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UNIVERSITY OF MYSORE

Estd.1916

Vishwavidyanilaya Karyasoudha
Crawford Hall, Mysuru- 570 005

(Re-accredited by NAAC at 'A')

(NIRF-2022 Ranked 33 in University Category & 54 in Overall Category)

No.: PMEB-1/Spl./28(5)/2021-22 **Date: 03-11-2022**

NOTIFICATION

Sub.: Syllabus and Examination pattern of **B.Sc. (Animation & Multimedia), B.Sc. (Game Designing & Development)** and **B.Sc. (Visual Communication)** courses under Specialized Programmes from the academic year 2022-23-reg.

Ref.: 1. Decision of the BOS Meeting held on 02-06-2022.
2. Decision of the Faculty of Science & Technology meeting held on 15-09-2022.
3. Decision of the Academic Council meeting held on 23-09-2022.

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The Board of Studies in **B.Sc. (Animation & Multimedia), B.Sc. (Game Designing & Development)** and **B.Sc. (Visual Communication) (UG)** at its meeting held on 02-06-2022 has recommended to approve the 1st year Syllabus of **B.Sc. (Animation & Multimedia), B.Sc. (Game Designing & Development)** and **B.Sc. (Visual Communication)** courses in University of Mysore under specialized/specified programs from the academic year 2022-23 as per NEP-2020.

The Faculty of Science & Technology and the Academic Council at their meetings held on 15-09-2022 and 23-09-2022 respectively, have also approved the above said proposal and the same is hereby notified.

The syllabus of **B.Sc. (Animation & Multimedia), B.Sc. (Game Designing & Development)** and **B.Sc. (Visual Communication)** courses may be downloaded from the University website **https://uni-mysore.ac.in/PMEB/.**

REGISTRAR

REGISTRAR
University of Mysore
MYSURU-570 005

To;

1. The Registrar (Evaluation), University of Mysore, Mysuru.
2. The Dean, Faculty of Science & Technology, DoS in Earth Science, Manasagangothri, Mysuru.
3. Prof. Suresha, DoS in Computer Science, Manasagangothri, Mysuru.
4. The Principal, IIFA Lancaster Degree College, IIFA Education Trust, # 55/A, Arkeshwara Temple Road, Srinivaspura Gate, Mandya.
5. The Deputy Registrar/ Asst. Registrar/ Superintendent, Examination Branch, UOM, Mysuru.
6. The PA to Vice-Chancellor/Registrar/Registrar (Evaluation), University of Mysore, Mysuru.
7. Office Copy.

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Proceedings of the meeting of the members of the Board of Studies in B.Sc. in Animation and Multimedia, B.Sc. in Game Designing and Development, B.Sc. in Visual communication (IIFA Lancaster Degree College) (UG) held on 02-06-2022 at 12.30 PM at Manasa Gangotri Computer Department, Mysore.

Ref: 1. No. UA2/159/2017-2018 dt 18-03-2021
2. No. UA2/379/2016-2017 dt 17-05-2022

With references to the above cited, a meeting of the members of the Board of Studies in B.Sc. in Animation and Multimedia, B.Sc. in Game Designing and Development, B.Sc. in Visual communication (IIFA Lancaster Degree College) has been conducted at the Manasa Gangotri Computer Department on Thursday the 02-06-2022 at 12.30 PM. The following members have attended the meeting.

1. Prof. H.S. Nagendra Swamy — Member
2. Mrs. Rupali Kiran (co-opted) — Member
3. Mrs. Kaushalya Rohith — Member
4. Prof. Suresha — Chairman

The following member were absent for the meeting.

1. Mrs. Anuroopa — Member
2. Mr. Avinash — Member
3. Mr. Dhaneesh

The meeting was initiated with a welcome speech by Prof. Suresha, Chairman of the board. The importance of the meeting was presented along with the agenda of framing the syllabus as per NEP 2020 Regulations for various courses to be offered as part of the proposed B.Sc. in Animation and Multimedia, B.Sc. in Game Designing and Development, B.Sc. in Visual communication (IIFA Lancaster Degree College) UG program. The draft of the proposed scheme, titles of the courses and the respective syllabus are placed before the members of the board for discussion and suggestions were sought.

After detailed presentation and discussion among the members, the following were resolved to be recommended.

1. The proposed B.Sc. in Animation and Multimedia, B.Sc. in Game Designing and Development, B.Sc. in Visual communication (IIFA Lancaster Degree College) should be offered under the common NEP 2020 regulations being followed by the University from time to time for the existing general (conventional) B.Sc. in

Animation and Multimedia, B.Sc. in Game Designing and Development, B.Sc. in Visual communication (IIFA Lancaster Degree College) program. The only difference is in the titles of various courses and their respective syllabi offered under DSC, DSE and SEC.

2. The overall number of credits to be earned by the students and distributions of credits in each semester are exactly on par with the existing B.Sc. in Animation and Multimedia, B.Sc. in Game Designing and Development, B.Sc. in Visual communication (IIFA Lancaster Degree College) program of the University.

3. The scheