for the beginners	Udemy	N	Online	Udemy	The Ultimate Photography Course For Beginners | Udemy
2	Photography Basics and Beyond: From Smartphone to DSLR Specialization	Coursera	N	Online	Michigan State University	Photography Basics and Beyond: From Smartphone to DSLR | Coursera

Tools used in Practical / Skill:

Sl No	Tool Name	Parent Industry	Open Source/ Commercial
1	Lenses	Photography	Open source
2	Mounting Equipment's	Photography	Open source

Evaluation Components:

Evaluation	Component	Weightage	Total
In-Sem Formative	Practical Continuous Evaluation	12.5	25
	Skill Continuous Evaluation	12.5	
In-Sem Summative	Sem In 1	17.5	35
	Sem In 2	17.5	
End-Sem Summative	Lab End Sem Exam	20	40
	Skill End Sem Exam	20	

Previsualization (PRE)

COURSE CODE	23SDAG02	MODE	R	LTPS	2-0-0-4	PRE-REQUISITE	NIL

Course Outcomes

CO#	CO Description	BTL	PO Mapping
CO1	Understand pictorial space division and develop skill set in rendering of anatomy and study of perspective views.	2	1,2
CO2	Demonstrate various kinds of story boarding according to concepts .	2	3,5
CO3	Develop a sense of imagination and apply the techniques of previsualization to their projects	3	2,3
CO4	Develop command in work area about presentation in an analytical way with a proper timing schedules and with production management values including planning and execution structures .	4	5,2
CO5	Evaluate the process of making their visual presentations purposefully with a concept .	5	PSO2

Syllabus

Module 1	(Gesture Drawing for Animation: The First Impression (Short-pose Sketching) Elements of the Pose. (Applying Angles and Tension in Our Drawings) Pushing the Gesture (Action Analysis: Hands &Feet) Principles of Animation, A Sense of Story making Human anatomy:Study of the human head (eyes, noses and ears, lips) woman, man girl, boy in different angles .study of the human body (feet, hand etc.) Human body in perspective. Animal & bird anatomy: birds – various birds head, feet, birds in action, composition animals – various animals head, legs, animals in action, composition. Character designing: Basic principles of character (function, style, /aesthetic, personality Introduction - screnplay-camera shots,charecter design,traditional and contemporary methods,miniature set design,Filp books, Lighting, sound effects, and Digital Story boarding are the main topics)
Module 2	(Composition Drawing –Objective and Figurative : General characteristics and specific contour values of material properties understanding, Study of light & shades, Study of different materials in different compositions, Including still life objects and nature elements with quality output. Geometrical & Perspective Drawing: By using basic geometric forms with Architecture forms showing infrastructure ,streets, areal views ,landscapes etc according to perspective principles.)
Module 3	(Cultural Drawing : Different civilizations approach with drawing from Cave paintings, medieval art and design, Folk art, traditional arts ,pre and post independence art and contemporary art practice. Transformation Drawing : Process of converting an idea into drawing with aesthetic values , specific rules and regulations use full for creative and innovative design ideas)
Module 4	(Animation Oriented Drawing:Caricature,Character Design,Still and motion drawings ,story board preparation-content oriented script based. Aero Dynamic Drawing:Product Design oriented and Auto mobile Dynamic Design operation according to science principles. Advertising Drawings : Ad making traditional practice and also with Photoshop)

Reference Books:

Sl No	Title	Author(s)	Publisher	Year
1	"Elemental Magic: The Art of Special Effects Animation" :Previsualization for Film, Video, and Games	Joseph Gilland	Focal Press	in 2009
2	"The Filmmaker's Guide to Visual Effects	Eran Dinur	by Routledge	in 2017
3	"The Invisible Art: The Legends of Movie Matte Painting" by	Mark Cotta Vaz and Craig Barron	Chronicle Books	2002

Global Certifications:

Mapped Global Certifications:						
Sl No	Title	Certification Provider	Proctored (Y/N)	Format of the Exam	Exam Provider	URL of the Certification
1	The ultimate drawing course – beginner to advanced	Udemy	Udemy	online	Udemy	https://www.udemy.com/course/the-ultimate-drawing-course-beginner-to-advanced/
2	Improve Your Drawing and Painting Skills	LinkedIn Learning.	LinkedIn Learning.	Online	Udemy	https://www.linkedin.com/learning/paths/improve-your-drawing-and-painting-skills

Tools used in Practical / Skill:

Sl No	Tool Name	Parent Industry	Open Source/ Commercial
1	Sketchbook	Auto desk	https://www.sketchbook.com/
2	Adobe photoshop	Adobe	https://helpx.adobe.com/photoshop/using/tools.html

Evaluation Components:

Evaluation	Component	Weightage	Total
In-Sem Formative	Active Learning	8	22
	Home Assignments	7	
	Practical Continuous Evaluation	7	
In-Sem Summative	In-Sem 1	15	38
	In-Sem 2	15	
	Skill In-Sem	8	
End-Sem Summative	End-Sem Exam (Paper Based)	24	40
	Skill End-Sem Exam	16	

Postproduction Tools (PPT)

COURSE CODE	23SDAG03	MODE	R	LTPS	2-0-0-4	PRE-REQUISITE	NIL

Course Outcomes

CO#	CO Description	BTL	PO Mapping
CO1	Understand the workflow and organization of media files in post-production.	2	PO 1
CO2	comprehend the principles and techniques of color correction and grading.	2	PO 2
CO3	Utilize non-linear editing systems to edit and assemble video and audio clips.	3	PO3
CO4	Analyze and assess the visual effects and compositing techniques used in a project.	4	PO4
CO5	Apply advanced audio editing techniques to enhance the sound quality and create a cohesive audio mix	5	PO5

Syllabus

Module 1	Post Production Process**:** Introduction to Digital Editing and its terminology, Post Production personnel, Basics of Digital video and Audio, Linear and Non Linear editing, online and offline editing,
Module 2	Basic Editing Techniques**:** Types of Editing**,** Grammar of editing, Editing Transitions & Effects, Types of cuts, Continuity Editing, Parallel Editing, Documentary style editing, Pre lap and Post lap edit. Analysis of film sequences from editing point of view
Module 3	Popular NLEs: Adobe Premiere Pro, Final Cut Pro, Avid Media Composer Importing, Organizing, and Managing Media in NLEs Basic Editing Techniques: Trimming, Cutting, and Sequencing Clips
Module 4	VFX Software: Adobe After Effects, Nuke, Autodesk Flame Green Screen and Blue Screen Techniques, Motion Tracking and Rotoscoping, Color Grading for Visual Style and Mood, Creating Consistent Looks and Establishing Visual Identity. Shoot and Develop an original edit media by using basic editing principles
Module 5	Sound Design and Mixing: Introduction to Sound Design, Importance of Sound in Post Production, Sound Editing Techniques, Foley and Sound Effects, Dialogue Editing, Music Selection and Licensing, Mixing and Balancing Audio.

Reference Books:

Sl No	Title	Author(s)	Publisher	Year
1	In The Blink of An Eye: A Perspective on Film Editing	Walter Murch	Silman-James Press	1995
2	On Film Editing: An Introduction to The Art of Film Construction	Edward Dmytryk	Routledge	1984
3	The Video Editing Handbook	Aaron Goold	Kindle Edition	2017
4	Editing Digital Video: The Complete Creative and Technical Guide	Robert M. Goodman, Patrick McGrath	McGraw Hill TAB	2002

5	The Practical Guide to Documentary Editing	Sam Billinge	Routledge	2017

Global Certifications:

Mapped Global Certifications:						
Sl No	Title	Certification Provider	Proctored (Y/N)	Format of the Exam	Exam Provider	URL of the Certification
1	Video editing	Udemy	Y	Online	Udemy	Video Editing Masterclass: Edit Your Videos Like a Pro! | Udemy
2	Video Editing Using Final Cut Pro and Video Editor	Alison	Y	Online	Alison	Video Editing Using Final Cut Pro | Free Online Course | Alison

Tools used in Practical / Skill:

Sl No	Tool Name	Parent Industry	Open Source/ Commercial
1	Final Cut Pro	Editing	Commercial
2	Adobe Premier Pro	Editing	Commercial

Evaluation Components:

Evaluation	Component	Weightage	Total
In-Sem Formative	Active Learning	8	22
	Home Assignments	7	
	Practical Continuous Evaluation	7	
In-Sem Summative	In-Sem 1	15	38
	In-Sem 2	15	
	Skill In-Sem	8	
End-Sem Summative	End-Sem Exam (Paper Based)	24	40
	Skill End-Sem Exam	16	

Character Animation (CA)

COURSE CODE	23SDAG04	MODE	R	LTPS	2-0-0-4	PRE-REQUISITE	NIL

Course Outcomes

CO#	CO Description	BTL	PO Mapping
CO1	Understand the principles of Character animation	2	PO2
CO2	Explain the procedure to animate locomotion to Character Animation	2	PO3
CO3	Apply the locomotion to the Biped Character animation.	3	PO3
CO4	Analyze the locomotion to a Biped or Creature rigged Character Animation.	4	PSO1
CO5	Evaluate the dynamic action-based animation to a Biped Rigged Character	5	PSO2

Syllabus

Module 1	Understand to animate a primary Locomotion to biped character- Walk Cycle & Run Cycle with applicable animation principles.
Module 2	Explain the procedure to control the character animation with Graph & Dope sheet editors.
Module 3	Apply Biped walk / Run Cycles and Key pose with break downs with appropriate animation principles. Apply Key pose for acting oriented break downs weight, gravity, drag, secondary action, overlap, follow through, squash and stretch and exaggeration, and play blasting.
Module 4	Analyse the Biped biomechanics dynamic actions like Jump, push, weight lifting, ball throw action Key poses with break downs with appropriate animation principles.
Module 5	Evaluate Key pose of an acting oriented with break downs, in between keys, weight, gravity, drag, secondary action, overlap, follow through, squash and stretch and exaggeration, and play blasting for evaluation of the over al action to a rigged character.

Reference Books:

Sl No	Title	Author(s)	Publisher	Year
1	3D Animation Essentials	Andy Beane	John Wiley & Sons, USA, 2012.	2012
2	“Mastering 3D Animation	Peter Ratner,	Allworth Press- USA, 2004. Isaac V. Kerlow	2004
3	The Art of 3D: Computer Animation and Effects	Isaac V. Kerlow	John Wiley & Sons, USA, 2004	2004
4	Animation Survival Kit	Richard Williams	Farrar, Straus and Giroux	2001

Global Certifications:

Mapped Global Certifications:						
Sl No	Title	Certification Provider	Proctored (Y/N)	Format of the Exam	Exam Provider	URL of the Certification

1	Character Animation	APSSDC	Yes	Online	APSSDC	https://www.apssdc.in

Tools used in Practical / Skill:

Sl No	Tool Name	Parent Industry	Open Source/ Commercial
1	Autodesk Maya 2022	Animation / Gaming	Open Source

Evaluation Components

Evaluation	Component	Weightage	Total
In-Sem Formative	Active Learning	8	22
	Home Assignments	7	
	Practical Continuous Evaluation	7	
In-Sem Summative	In-Sem 1	15	38
	In-Sem 2	15	
	Skill In-Sem	8	
End-Sem Summative	End-Sem Exam (Paper Based)	24	40
	Skill End-Sem Exam	16	

Media Management and Entrepreneurship (MME)

COURSE CODE	23AG2209A	MODE	A	LTPS	3-2-0-0	PRE-REQUISITE	NIL

Course Outcomes

CO#	CO Description	BTL	PO Mapping
CO1	Recall fundamental concepts of media management and entrepreneurship	1	PO1
CO2	Interpret the role of project management, budgeting, marketing, and legal considerations in media projects	2	PO2
CO3	Apply media management and entrepreneurial skills to plan and execute projects	3	PO3
CO4	Analyze the success and impact of media management and entrepreneurial approaches	4	PO4
CO5	Evaluate emerging trends and technologies in media management and entrepreneurship and incorporate them strategically in media projects	5	PO5

Syllabus

Module 1	Introduction to media management and entrepreneurship Understanding the media industry and its dynamics Key concepts and principles of media management and entrepreneurship The role of innovation and creativity in media projects
Module 2	Introduction to project management in the media industry Defining project scope and objectives Planning and scheduling media projects Resource allocation and management Risk assessment and mitigation strategies
Module 3	Basics of budgeting for media projects Cost estimation and budget development Financial analysis and control Funding sources and financing options Profitability assessment and return on investment
Module 4	Introduction to media marketing and promotion Market research and audience analysis Developing marketing strategies and campaigns Advertising and public relations in the media industry Digital marketing and social media strategies
Module 5	Intellectual property rights and copyright issues in media Contract management and licensing agreements Ethical and legal considerations in media projects Evaluating emerging trends and technologies in media management Incorporating emerging trends and technologies strategically in media projects

Reference Books:

Sl No	Title	Author(s)	Publisher	Year
1	Media Management Strategy, Business Models and Case Studies	Bernd W. Wirtz	Springer Texts in Business and Economics (STBE)	2020

2	Business Models and Value Creation in The Movie Market	Bernd W. Wirtz	Springer Texts in Business and Economics (	2020
3	Business Models and Value Creation in The Tv Market	Bernd W. Wirtz	Springer Texts in Business and Economics (	2020
4	The Rowman & Littlefield Handbook of Media Management and Business	L. Meghan mahoney and tang tang	Rowman & Littlefield Publishers	2022
5	Media Management and Artificial Intelligence	Alex Connock	Routledge	2022

Global Certifications:

Mapped Global Certifications:						
Sl No	Title	Certification Provider	Proctored (Y/N)	Format of the Exam	Exam Provider	URL of the Certification
1	Fundamentals of digital marketing	Google	Y	Online	Google	Fundamentals of digital marketing - Google Digital Garage (learndigital.withgoogle.com)
2	Industry's Only Artificial Intelligence Based Digital Marketing Course	Artificial Intelligence Marketing Professional (AIMP)	Y	Online	IIM skills	Artificial Intelligence Based Digital Marketing Course - IIM Skills

Evaluation Components:

Evaluation	Component	Weightage	Total
In-Sem Formative	Lab Weekly Exercise	10	25
	Project Continuous Evaluation	10	
	MOOCs Review	5	
In-Sem Summative	In Semester Exam I	15	35
	In Semester Exam II	15	
	MOOCs Exam	5	
End-Sem Summative	Lab End Semester Exam	30	40
	MOOCs Exam	10	

Sound Design (SD)

COURSE CODE	23AG2108A	MODE	A	LTPS	3-2-0-0	PRE-REQUISITE	NIL

Course Outcomes

CO#	CO Description	BTL	PO Mapping
CO1	Identify and describe the basic principles and elements of sound design.	2	PO 1
CO2	Outline various types and functions of Recording equipment's	2	PO 2
CO3	Apply knowledge of sound design principles to create and manipulate sound effects for different media formats.	3	PO3
CO4	Analyze the effectiveness of sound design choices in enhancing narrative, mood, and overall audience experience.	4	PO4
CO5	Critically Evaluate and Navigate basic editing and mixing functions in a digital audio workstation	5	PO5

Syllabus

Module 1	Physical properties of sound, concepts of amplitude and frequency wavelength and harmonics. Psychoacoustics, Acoustics: Room acoustics, sound propagation, and reflection principles Absorption, reflection, diffraction, refraction, reverberation
Module 2	Digital Audio Basics: Sampling, bit depth, and audio file formats, Microphones: Types, polar patterns, and microphone placement Field Recording: Techniques for capturing ambient sounds and specific effects Voice Recording: Techniques for capturing dialogue and voiceover.
Module 3	Digital Audio Workstations (DAWs): Introduction to popular software and their features, Editing Sound Effects: Techniques for cleaning, trimming, and arranging sound effects, Dialogue Editing: Techniques for editing and cleaning dialogue recordings, Sound Mixing: Balancing audio levels, panning, and creating spatial effects.
Module 4	Audio cable and connectors, Sampling Frequency, Bit Rates. Problems in digital audio. Standard digital recording & mastering formats. Audio file formats, Foley Techniques: Performing and recording Foley for different objects and movements, Foley Editing and Integration: Syncing and editing Foley recordings with visuals
Module 5	Digital Audio Mixing (The mixing process, Monitoring basics for mixing, Basic Mixing Rules and techniques), Equalizing, Audio equipment, Studio Production Techniques. Mastering. Dialogue Recording Techniques: Capturing clean and clear dialogue recordings. Dialogue Editing and Processing: Techniques for editing, cleaning, and enhancing dialogue. Voiceover Techniques: Coaching and recording voiceover artists.

Reference Books:

Sl No	Title	Author(s)	Publisher	Year
1	The Expressive Power of Music, Voice, and Sound Effects in Cinema	David Sonnenschein	Focal Press	2001
2	Electronic Music and Sound Design – Theory and Practice with Max 8 – Volume 1	Alessandro Cipriani and Maurizio Giri	CRC Press	2014
3	The Sound Effects Bible: How to Create and Record Hollywood Style Sound Effects	Ric Viers	Hal Leonard Corporation	2007
4	Creating Sounds from Scratch: A Practical Guide to Music Synthesis for Producers and Composers	Daniel James	Hal Leonard Corporation	2014
5	Principles of Game Audio and Sound Design	Michael Giacchino and William Harper	Focal Press	2012

Global Certifications:

Mapped Global Certifications:						
Sl No	Title	Certification Provider	Proctored (Y/N)	Format of the Exam	Exam Provider	URL of the Certification
1	Free Certified Training by Calrec Sound Institute	Calrec	Y	Online	Calrec	Group One Limited (g1limited.com)
2	Mixing a Song from Start to Finish	Udemy	Y	Online	Udimy	Mixing a Song from Start to Finish | Udemy

Evaluation Components:

Evaluation	Component	Weightage	Total
In-Sem Formative	Lab Weekly Exercise	10	25
	Project Continuous Evaluation	10	
	MOOCs Review	5	
In-Sem Summative	In Semester Exam I	15	35
	In Semester Exam II	15	
	MOOCs Exam	5	
End-Sem Summative	Lab End Semester Exam	30	40
	MOOCs Exam	10	

Lighting & Rendering (LR)

COURSE CODE	23AG2210A	MODE	A	LTPS	0-0-10-0	PRE-REQUISITE	NIL

Course Outcomes

CO#	CO Description	BTL	PO Mapping
CO1	Remember the significance of Lighting concepts in 3denvironment.	1	PO1
CO2	Understand the various types of Lighting environments with usage of different types of lights in 3d environment	2	PO7
CO3	Apply various quality display with utilization Render engines and its Lighting elements in a 3d Scene.	3	PO3
CO4	Evaluate the Render Global standard with Scanline and Progressive Render quality in Maya	4	PO6
CO5	Evaluate the Render settings that are required to covert 3d data into the video or images files. Troubleshoot the errors in 3d renders.	5	PO5

Syllabus

Module 1	Light Theory, Physical properties of light, Concepts of lighting - 3-Point Lighting, Key – Fill- BG - Rim etc. The Visual Functions of Shadows Shadow types - SSS shaders- Color Bleeds
Module 2	Maya Lights: Classification of lights in MAYA, Common Light Attributes. Depth map Shadows, Raytraced shadows. Rendering
Module 3	Essentials of rendering - Types of rendering engines - Using the Render Settings Window- Image & Video formats Resolution, Intro to shaders, Understanding Concept of camera, Orthographic projection, working with Maya camera and attributes.
Module 4	Layer Rendering and Compositing and lifting the levels in the layer or Node based Compositing Applications like After Effects/ Nuke. Render global Working with software rendering, hardware rendering, vector rendering and settings
Module 5	Rendering optimization – LOD, Lighting effects, outdoor lighting, indoor lighting, product lighting

Reference Books:

Sl No	Title	Author(s)	Publisher	Year
1	Digital Lighting and Rendering (2nd Edition) - Jeremy Birn	Jeremy Birn	2nd Edition	2014
2	3D Lighting: History, Concepts, and Techniques	Arnold Gallardo	1st Edition	2018
3	Aesthetic 3D Lighting: History, Theory, and Application	Lee lainer	1st Edition	2015

Global Certifications:

Mapped Global Certifications:						
Sl No	Title	Certification Provider	Proctored (Y/N)	Format of the Exam	Exam Provider	URL of the Certification

1	Introduction To Autodesk Maya 3D - 2022-23	APSSDC	Y	Online	AP Government	https://www.apssdc.in

Tools used in Practical / Skill:

Sl No	Tool Name	Parent Industry	Open Source/ Commercial
1	Autodesk Maya	Animation & gaming	Open Source

Evaluation Components:

Evaluation	Component	Weightage	Total
In-Sem Formative	Lab Weekly Exercise	10	25
	Project Continuous Evaluation	10	
	MOOCs Review	5	
In-Sem Summative	In Semester Exam I	15	35
	In Semester Exam II	15	
	MOOCs Exam	5	
End-Sem Summative	Lab End Semester Exam	30	40
	MOOCs Exam	10	

Composting Techniques (CT)

COURSE CODE	23AG3111A	MODE	A	LTPS	0-0-10-0	PRE-REQUISITE	Nil

Course Outcomes

CO#	CO Description	BTL	PO Mapping
CO1	Introduction to the User Interface of Adobe After effects ,Video formats, New project, Composition, & Timeline panels , Introduction Tools, Introduction to Menus	2	PO1
CO2	Working with Text ,Particle Simulations, Masking, Animating with Keyframes, Previewing in Real Time, Exporting Techniques,2d & 3d Layers ,Working with Shape Layers	2	PO2
CO3	Rotoscoping, Rig removel, Color Correction, Using Null Object, Camera Tracking, Chroma keying, Color key, keylight techniques, Using Motion Blur ,Alpha Channel,	3	PO3
CO4	Distorting Objects with the Puppet Tools, About the Puppet tools, Using Write on effect, Vegas effect, Camera Animation Techiniques in Compositing ,	4	PO4
CO5	Advanced Compositing Techniques, Compositing multiple layers, Layer blending modes, Track mattes, Stabilization techniques, Advanced masking techniques	5	PO5

Syllabus

Module 1	Intro to After Effects, Adding Easing & Motion Blur, Exporting an Animated GIF
Module 2	Anchor Points & Animating with Overshoot, Masking Layers & Parenting, Creating Text effects
Module 3	Rotoscoping & Rig removel, Keying, Tracking, CC Color correction, Null objects .
Module 4	Puppet tool, Working with write on effect, Camera Animation Motion Graphics using After effects ,planer Tracking with Mocha Ae .Advanced Rendering Methods
Module 5	Advanced Compositing Techniques and Visual Effects

Reference Books:

Sl No	Title	Author(s)	Publisher	Year
1	Adobe After Effects CC Visual Effects and Compositing: Studio Techniques	Mark Christiansen	Adobe Pr	2020
2	Adobe After Effects Classroom in a Book	Lisa Fridsma	Adobe Press	2022
3	Adobe AfterEffects: A Complete Course and Compendium of Features	Ben Goldsmith	Rocky Nook	2021

4	Learn Adobe After Effects CC for Visual Effects and Motion Graphics	Joe Dockery	Peachpit Press	2020
5	Hands-On Motion Graphics with Adobe After Effects CC	David Dodds	packt Publishing	2023

Global Certifications:

Mapped Global Certifications:						
Sl No	Title	Certification Provider	Proctored (Y/N)	Format of the Exam	Exam Provider	URL of the Certification
1	Adobe Certified Professional	Adobe	Y	Online	Pearson Vue	https://certifiedprofessional.adobe.com/after-effects
2	Autodesk Certified Professional - Maya	Autodesk	Y	Online	Certiport	https://certiport.pearsonvue.com/Certifications/Autodesk/Certifications/Certify.aspx

Tools used in Practical / Skill: Adobe Aftereffects

Sl No	Tool Name	Parent Industry	Open Source/ Commercial
1	Adobe Aftereffects	Adobe	Commercial

Evaluation Components:

Evaluation	Component	Weightage	Total
In-Sem Formative	Lab Weekly Exercise	10	25
	Project Continuous Evaluation	10	
	MOOCs Review	5	
In-Sem Summative	In Semester Exam I	15	35
	In Semester Exam II	15	
	MOOCs Exam	5	
End-Sem Summative	Lab End Semester Exam	30	40
	MOOCs Exam	10	

Screenwriting (SW)

COURSE CODE	23AG1221A	MODE	A	LTPS	0-0-10-0	PRE-REQUISITE	NIL

Course Outcomes

CO#	CO Description	BTL	PO Mapping
CO1	Identify and analyze narrative structures in screenwriting.	2	PO1
CO2	Develop well-rounded and compelling characters in screenplays.	3	PO3
CO3	Apply screenwriting techniques and script formatting effectively.	4	PO5
CO4	Analyze and evaluate the use of visual and cinematic language in screenwriting.	4	PO6
CO5	Critically assess and justify creative choices made in screenwriting through theoretical and practical perspectives	5	PO7

Syllabus

Module 1	Overview of the screenwriting process and industry, Elements of a compelling screenplay, Introduction to narrative structures and plot development
Module 2	Creating three-dimensional characters with depth and complexity, Exploring character arcs and motivations, Character relationships and conflicts
Module 3	Script formatting guidelines and industry standards, developing scenes, sequences, and acts, building tension and pacing in screenplays
Module 4	Utilizing visual descriptions to enhance storytelling, Introduction to cinematic language (camera angles, shots, and movement), Incorporating visual and sensory elements in screenwriting.
Module 5	Critically assessing the use of visual and cinematic language in enhancing the screenplay. Exploring different perspectives and approaches to screenwriting through case studies and examples.

Reference Books:

Sl No	Title	Author(s)	Publisher	Year
1	"The Screenwriter's Bible: A Complete Guide to Writing, Formatting, and Selling Your Script"	David Trottier	Silman-James Press	2019
2	"Save the Cat! The Last Book on Screenwriting You'll Ever Need"	Blake Snyder	Michael Wiese Productions	2005
3	"Story: Substance, Structure, Style, and the Principles of Screenwriting"	Robert McKee	ReganBooks	1997
4	"Screenplay: The Foundations of Screenwriting"	Syd Field	Delta	2005
5	"Writing Screenplays That Sell: The Complete Guide to Turning Story Concepts into Movie and Television Deals"	Michael Hauge	Collins Reference	2011

Global Certifications:

Mapped Global Certifications:

Sl No	Title	Certification Provider	Proctored (Y/N)	Format of the Exam	Exam Provider	URL of the Certification
1	Script Writing: Write a Pilot Episode for a TV or Web Series	Coursera	N	Online	Coursera	https://www.coursera.org/learn/script-writing
2	Certificate in Screenplay Writing	AAFT	Y	Offline	AAFT	https://aaft.com/schoolofcinema/programmes/screenplay-writing

Tools used in Practical / Skill:

Sl No	Tool Name	Parent Industry	Open Source/ Commercial
1	Celtx	Celtx	Commercial
2	Studio Binder	Studio Binder	Open Source

Evaluation Components:

Evaluation	Component	Weightage	Total
In-Sem Formative	Lab Weekly Exercise	10	25
	Project Continuous Evaluation	10	
	MOOCs Review	5	
In-Sem Summative	In Semester Exam I	15	35
	In Semester Exam II	15	
	MOOCs Exam	5	
End-Sem Summative	Lab End Semester Exam	30	40
	MOOCs Exam	10	

Motion Builder (MB)

COURSE CODE	23AG1222A	MODE	A	LTPS	0-0-10-0	PRE-REQUISITE	NIL

Course Outcomes

CO#	CO Description	BTL	PO Mapping
CO1	Understand about 3D interface motion capture environment and its functioning.	2	PO2
CO2	Explain the application of assigning motion capture data to pre-rigged Characters I Motion Builder.	3	PO3
CO3	Apply the types of motion capture data and like walking, running and combining the multiple motion captured data and looping them.	3	PO3
CO4	Analyse the building of action-oriented motion with rigged characters with manipulating the clips.	4	PSO1
CO5	Analyze and synthesize complex motion capture data to create customized and highly realistic character animations in Motion Builder	5	PO3

Syllabus

Module 1	Install the required FBX Plug-ins so we can transfer the work from 3D software packages into and out of Motion Builder. We need to install the appropriate Maya FBX Plug-in to transfer your models into Motion Builder Software. Motion Builder must be characterized before to assign Control rig, Set poses, with Control rig.
Module 2	Exploring the rig control to a character and redefine the rig to set up to add additional props to the body. Retargeted animation from one characterized character to another and you transferred the Character Extension from the source character to the target character.
Module 3	Modify to apply the animation by setting keyframes on two layers, then merge the animation in one take like turn, walk, run, Jump etc. Likewise, animation can be looped with various clips added to the character.
Module 4	Analyse to make a procedural locomotion with multiple clips added by assigning to character like, blending two clips, match clips. We can dramatize the action by adding time lapse to the clip either in slow motion or quick motion.
Module 5	Data Cleaning and Preprocessing, Motion Analysis and Breakdown, Motion Blending and Retargeting, Motion Editing and Enhancement, Customization and Artistic Control, Performance Analysis and Optimization, Integration with Other Animation Techniques

Reference Books:

Sl No	Title	Author(s)	Publisher	Year
1	Autodesk Motion Builder 2010	Kelly L. Murdock “	Autodesk, Inc	2010
2	Autodesk Motion Builder 2012	Todd Palamar	Autodesk, Inc	2012
3	Autodesk Motion Builder 2013”	Douglas C. Schmidt	Autodesk, Inc	2013

Global Certifications:

Mapped Global Certifications:						
Sl No	Title	Certification Provider	Proctored (Y/N)	Format of the Exam	Exam Provider	URL of the Certification
1	Introduction to Autodesk Motion Builder 2012.	APSSDC	Yes	Online / Offline	APSSDC	https://www.apssdc.in

Tools used in Practical / Skill:

Sl No	Tool Name	Parent Industry	Open Source/ Commercial
1	Autodesk Motion Builder 2024	Autodesk	Open Source

Evaluation Components:

Evaluation	Component	Weightage	Total
In-Sem Formative	Lab Weekly Exercise	10	25
	Project Continuous Evaluation	10	
	MOOCs Review	5	
In-Sem Summative	In Semester Exam I	15	35
	In Semester Exam II	15	
	MOOCs Exam	5	
End-Sem Summative	Lab End Semester Exam	30	40
	MOOCs Exam	10	

Principles of Cinematography (POC)

COURSE CODE	23AG1223A	MODE	A	LTPS	0-0-10-0	PRE-REQUISITE	NIL

Course Outcomes

CO#	CO Description	BTL	PO Mapping
CO1	Understand the basic concepts of lighting	1	PO 1
CO2	Apply concepts of light and colour to a scene	2	PO 2
CO3	Analyse the significant lighting sources	3	PO 3
CO4	Analyze and evaluate films from a technical and aesthetic perspective.	4	PO 4
CO5	Creat3 a scene with varied lighting conditions	5	PO 5

Syllabus

Module 1	An introduction to cinematography - Anatomy of the camera, Hard Light, Soft light, Direction, Intensity, Texture and Color of a Light, Colour and colour temperature, Practical control of colour,, Guidelines of lighting, Lighting principles in practice, Basic Lighting techniques.
Module 2	An introduction to the power of Light, Theory of Illumination, Rigging for Illumination, Doubles and their Illumination, Criminal Lighting, Dream Lighting, Lighting the Street, Types of Lighting Methodologies.
Module 3	Application of the tools of lighting, usgae of different lighting techniques like Daylight sources – HMI Units, Xenons – LED Lights, Tungsten Lights – Fresnels, PARs-HMI PAR, Soft Lights – Barger Baglights, Color – correct fluorescents, Softsun, Cycs, Strips, Nooks and Broads, Chinese Lanterns and Spacelights, Self-contained crane rigs, ellipsoidal, reflector spots, Balloon lights, Handheld units. Controlling light with grip equipment.
Module 4	Creating an output of any short film or commercial by using various cimatography techniques as a project individually.
Module 5	This module would give students hands-on experience with the principles of cinematography.

Reference Books:

Sl No	Title	Author(s)	Publisher	Year
1	Cinematography: Theory and Practice: Image Making for Cinematographers and Directors.	Blain Brown	Third Focal Press	2016
2	"The Filmmaker's Eye: Learning (and Breaking) the	Gustavo Mercado	Routledge	2010

3	Sight Sound Motion: Applied Media Aesthetics"	Herbert Zettl	Cengage Learning	2010
4	"Reflections: Twenty-One Cinematographers at Work"	Benjamin Bergery	ASC Press	2002
5	"Painting with Light"	John Alton	University of California Press	2001

Global Certifications:

Mapped Global Certifications:						
Sl No	Title	Certification Provider	Proctored (Y/N)	Format of the Exam	Exam Provider	URL of the Certification
1	Feature Film Writing	A UCLA Extension	Y	Online	UCLA	Feature Film Writing Certificate Program | UCLA Extension
2	Cinematography	American Society of Cinematographers (ASC)	Y	Online	ASC	The American Society of Cinematographers (en-US) (theasc.com)

Tools used in Practical / Skill:

Sl No	Tool Name	Parent Industry	Open Source/ Commercial
1	Lenses	Photography	Commercial
2	Mounting equipment's	Photography	Commercial

Evaluation Components:

Evaluation	Component	Weightage	Total
In-Sem Formative	Lab Weekly Exercise	10	25
	Project Continuous Evaluation	10	
	MOOCs Review	5	
In-Sem Summative	In Semester Exam I	15	35
	In Semester Exam II	15	
	MOOCs Exam	5	
End-Sem Summative	Lab End Semester Exam	30	40
	MOOCs Exam	10	

Concepts of 3D (C3D)

COURSE CODE	23AG1224A	MODE	A	LTPS	0-0-10-0	PRE-REQUISITE	NIL

Course Outcomes

CO#	CO Description	BTL	PO Mapping
CO1	Understand about 3D interface environment and its functioning	2	PO2
CO2	Explain the basics of 3d interface and 3d environment design	3	PO3
CO3	Apply basic level 3d interface and its tools for design	3	PO3
CO4	Analyze basic level 3d interface and its tools for design	4	PSO1
CO5	Utilize advanced 3D interface tools and techniques to design complex and visually appealing 3D environments	5	PO3

Syllabus

Module 1	3D Interface of Maya: Introduction about the 3D environment, Installing Maya, Introduction about the Maya user interface, Creating manipulating and viewing objects, Understand the Maya 3D scene, Components and attributes Introduction to Modelling: Using 2D reference images Creating a polygon Primitive, Crating Intermediate polygon Models and Editing Models.
Module 2	NURBS Modeling: Introduction, Creating basic NURBS Models. Introduction to shaders and textures: Using Maya's standard shaders, Texturing, Understanding UV coordinates & Mapping, Comparing NURBS and polygon UVs, Mapping polygon UV surfaces using texture maps. Applying 3D procedural texture nodes, Creating Textures Using Adobe Photoshop
Module 3	Introduction to Lighting: Understanding the concepts of Scene and Mood of the scene like Day & Night. Exploring the types of lights. Introduction to Rendering: Default rendering procedure in Maya software Scan line Rendering. Generating different types of output formats, and knowing their standards of usage
Module 4	Introduction of Rigging: Exploring the basics of joints and types of IK Handles, skinning & types fitting skeletons to a mesh. Generating Basic character Animation as referred in Autodesk Maya.
Module 5	Character Rigging, Facial Animation, Physics-Based Animation, Character Acting and Performance, Advanced Keyframe Animation, Motion Capture Integration, Nonlinear Animation and Layering, Advanced Animation Tools and Plugins

Reference Books:

Sl No	Title	Author(s)	Publisher	Year
1	Autodesk Maya BASICS GUIDE 2019	Kelly L. Murdock "	SDC Publication	2019
2	Autodesk Maya 2019: A Comprehensive Guide	Todd Palamar	SDC Publication	2019
3	Autodesk Maya 2019: A Comprehensive"	Prof. Sham Tickoo Purdue,	Univ. and Cadcim Technologies	2019
4	Autodesk Maya Basics Guide 2019"	Kelly L. Murdock,	SDC Pulication	2019

Global Certifications:

Mapped Global Certifications:						
Sl No	Title	Certification Provider	Proctored (Y/N)	Format of the Exam	Exam Provider	URL of the Certification
1	Introduction to Autodesk Maya 2022	APSSDC	Yes	Online	APSSDC	https://www.apssdc.in

Tools used in Practical / Skill:

Sl No	Tool Name	Parent Industry	Open Source/ Commercial
1	Autodesk Maya 2022	Animation / Gaming	Open Course

Evaluation Components:

Evaluation	Component	Weightage	Total
In-Sem Formative	Lab Weekly Exercise	10	25
	Project Continuous Evaluation	10	
	MOOCs Review	5	
In-Sem Summative	In Semester Exam I	15	35
	In Semester Exam II	15	
	MOOCs Exam	5	
End-Sem Summative	Lab End Semester Exam	30	40
	MOOCs Exam	10	

Cinematic Lighting (CL)

COURSE CODE	23AG21F1A	MODE	A	LTPS	0-0-12-0	PRE-REQUISITE	NIL

Course Outcomes

CO#	CO Description	BTL	PO Mapping
CO1	Understand the basic concepts of lighting	2	PO1
CO2	Demonstrate proficiency in using lighting equipment and accessories.	2	PO5
CO3	Apply lighting principles and techniques to enhance the aesthetics and narrative of a film or video project.	3	PO4
CO4	Analyse and evaluate the impact of lighting on visual storytelling and mood in cinematic works.	4	PO3, PSO2
CO5	Evaluate the effectiveness of lighting in conveying emotions, themes, and narratives.	5	PO7

Syllabus

Module 1	The power of Light, Theory of Illumination, Rigging for Illumination, Doubles and their Illumination, Criminal Lighting, Dream Lighting, Lighting the Street, Types of Lighting Methodologies
Module 2	Lighting Techniques and Terminology Key, fill, and backlighting, High-key and low-key lighting, Hard and soft lighting, Rembrandt Lighting, Chiaroscuro Lighting, Split Lighting,Lighting ratios and contrast, Colour Temperature, Basic Lighting techniques – Back Cross Keys, Ambient plus Accents, Lighting with Practical's, Lighting through window
Module 3	The tools of lighting, Daylight sources – HMI Units, Xenons – LED Lights, Tungsten Lights – Fresnels, PARs- HMI PAR, Soft Lights – Barger Bag lights, Color – correct fluorescents, Softsun, Cycs, Strips, Nooks and Broads, Chinese Lanterns and Space lights, Self-contained crane rigs, ellipsoidal reflector spots, Balloon lights, Handheld units. Controlling light with grip equipment
Module 4	Exposure and lighting, Goals of good lighting, working with direction, diffusional and special lighting conditions, Framing and composition with lighting Lighting for different camera angles and movements Blocking actors in relation to lighting setups
Module 5	Film Noir Lighting: Creating a Classic Noir Aesthetic Horror Lighting: Using Shadows and Contrast to Create Suspense Romantic Lighting: Soft and Diffused Light for a Romantic Atmosphere Action Lighting: Dynamic Lighting Setups for Fast-Paced Scenes Lighting for Visual Effects: Integrating Lighting with CGI and Post-Production, Lighting for Practical Effects: Creating Realistic Lighting for Practical Setups, Lighting for Green Screen and Blue Screen: Achieving Even and Consistent Lighting

Reference Books:

Sl No	Title	Author(s)	Publisher	Year
1	Cinematography: Theory and Practice, Image Making for Cinematographers and Directors,	Blain Brown	Focal Press	2012

2	"Lighting for Cinematography: A Practical Guide to the Art and Craft"	David Landau	Bloomsbury Academic	2014
3	"Set Lighting Technician's Handbook: Film Lighting Equipment, Practice, and Electrical Distribution"	Harry Box	Routledge	2019
4	"Film Lighting: Talks with Hollywood's Cinematographers and Gaffers"	Kris Malkiewicz	Touchstone Books	2012
5	"Painting With Light"	John Alton	University of California Press	1949

Global Certifications:

Mapped Global Certifications:						
Sl No	Title	Certification Provider	Proctored (Y/N)	Format of the Exam	Exam Provider	URL of the Certification
1	Professional Certificate in Cinematography	New York Film Academy	N	Offline	NYFA	https://www.nyfa.edu/student-resources/is-film-school-worth-it/
2	Certificate in Cinematography	UCLA Extension	N	Online	UCLA	https://www.uclaextension.edu/entertainment/film-tv/certificate/cinematography

Tools used in Practical / Skill:

Sl No	Tool Name	Parent Industry	Open Source/ Commercial
1	Adobe Light room	Adobe	Commercial

Evaluation Components:

Evaluation	Component	Weightage	Total
In-Sem Formative	Practical Continuous Evaluation	10	25
	Project Continuous Evaluation	10	
	MOOCs Review	5	
In-Sem Summative	In-Sem 1	15	35
	In-Sem 2	15	
	Practical In-Sem	5	
End-Sem Summative	Lab End-Sem Exam	30	40
	Project Demonstration	10	

Modelling & Texturing (MT)

COURSE CODE	23AG21A1A	MODE	A	LTPS	0-0-12-0	PRE-REQUISITE	NIL

Course Outcomes

CO#	CO Description	BTL	PO Mapping
CO1	Remembering the need of 3d modelling environment and its operation with the functioning tools assigning with basic shader colors.	2	PO2
CO2	Understanding the various types of procedural modelling concepts in 3d Sets & Props environment, and assigning shader attributes, creating shading networks	2	PO7
CO3	Applying the technical procedures with the reference provided towards the assignment. And achieving the outcome of modelling & texturing with both Texturing & Lighting	3	PO3
CO4	Evaluating on the justification of applied both Modelling & Texturing with required Lighting assignment procedures in a 3d Scene	4	PO6
CO5	Critically analyze and troubleshoot technical issues related to 3D modeling, texturing, and lighting in a 3D environment, implementing effective solutions to optimize the quality and efficiency of the final output	5	PO3

Syllabus

Module 1	Low Poly Sets & Props Modelling: Understanding the flow of geometry for hard surface modelling. Importing image planes in viewports, making a basic shape of the sets & props with a given reference for the Gaming environment.
Module 2	Understanding shader attributes, assigning shading networks, connecting nodes. Low Poly Character Modelling: Exploring the flow of geometry (Topology) for smooth curve surface modelling. Adding the details to basic shape to the character, subdividing, applying smooth to the models. Assigning shader attributes, applying shading networks, connecting nodes in work area, using 2D and 3D textures, transparency maps, bump maps, UV Projection-Mapping coordinates & UVs
Module 3	Unwrapping Techniques. High Poly Character Modelling: Applying of photorealistic character models. Adding details to the character, subdividing, applying high poly mesh from the given reference. Learning to maintain the topology of the geometry like edges and poly mesh resolution, cleaning up geometry. Applying maps to various material attributes like UVs Unwrapping Techniques to Character, Painting Textures on geometry surfaces.
Module 4	Applying Advance Shaders & procedure texture mapping options: Working with Normal & Displacement maps to the surface geometry. Assigning Displacement maps & Translucent material (SSS), Layer Shaders. And calibrate with the appropriate Lighting effect to assess the precise look and feel of the textures to the Set / Property / Character. Making the textured Set / Property /Character with turntable camera motion with quality rendered video output.
Module 5	Analyzing, LOD Modeling, Texture Optimization, UV Layout Optimization, Polygon Reduction, Scene Organization and Hierarchy, Finalization and Quality Control, Presentation and Delivery

Reference Books:

Sl No	Title	Author(s)	Publisher	Year

1	Autodesk Maya 2020: A Comprehensive Guide, 12th Edition	Sham Tickoo	Cadcim	2020
2	Mastering Autodesk Maya 2016	Arnold Gallardo	Sybex	2015
3	Autodesk maya. Basic Guide	Kelly L murdock	SDC Publications	2023

Global Certifications:

Mapped Global Certifications:						
Sl No	Title	Certification Provider	Proctored (Y/N)	Format of the Exam	Exam Provider	URL of the Certification
1	Introduction To Autodesk Maya 3D - 2022-23	APSSDC	Y	Online	AP Government	http://engineering.apssdc.in/

Tools used in Practical / Skill

Sl No	Tool Name	Parent Industry	Open Source/ Commercial
1	Autodesk Maya	Autodesk	Open Source

Evaluation Components

Evaluation	Component	Weightage	Total
In-Sem Formative	MOOCs Review	10	25
	Project Continuous Evaluation	10	
	Lab Weekly Exercise	5	
In-Sem Summative	Semester in Exam-I	12.5	35
	Semester in Exam-2	12.5	
	Practical In-Sem	10	
Summative	Lab End Semester Exam	25	40
	Project Demonstration	15	

Rotoscope and Keying (RTK)

COURSE CODE	23AG21F2A	MODE	A	LTPS	0-0-10-0	PRE-REQUISITE	NIL

Course Outcomes

CO#	CO Description	BTL	PO Mapping
CO1	Understand the principles and techniques of rotoscope and keying	2	PO1
CO2	Apply digital tools and software for rotoscoping and keying	3	PO2
CO3	Create accurate and seamless mattes for various visual effects	4	PO3
CO4	Evaluate and refine rotoscope and keying work for artistic and technical quality	4	PO4
CO5	Apply advanced techniques in motion tracking and matchmoving for visual effects	5	PO5

Syllabus

Module 1	Introduction to Rotoscope and Keying Overview of rotoscope and keying techniques Importance and applications of rotoscope and keying in visual effects Principles of alpha channels and mattes
Module 2	Rotoscope Fundamentals Understanding rotoscope workflow and process Techniques for accurate shape and motion tracking Using rotoscope tools and software Creating and refining rotoscope shapes
Module 3	Keying Techniques Introduction to chroma keying and keying principles Tools and methods for achieving clean keys Dealing with common keying challenges (spill, fine details, etc.) Tips for keying different types of footage (green screen, blue screen, etc.)
Module 4	Keying in challenging situations (transparency, hair, reflections, etc.) Integrating rotoscope and keying with other visual effects Troubleshooting common issues and improving quality
Module 5	Advanced Rotoscope and Keying Techniques

Reference Books:

Sl No	Title	Author(s)	Publisher	Year
1	The Art and Science of Digital Compositing	Ron Brinkmann	Morgan Kaufmann	2008
2	Digital Rotoscoping and Keying: Techniques and Tools for Visual Effects and Motion Graphics	Lee Lanier	Focal Press	2014
3	The Green Screen Handbook: Real-World Production Techniques	Jeff Foster	Sybex	2017
4	Compositing Visual Effects: Essentials for the Aspiring Artist	Steve Wright	Routledge	2019
5	Mastering Keying: The Complete Guide for Keying Practices	Jason Bowdach	Self-published	2020

Global Certifications:

Mapped Global Certifications:						
Sl No	Title	Certification Provider	Proctored (Y/N)	Format of the Exam	Exam Provider	URL of the Certification
1	Adobe Certified Expert: After Effects	Adobe	Yes	Online	Adobe	Adobe Certified Expert: After Effects
2	Foundry Nuke Certified Professional: Roto and Keying	Foundry	Yes	Online	Foundry	Foundry Nuke Certified Professional: Roto and Keying

Tools used in Practical / Skill:

Sl No	Tool Name	Parent Industry	Open Source/ Commercial
1	Adobe After effects	Adobe	Commercial
2	The Foundry Nuke	Foundry	Commercial

Evaluation Components:

Evaluation	Component	Weightage	Total
In-Sem Formative	Lab Weekly Exercise	10	25
	Project Continuous Evaluation	10	
	MOOCs Review	5	
In-Sem Summative	In Semester Exam I	15	35
	In Semester Exam II	15	
	MOOCs Exam	5	
End-Sem Summative	Lab End Semester Exam	30	40
	MOOCs Exam	10	

Game Assets (GA)

COURSE CODE	23AG21A2A	MODE	A	LTPS	0-0-12-0	PRE-REQUISITE	NIL

Course Outcomes

CO#	CO Description	BTL	PO Mapping
CO1	Understand the significance of process in Game asset modelling in production	2	PO2
CO2	Explore the visual and detail and proportion volume procedure in Game asset modelling	2	PO3
CO3	Apply artistic expression in a production process with real or sketch references	3	PO3
CO4	Analyze the Photo Realistic 3D model with reference in Set / Props / Character	4	PSO1
CO5	Evaluate the virtual models of Sets & properties of the environment Assets in making of Photo Realistic 3D model with reference in Set / Props / Character	5	PSO2

Syllabus

Module 1	Understanding Low Poly Sets & Props Modelling: Understanding the flow of geometry for hard surface modelling. Importing image planes in viewports, making a basic shape of the sets & props with a given reference for the Gaming environment. Understanding shader attributes, assigning shading networks, connecting nodes. Low Poly Character Modelling
Module 2	Exploring the flow of geometry (Topology) for smooth curve surface modelling. Adding the details to basic shape to the character, subdividing, applying smooth to the models
Module 3	Apply High Poly Character Modelling: to a photorealistic character model. Adding details to the character, subdividing, applying high poly mesh for Industrial machines and Vehicles from the given reference.
Module 4	Analyse to maintain the topology of the geometry like edges and poly mesh resolution, cleaning up geometry. Working with Normal & Displacement maps to the surface geometry. Assigning Displacement maps
Module 5	Evaluate the Game Assets like, Sets of Nature, Sets of Uran environment, Sets of rural environment and Science Fiction environments and all its relevant physical properties design & construction with realist manner.

Reference Books:

Sl No	Title	Author(s)	Publisher	Year
1	Autodesk Maya 2022: A Comprehensive Guide, 13th Edition	Prof. Sham Tickoo, Purdue University	John Wiley & Sons, USA, 2012.	2022

2	Autodesk Maya 2022: A Comprehensive Guide, 12th Edition	Prof. Sham Tickoo, Purdue University	Allworth Press- USA, 2004. Isaac V. Kerlow	2022

Global Certifications:

Mapped Global Certifications:						
Sl No	Title	Certification Provider	Proctored (Y/N)	Format of the Exam	Exam Provider	URL of the Certification
1	Game Assets	APSSDC	Yes	Online / Offline	APSSDC	https://www.apssdc.in

Tools used in Practical / Skill:

Sl No	Tool Name	Parent Industry	Open Source/ Commercial
1	Autodesk Maya 2022	Animation / Gaming	Open Source
2	EPIC Unreal Engine	Animation / Gaming	Open Source
3	Pixel Logic- Z Brush	Animation / Gaming	Commercial
4	Twin Motion	Animation / Gaming	Open Source

Evaluation Components:

Evaluation	Component	Weightage	Total
In-Sem Formative	MOOCs Review	10	25
	Project Continuous Evaluation	10	
	Lab Weekly Exercise	5	
In-Sem Summative	Semester in Exam-I	12.5	35
	Semester in Exam-2	12.5	
	Practical In-Sem	10	
Summative	Lab End Semester Exam	25	40
	Project Demonstration	15	

Film and TV Production (FTP)

COURSE CODE	23AG22F3A	MODE	A	LTPS	0-0-10-0	PRE-REQUISITE	NIL

Course Outcomes

CO#	CO Description	BTL	PO Mapping
CO1	Recall processes and techniques of film and TV production	2	PO 1
CO2	Interpret the roles and responsibilities of different crew members in productions	2	PO 2
CO3	Apply film and TV production techniques to plan and execute projects	3	PO3
CO4	Analyze the production value, technical execution, and collaborative efforts in productions	4	PO4
CO5	Utilize effective communication and teamwork skills to collaborate with crew members and stakeholders during film and TV productions	5	PO5

Syllabus

Module 1	Introduction to Film and Television Production, History of film and television production, Role of film and television in society, Forms of film and television production
Module 2	Theoretical Foundations of Film, The role of film in society, Relationship between film and art, Key theoretical concepts in film studies
Module 3	Screenplay Writing, Developing story ideas, Creating compelling characters, Writing effective dialogue for screenplays
Module 4	Film Editing, Introduction to film editing, Using editing software for cohesive narrative, Techniques for editing films effectively
Module 5	Course Evaluation, Assessing the learning objectives of the course, Evaluating the effectiveness of the teaching methods and materials, Gathering feedback from students to improve the course

Reference Books:

Sl No	Title	Author(s)	Publisher	Year
1	Cinematography: Theory and Practice: Image Making for Cinematographers and Directors.	Blain Brown	Third Focal Press	2016
2	"The Filmmaker's Eye: Learning (and Breaking) the	Gustavo Mercado	Routledge	2010
3	Sight Sound Motion: Applied Media Aesthetics"	Herbert Zettl	Cengage Learning	2010
4	"Reflections: Twenty-One Cinematographers at Work"	Benjamin Bergery	ASC Press	2002
5	"Painting with Light"	John Alton	University of California Press	2001

Global Certifications:

Mapped Global Certifications:

Sl No	Title	Certification Provider	Proctored (Y/N)	Format of the Exam	Exam Provider	URL of the Certification
1	Feature Film Writing	A UCLA Extension	Y	Online	UCLA	Feature Film Writing Certificate Program | UCLA Extension
2	Cinematography	American Society of Cinematographers (ASC)	Y	Online	ASC	The American Society of Cinematographers (en-US) (theasc.com)

Tools used in Practical / Skill:

Sl No	Tool Name	Parent Industry	Open Source/ Commercial
1	Adobe Lightroom	Adobe	Commercial
2	Studio Binder	Studio Binder	Open Source

Evaluation Components:

Evaluation	Component	Weightage	Total
In-Sem Formative	Lab Weekly Exercise	10	25
	Project Continuous Evaluation	10	
	MOOCs Review	5	
In-Sem Summative	In Semester Exam I	15	35
	In Semester Exam II	15	
	MOOCs Exam	5	
End-Sem Summative	Lab End Semester Exam	30	40
	MOOCs Exam	10	

Animation and Rigging (AR)

COURSE CODE	23AG22A3A	MODE	A	LTPS	0-0-10-0	PRE-REQUISITE	NIL

Course Outcomes

CO#	CO Description	BTL	PO Mapping
CO1	Understanding constrains parenting and grouping objects, using point, orient, parent constrains, creating controllers, set driven keys, etc., Setting joints, editing joints, parenting joints, orienting joints, knowing hierarchical structures and skeletons for biped and quadruped characters	2	PO2
CO2	Exploring Forward Kinematics and Inverse Kinematics, Using IK solvers on skeletons, blending FK and IK, creating controllers and adding custom attributes, creating facial setups, blend shape deformers	2	PO3
CO3	Applying animation tools, motion path animation, ghosting, play blasting, setting keyframes, copying and pasting keyframes, Graph editor, tangents, dope sheet, playback speed. Bouncing ball animation, pendulum animation, et	3	PO3
CO4	Analyze important storytelling poses, pose to pose vs straight ahead animation, line of action, extremes, and breakdowns, primary locomotion actions	4	PSO1
CO5	Evaluate the environment design like, Sets of Nature, Sets of Uran environment, Sets of rural environment and Science Fiction environments and all its relevant physical properties design & construction with realist manner.	5	PSO2

Syllabus

Module 1	Understand constraints, Parenting and grouping objects, using point, orient, parent constraints, creating controllers, set driven keys etc., parenting joints, setting hierarchical structures and skeletons for biped and quadruped characters using Forward Kinematics, Inverse Kinematics, Using IK and Spline IK solvers on skeleton.
Module 2	Explain the procedure of kinematics, understanding blending FK and IK, apply controllers and adding custom attributes, creating control setups to the Character. Understanding Rigid Bind and Smooth Bind, Binding skeletons to characters, painting skin weights, editing skin weights using component editor, mirroring skin weights, adding influence objects and muscles
Module 3	Apply animation techniques, Learning animation tools, motion path animation, ghosting, play blasting, setting key frames, copying and pasting keyframes, Graph editor, tangents, dope sheet, playback speed
Module 4	Analyse animating characters, creating bouncing ball animation, pendulum animation etc., Creating important storytelling poses, pose to pose vs. straight ahead animation,

	line of action, extremes, and breakdowns, walk cycles with Sac Bag characters, progressive walk, adding attitude in walks with basic characters.
Module 5	Evaluate the environment design like, Sets of Nature, Sets of Uran environment, Sets of rural environment and Science Fiction environments and all its relevant physical properties design & construction with realist manner.

Reference Books:

Sl No	Title	Author(s)	Publisher	Year
1	A Comprehensive Guide, 12th Edition	Prof. Sham Tickoo, Purdue University	John Wiley & Sons, USA, 2012.	2020
2	A Comprehensive Guide, 11th Edition	Prof. Sham Tickoo, Purdue University	Allworth Press- USA, 2004. Isaac V. Kerlow	2019
3	Animation Survival Kit	Richard Williams	Farrar, Straus and Giroux	2001

Global Certifications:

Mapped Global Certifications:						
Sl No	Title	Certification Provider	Proctored (Y/N)	Format of the Exam	Exam Provider	URL of the Certification
1	Animation and Rigging	APSSDC	Yes	Online	APSSDC	https://www.apssdc.in

Tools used in Practical / Skill:

Sl No	Tool Name	Parent Industry	Open Source/ Commercial
1	Autodesk Maya 2022	Animation / Gaming	Open Source

Evaluation Components:

Evaluation	Component	Weightage	Total
In-Sem Formative	MOOCs Review	10	25
	Project Continuous Evaluation	10	
	Lab Weekly Exercise	5	
In-Sem Summative	Semester in Exam-I	12.5	35
	Semester in Exam-2	12.5	
	Practical In-Sem	10	

Summative	Lab End Semester Exam	25	40
	Project Demonstration	15	

Wire removal and Painting (WRP)

COURSE CODE	23AG22F4A	MODE	A	LTPS	0-0-10-0	PRE-REQUISITE	NIL

Course Outcomes

CO#	CO Description	BTL	PO Mapping
CO1	Demonstrate proficiency in wire removal techniques	2	PO1
CO2	Apply appropriate painting techniques for different surfaces	3	PO2
CO3	Analyze and solve problems related to wire removal and painting processes	4	PO3
CO4	Demonstrate knowledge of safety protocols and industry standards in wire removal and painting	4	PO4
CO5	Apply wire removal techniques to seamlessly remove unwanted wires or objects from video footage.	5	PO5

Syllabus

Module 1	Introduction to Wire Removal Course introduction and overview Importance of wire removal in painting processes Tools and equipment for wire removal Techniques for identifying and assessing wires in different surfaces Hands-on practice and demonstrations of wire removal techniques
Module 2	Painting Techniques and Surface Preparation Review of surface preparation techniques Priming and its significance in achieving a smooth painting surface Different painting techniques for various surfaces (e.g., wood, metal, concrete) Color theory and understanding color mixing for desired results Hands-on practice of painting techniques on different surfaces
Module 3	Special Painting Techniques and Effects Introduction to special painting techniques (e.g., texture, stenciling) Various tools and materials for creating special effects Step-by-step guidance on implementing special painting techniques Experimentation and creative application of special techniques
Module 4	Wire tracking: The process of identifying and tracking the wires used in a shot. Using software to analyze the footage and identify the points where the wires intersect with the actors or objects in the scene.
Module 5	Advanced methods for refining wire removal by addressing complex edges and intricate details to ensure a seamless result.

Reference Books:

Sl No	Title	Author(s)	Publisher	Year
1	VFX Explained: Technologies Hollywood use to make Films	Abhishek Kange	Notion Press	2023
2	VFX and CG Survival Guide for Producers and Film makers	Farhan Qureshi	Digitopia Studios Limited	2015
3	Visual Effects and Compositing	Gress Jon	New Riders	2014

4	The Filmmaker's Guide to Visual Effects	Eran Dinur	Routledge	2017
5	The VES Handbook of Visual Effects	Jeffrey A. Okun	Routledge	2020

Global Certifications:

Mapped Global Certifications:						
Sl No	Title	Certification Provider	Proctored (Y/N)	Format of the Exam	Exam Provider	URL of the Certification
1	Adobe Certified Expert: After Effects	Adobe	Yes	Online	Adobe	Adobe Certified Expert: After Effects
2	Foundry Nuke Certified Professional: Roto and Keying	Foundry	Yes	Online	Foundry	Foundry Nuke Certified Professional: Roto and Keying

Tools used in Practical / Skill:

Sl No	Tool Name	Parent Industry	Open Source/ Commercial
1	Adobe Photoshop	Adobe	Commercial
2	Adobe Aftereffects	Adobe	commercial

Evaluation Components:

Evaluation	Component	Weightage	Total
In-Sem Formative	Lab Weekly Exercise	10	25
	Project Continuous Evaluation	10	
	MOOCs Review	5	
In-Sem Summative	In Semester Exam I	15	35
	In Semester Exam II	15	
	MOOCs Exam	5	
End-Sem Summative	Lab End Semester Exam	30	40
	MOOCs Exam	10	

Environment Design (ED)

COURSE CODE	23AG22F4A	MODE	A	LTPS	0-0-10-0	PRE-REQUISITE	NIL

Course Outcomes

CO#	CO Description	BTL	PO Mapping
CO1	Understanding the significance of process in Game Environment & asset modelling in production, like Urban, Rural, Wilderness, Landscape Scale, proportion, volume, details, Lights, Sky, water bodies.	2	PO2
CO2	Explore the visual and detail and proportion volume procedure in Game Environment asset modelling. Planning the Scale of the Virtual area Wild environment Elements like, Mountains, Hills, Rocks, Water Bodie, Forest Vegetation, (Trees & Plants, Grass, meadows, Huge wooden dead logs etc.	2	PO3
CO3	Applying artistic expression in a production process with real image or sketch references with visual details.	3	PO3
CO4	Analyse the scene with Photo Realistic 3D model, with visual detail reference for Set / Props and types of vegetation & foliage details.	4	PSO1
CO5	Evaluate the environment design like, Sets of Nature, Sets of Uran environment, Sets of rural environment and Science Fiction environments and all its relevant physical properties design & construction with realist manner.	5	PO3

Syllabus

Module 1	Understand the importance of environment modelling, it's time to learn about the different stages. Environment modelling typically follows a linear process that involves researching, environment design and illustration, environment layout, modelling and texturing, environment optimization and lastly environment post-production. Environment modelling begins with creative concept sketches that delicately illustrate the environment. This process enables an artist to begin mapping out a layout for their surrounding and experiment with various ideas.
Module 2	Explore the environment design and illustration stage involve developing a clear overall environment aesthetically. This includes experimenting with environmental elements such as props, trees, rocks, and other objects that exist within the environment. Environment development artist crafts models and textures with 3D software such as Autodesk Maya, Substance Painter, and ZBrush / Mudbox to create a realistic environment. All these components come together to breathe life into their creations.
Module 3	Apply the various environment optimization becomes essential which includes reducing polygon count in environment models, creating environment level-of-detail, environment culling/occlusion, environment LODs, environment lightmaps and environment collision meshes.
Module 4	Analyse to maintain the topology of the geometry like edges and poly mesh resolution, cleaning up geometry. Working with Normal & Displacement maps to the surface

	geometry. Assigning Displacement maps, environment modelling being one of the most important components of video game development
Module 5	Evaluate the environment design like, Sets of Nature, Sets of Uran environment, Sets of rural environment and Science Fiction environments and all its relevant physical properties design & construction with realist manner.

Reference Books:

Sl No	Title	Author(s)	Publisher	Year
1	Game Design Essentials	Briar Lee Mitchel	Sybex Books	2012
2	A Comprehensive Guide to Creating Playable Levels	Andrew Finch	3DTotal Publishing	2014
3	Game Animation	Jonathan Cooper	CRC Press	2021
4	Pixel Logic- Z Brush	By Ryan Kingslien	Wiley Publishing	2011

Global Certifications:

Mapped Global Certifications:						
Sl No	Title	Certification Provider	Proctored (Y/N)	Format of the Exam	Exam Provider	URL of the Certification
1	Gaming Environment Modelling Establishment	APSSDC	Yes	Online	APSSDC	https://www.apssdc.in

Tools used in Practical / Skill:

Sl No	Tool Name	Parent Industry	Open Source/ Commercial
1	Autodesk Maya 2022	Animation / Gaming	Open Source
2	EPIC Unreal Engine	Animation / Gaming	Open Source
3	Pixel Logic- Z Brush	Animation / Gaming	Commercial
4	Twin Motion	Animation / Gaming	Open Source

Evaluation Components:

Evaluation	Component	Weightage	Total
In-Sem Formative	MOOCs Review	10	25
	Project Continuous Evaluation	10	

	Lab Weekly Exercise	5	
In-Sem Summative	Semester in Exam-I	12.5	35
	Semester in Exam-2	12.5	
	Practical In-Sem	10	
Summative	Lab End Semester Exam	25	40
	Project Demonstration	15	

Practical Filmmaking (PF)

COURSE CODE	23AG31F5A	MODE	A	LTPS	0-0-10-0	PRE-REQUISITE	NIL

Course Outcomes

CO#	CO Description	BTL	PO Mapping
CO1	To gain information regarding the basic principles of filmmaking under three categories of pre-production, production and post-production.	2	PO1
CO2	To understand the intrinsics of screenwriting, techniques of cinematography as well as editing.	3	PO7
CO3	To work on a film project applying all the techniques and methods imparted through the course	4	PO3
CO4	To peer review films for their visual grammar, aesthetics and technique and appreciate films for their efforts and aesthetics	4	PO4
CO5	To analyze and critically evaluate the impact of filmmaking techniques and aesthetics on storytelling.	5	PO5

Syllabus

Module 1	An introduction to the 24 crafts of a feature film - Acting, Direction, Cinematography, Online production, Editing, Audiography, Publicity Designing being the significant crafts among 24 crafts of a film
Module 2	An introduction to the three phases in Feature and Documentary Film Production - Works that happen during each phase From script to screen, script elements, script submissions, Directing a shot, Directing a scene, sequence and a film
Module 3	Application of clapboard, EDL, EL Executing the project, Packaging a film, Distribution, Promotion and Exhibition of a film- Film Festivals
Module 4	Creating an output of film with all the non-technical and techniques and 24 Crafts being used in the film
Module 5	Introduction to film analysis and critique, Formal elements of filmmaking: cinematography, editing, sound design, acting, and direction, Analyzing narrative structure and storytelling techniques, Genre analysis: exploring different film genres and their conventions, Thematic analysis: interpreting and discussing the underlying themes in films, Understanding the role of mise-en-scène in conveying meaning, Analyzing the use of symbolism and visual metaphors in films, Critically evaluating the social, cultural, and historical context of films, Writing film critiques and reviews

Reference Books:

Sl No	Title	Author(s)	Publisher	Year
1	The Basics of Filmmaking: Screenwriting, Producing, Directing, Cinematography, Audio, & Editing	Brown	Routledge	2020
2	In the Blink of an Eye: A Perspective on Film Editing	Walter Murch	Silman-James Press	2001
3	The Technique of Film and Video Editing: History, Theory, and Practice	Ken Dancyger	Routledge	2018
4	Making Movies	Sydney Lumet	Vintage Books	1996
5	On Directing a Film	David Mamet	Penguin USA	2001

Global Certifications:

Mapped Global Certifications:						
Sl No	Title	Certification Provider	Proctored (Y/N)	Format of the Exam	Exam Provider	URL of the Certification
1	Feature Film Writing	A UCLA Extension	Y	Online	UCLA	Feature Film Writing Certificate Program | UCLA Extension
2	Cinematography	American Society of Cinematographers (ASC)	Y	Online	ASC	The American Society of Cinematographers (en-US) (theasc.com)

Tools used in Practical / Skill:

Sl No	Tool Name	Parent Industry	Open Source/ Commercial
1	Adobe Premiere Pro	Adobe	Commercial
2	Studio Binder	Studio Binder	Open Source

Evaluation Components:

Evaluation	Component	Weightage	Total
In-Sem Formative	Lab Weekly Exercise	10	25
	Project Continuous Evaluation	10	
	MOOCs Review	5	
In-Sem Summative	In Semester Exam I	15	35
	In Semester Exam II	15	
	MOOCs Exam	5	
End-Sem Summative	Lab End Semester Exam	30	40
	MOOCs Exam	10	

3D Dynamics (3DD)

COURSE CODE	23AG31A5A	MODE	A	LTPS	0-0-10-0	PRE-REQUISITE	NIL

Course Outcomes

CO#	CO Description	BTL	PO Mapping
CO1	Remembering the unique concept of paint effects in Maya and its technical aspects.	1	PO1
CO2	Understanding types of particle simulation and its dynamics, with various fields & Solvers, deflectors.	2	PO7
CO3	Applying high standard special effects simulations natural elements, fire, liquids, gases, dust, clouds, smoke, fur, Cloth, Destructive fragments.	3	PO3
CO4	Evaluate high standard special effects simulations natural elements, fire, liquids, gases, dust, clouds, smoke, fur, Cloth	4	PO6
CO5	Evaluate cache data in dynamics with hair and fur simulations. Dynamics effects on paint effects.	5	PO5

Syllabus

Module 1	Introduction to Paint effects: Introducing Paint Effects, creating brushes, applying brushes to existing strokes, sharing brushes, saving brushes, Painting in the Paint Effects window, Paint Effects in practice.
Module 2	Introduction Particles & n Particles: Sketching particles on a live object, Adding a per-particle attribute, Emitting particles from a curve, Connecting particles to gravity, Particles Emitting Particles.
Module 3	Editing particle and emitter attributes, reducing momentum with Conserve, Emitting trails. Working with cache data in Dynamic simulations.
Module 4	Implementing Fluids: Fluid & Bifrost Simulation, setting up the scene, Creating a pond, Understanding fluid node attributes, Adding a pond wake, Adding emission turbulence, Matching a wake emitter to an object, Testing with Interactive Playback, Controlling dynamic simulation quality.
Module 5	Dynamics - Controlling particles and adding variations, Emitter settings, Interactions with your particles, Controlling our emitter wave with the DSpline emitter.

Reference Books:

Sl No	Title	Author(s)	Publisher	Year
1	Maya Studio project Dynamics	Jeremy Birn	Sybex	2009
2	3D Lighting: History, Concepts, and Techniques	Arnold Gallardo	Routledge.	2018
3	Autodesk maya. Basic Guide	Kelly L murdock	SDC Publications	2023

Global Certifications:

Mapped Global Certifications:						
Sl No	Title	Certification Provider	Proctored (Y/N)	Format of the Exam	Exam Provider	URL of the Certification

1	Introduction To Autodesk Maya 3D - 2022-23	APSSDC	Y	Online	AP Government	www.apssdc.com

Tools used in Practical / Skill:

Sl No	Tool Name	Parent Industry	Open Source/ Commercial
1	Autodesk Maya	Animation & gaming	Open Source

Evaluation Components:

Evaluation	Component	Weightage	Total
In-Sem Formative	Lab Weekly Exercise	10	25
	Project Continuous Evaluation	10	
	MOOCs Review	5	
In-Sem Summative	In Semester Exam I	15	35
	In Semester Exam II	15	
	MOOCs Exam	5	
End-Sem Summative	Lab End Semester Exam	30	40
	MOOCs Exam	10	

Postproduction Tools (PPT)

COURSE CODE	23SDAG03A	MODE	A	LTPS	3-0-0-8	PRE-REQUISITE	NIL

Course Outcomes

CO#	CO Description	BTL	PO Mapping
CO1	Understand the workflow and organization of media files in post-production.	2	PO 1
CO2	Comprehend the principles and techniques of color correction and grading.	2	PO 2
CO3	Utilize non-linear editing systems to edit and assemble video and audio clips.	3	PO3
CO4	Analyze and assess the visual effects and compositing techniques used in a project.	4	PO4
CO5	Design and implement advanced editing techniques to enhance storytelling and pacing.	5	PO7
CO6	Evaluate the effectiveness of post-production techniques and make informed decisions to enhance the overall visual and auditory impact of a project at a professional level	6	PO6

Syllabus

Module 1	Postproduction Process**:** Introduction to Digital Editing and its terminology, Post Production personnel, Basics of Digital video and Audio, Linear and Non Linear editing, online and offline editing,
Module 2	Basic Editing Techniques**:** Types of Editing**,** Grammar of editing, Editing Transitions & Effects, Types of cuts, Continuity Editing, Parallel Editing, Documentary style editing, Pre lap and Post lap edit. Analysis of film sequences from editing point of view
Module 3	Popular NLEs: Adobe Premiere Pro, Final Cut Pro, Avid Media Composer Importing, Organizing, and Managing Media in NLEs Basic Editing Techniques: Trimming, Cutting, and Sequencing Clips
Module 4	VFX Software: Adobe After Effects, Nuke, Autodesk Flame Green Screen and Blue Screen Techniques, Motion Tracking and Rotoscoping, Color Grading for Visual Style and Mood, Creating Consistent Looks and Establishing Visual Identity. Shoot and Develop an original edit media by using basic editing principles
Module 5	Advanced green screen and chroma keying techniques, compositing multiple layers and integrating visual effects seamlessly, Advanced motion tracking and match

	moving techniques. Creating 3D visual effects and integrating them into live-action footage
Module 6	Workflow and organization of media files in post-production, Principles and techniques of color correction and grading, Utilizing non-linear editing systems for video and audio editing, Analyzing and assessing visual effects and compositing techniques, Designing and implementing advanced editing techniques for storytelling and pacing, Evaluating the effectiveness of post-production techniques.

Reference Books:

Sl No	Title	Author(s)	Publisher	Year
1	In The Blink of An Eye: A Perspective On Film Editing	Walter Murch	Silman-James Press	1995
2	On Film Editing: An Introduction to The Art of Film Construction	Edward Dmytryk	Routledge	1984
3	The Video Editing Handbook	Aaron Goold	Kindle Edition	2017
4	Editing Digital Video: The Complete Creative And Technical Guide	Robert M. Goodman, Patrick McGrath	McGraw Hill TAB	2002
5	The Practical Guide To Documentary Editing	Sam Billinge	Routledge	2017

Global Certifications:

Mapped Global Certifications:						
Sl No	Title	Certification Provider	Proctored (Y/N)	Format of the Exam	Exam Provider	URL of the Certification
1	Video editing	Udemy	Y	Online	Udemy	Video Editing Masterclass: Edit Your Videos Like a Pro! | Udemy
2	Video Editing Using Final Cut Pro and Video Editor	Alison	Y	Online	Alison	Video Editing Using Final Cut Pro | Free Online Course | Alison

Tools used in Practical / Skill:

Sl No	Tool Name	Parent Industry	Open Source/ Commercial
1	Final Cut Pro	Editing	Commercial
2	Davinci Resolve	Editing	Commercial

Evaluation Components:

Evaluation	Component	Weightage	Total
In-Sem Formative	Active Learning	7	25

	Home Assignments	7	
	Skill Continuous Evaluation	6	
	MOOCs Review	5	
	In-Sem 1	10	35
	In-Sem 2	10	
	Skill In-Sem	10	
In-Sem Summative	MOOCs Exam	5	
	End-Sem Exam (Paper Based)	15	40
	Skill End-Sem Exam	15	
End-Sem Summative	Project Demonstration	10	

Character Animation (CA)

COURSE CODE	23SDAG04A	MODE	A	LTPS	3-0-0-8	PRE-REQUISITE	NIL

Course Outcomes

CO#	CO Description	BTL	PO Mapping
CO1	Understand the concept of acting behaviours of Character Locomotion	2	PO2
CO2	Explain the procedure of dynamic action and the behaviours to Advanced level Animation to a Character	2	PO3
CO3	Apply the locomotion and acting based Biped & Quadruped Character animation.	3	PO3
CO4	Analyse the aesthetics of locomotion and acting based Character animation with a production standard animation.	4	PSO1
CO5	Evaluate the aesthetics of locomotion and acting based Character animation for making of demo reel.	5	POS2
CO6	Utilize advanced animation principles and techniques to create nuanced and expressive character performances in locomotion and acting-based animations	5	PO3

Syllabus

Module 1	Understand the 12 Animation Principles to a Rigged Character at various assignments Application of 12 Animation Principles in the following examples – Dynamic Ball bouncing –Character Jump from a distance from Cliff-to-Cliff jump- Mannerism Walk-Running - Sneak walk- double bounce walk- Ball Throw – Weightlifting.
Module 2	Exploring Physical Action-Approach of a physical action shot- Studying character poses –Blocking and Pose to Pose animation –In-betweens-Line of Action -Extremes Poses-Breakdowns Poses-Animating characters -Following animation principles
Module 3	Applying Character Interaction with props. Studying Real life human interaction with props – All Principles of Account study in prop animation – How to approach a character holding a stick (or) gun animation – Advanced human body animation procedure – Acting and shooting human body motions – Importance of real-life observation.
Module 4	Analyse the Biped biomechanics dynamic actions like Acting Foundations) Acting for Animation – Single character acting animation – Basics of acting and emotions with facial expression animation.
Module 5	Evaluate Key pose of an acting oriented with break downs, in between keys, weight, gravity, drag, secondary action, overlap, follow through, squash, and stretch and exaggeration, and play blasting for evaluation of the over al action to a rigged character.
Module 6	Emotion and Expression, Lip Sync and Dialogue Animation, Acting and Performance Analysis, Performance Refinement and Polishing, Performance Capture and Motion Editing

Reference Books

Sl No	Title	Author(s)	Publisher	Year
1	3D Animation Essentials	Andy Beane	John Wiley & Sons, USA, 2012.	2012

2	“Mastering 3D Animation	Peter Ratner,	Allworth Press- USA, 2004. Isaac V. Kerlow	2004
3	Timing for Animation	Harold Whitaker and John Hala.	John Wiley & Sons, USA, 2004	2004
4	Animation Survival Kit	Richard Williams	Farrar, Straus and Giroux	2001

Global Certifications

Mapped Global Certifications:						
Sl No	Title	Certification Provider	Proctored (Y/N)	Format of the Exam	Exam Provider	URL of the Certification
1	C	APSSDC	Yes	Online	APSSDC	https://www.apssdc.in

Tools used in Practical / Skill

Sl No	Tool Name	Parent Industry	Open Source/ Commercial
1	Autodesk Maya 2022	Animation / Gaming	Open Source

Evaluation Components

Evaluation	Component	Weightage	Total
In-Sem Formative	Active Learning	7	25
	Home Assignments	7	
	Skill Continuous Evaluation	6	
	MOOCs Review	5	
In-Sem Summative	In-Sem 1	10	35
	In-Sem 2	10	
	Skill In-Sem	10	
	MOOCs Exam	5	
End-Sem Summative	End-Sem Exam (Paper Based)	15	40
	Skill End-Sem Exam	15	
	Project Demonstration	10	

Acting Skills (AS)

COURSE CODE	OEAG0001	MODE	R	LTPS	2-0-0-4	PRE-REQUISITE	NIL

Course Outcomes

CO#	CO Description	BTL	PO Mapping
CO1	Understand the origin and fundamentals in acting	2	PO7
CO2	Apply the structure and learning to breakdown a screenplay	3	PO6
CO3	Analyze the characteristics of Navarasalu to perform Navarasalu in acting	4	PO7
CO4	Evaluate great films of Hollywood, Bollywood and Tollywood	4	PO2
CO5	Create a scene and acting within	5	PO7

Syllabus

Module 1	Origin of Acting, Basics of Acting, Acting Practical's, Concentration, Relaxation, Observation, Imagination
Module 2	Sense memory, Emotion memory, Elements of Screenplay. Screenplay Breakdown, Understanding character sketch, Character Analysis Improvisation, Monologues,
Module 3	Camera Practical's, Scene Rehearsals. Four types of Abhinayas, Navarasalu - Śṛṅgāra, Hāsya, Karuṇa, Raudra, Vīra, Bhayānaka, Bībhatsa, Adbhuta, Śānta
Module 4	Film Analysis, Great films of Hollywood, Great films of Bollywood, Great films of Tollywood, Great Actors of Indian Films, Great Directors of Indian Films.

Reference Books:

Sl No	Title	Author(s)	Publisher	Year
1	An Actor Prepares	Constantin Stanislavski	Bloomsbury Publishing India Private Limited	2001
2	Building a Character	Constantin Stanislavski	Bloomsbury Publishing India Private Limited	2013
3	My Life in Art	Constantin Stanislavski	Bloomsbury Academic	2016
4	Audition	Michael Shurtleff	Penguin Random House	1980
5	Improvisation for the Theater: A Handbook of Teaching and Directing Techniques	Viola Spolin	Northwestern University Press	1999

Tools used in Practical / Skill:

Sl No	Tool Name	Parent Industry	Open Source/ Commercial
1	Rehearsal Pro	Sotto Voce Filmworks, Inc	Commercial
2	Studio Binder	Studio Binder	Open Source

Evaluation Components:

Evaluation	Component	Weightage	Total
	ALM	8	22

In-Sem Formative	Lab Weekly Exercise	7	
	Home Assignment and Book	7	
In-Sem Summative	In Semester Exam I	15	38
	In Semester Exam II	15	
	Skill In Semester Exam	8	
End-Sem Summative	End Semester Exam	24	40
	Skill End Exam	16	

Photography (PHY)

COURSE CODE	OEAG0002	MODE	R	LTPS	0-0-6-0	PRE-REQUISITE	NIL

Course Outcomes

CO#	CO Description	BTL	PO Mapping
CO1	Understand the basic parts of a Digital Camera	2	PO 1
CO2	Understand the different Camera techniques involved in Basic Photography	2	PO 3, 6
CO3	Identify the different dynamic methods of image making using light.	3	PO4
CO4	Analysis of basic methods of photography	4	PO7, PSO1

Syllabus

Module 1	Introduction to photography**:** Basics of photography, such as the history of photography, camera components, and exposure.
Module 2	Composition**:** How to compose a photo, using elements such as the rule of thirds, leading lines, and negative space
Module 3	Lighting: How to use light to create different effects in their photos, such as high-key, low-key, and dramatic lighting.
Module 4	Advanced topics**:** Advanced topics in photography, such as long exposure photography, macro photography, and street photography.
Module 5	Ethics of photography: Explore the ethical implications of photography, such as the right to privacy and the use of photography for commercial purposes.

Reference Books:

Sl No	Title	Author(s)	Publisher	Year
1	Understanding Exposure	Bryan Peterson	Amphoto	2016
2	Digital Photography Complete Course	Nita Patel	DK	2021
3	Understanding Portrait Photography: How to Shoot Great Pictures of People Anywhere	Bryan Peterson	Wattson Gupthil;	2020
4	The Filmmaker's Eye: The Language of the Lens: The Power of Lenses and the Expressive Cinematic Image	Gustavo Mercado	The Focul Press	2019
5	The Visual Story: Creating the Visual Structure of Film, TV, and Digital Media	Bruce Block	The Focul Press	2020

Global Certifications:

Mapped Global Certifications:						
Sl No	Title	Certification Provider	Proctored (Y/N)	Format of the Exam	Exam Provider	URL of the Certification
1	The ultimate photograph course for the beginners	Udemy	Y	Online	Udemy	The Ultimate Photography Course For Beginners | Udemy
2	Photography Basics and Beyond: From Smartphone to DSLR Specialization	Coursera	Y	Online	Michigan State University	Photography Basics and Beyond: From Smartphone to DSLR | Coursera

Tools used in Practical / Skill:

Sl No	Tool Name	Parent Industry	Open Source/ Commercial
1	Lenses	Photography	Open source
2	Mounting Equipment's	Photography	Open source

Evaluation Components:

Evaluation	Component	Weightage	Total
In-Sem Formative	Practical Continuous Evaluation	12.5	25
	Project Continuous Evaluation	12.5	
In-Sem Summative	In-Sem 1	17.5	35
	In-Sem 2	17.5	
End-Sem Summative	Lab End-Sem Exam	40	40

Writing for Media (WFM)

COURSE CODE	OEAG0003	MODE	R	LTPS	0-0-6-0	PRE-REQUISITE	NIL

Course Outcomes

CO#	CO Description	BTL	PO Mapping
CO1	Understand the concepts in writing for media	2	PO5
CO2	Understand the concepts of ideas for writing	2	PO7
CO3	Apply the concepts of story and script writing	3	PO1
CO4	Analyze the concepts of writing for Film, TV, Radio and Novel	4	PO4, PSO2

Syllabus

Module 1	Introduction to writing, The craft of writing, The concept of language, Thinking, Edweard De Bono's Six Thinking Hats - Red, White, Green, Black, Yellow and Blue Thinking Hat
Module 2	Ideas - Logical and Creative, Ideas & Plots, Basic Elements of a story - Character, Conflict and Setting, MacGuffin of a character, Story Outline - Main Idea, Character, Conflict, Setting and Ending, Functions of a character
Module 3	Aristotle structure of a story, Gustav's Story Structure, Screenplay Writing, Ingredients of a screenplay, Script Formats, Elements of script writing
Module 4	Scene Breakdown Sheets, Production Rationale, Beat Sheets, Edit logs, Getting ready for Production, Writing a story for Film, TV, Radio and Novel.

Reference Books:

Sl No	Title	Author(s)	Publisher	Year
1	Writing for TV, Radio & New Media	Robert Hellard	Cengage Learning	2014
2	Television & Screen Writing	Blum, Richard A	Focal Press	2001
3	Writing with Power, Techniques for mastering the writing process	Elbow, Peter	Oxford University Press	1997
4	"Screenplay: The Foundations of Screenwriting"	Blake Snyder	Delta	2005
5	Save the Cat!: The Last Book on Screenwriting You'll Ever Need	Michael Hauge	Michael Wiese Productions	2005

Global Certifications:

Mapped Global Certifications:						
Sl No	Title	Certification Provider	Proctored (Y/N)	Format of the Exam	Exam Provider	URL of the Certification

1	Script Writing: Write a Pilot Episode for a TV or Web Series	Coursera	N	Online	Coursera	https://www.coursera.org/learn/script-writing
2	Certificate in Screenplay Writing	AAFT	Y	Offline	AAFT	https://aaft.com/schoolofcinema/programmes/screenplay-writing

Tools used in Practical / Skill:

Sl No	Tool Name	Parent Industry	Open Source/ Commercial
1	Celtx	Celtx	Commercial
2	Studio Binder	Studio Binder	Open Source

Evaluation Components:

Evaluation	Component	Weightage	Total
In-Sem Formative	Practical Continuous Evaluation	12.5	25
	Project Continuous Evaluation	12.5	
In-Sem Summative	In-Sem 1	17.5	35
	In-Sem 2	17.5	
End-Sem Summative	Lab End-Sem Exam	40	40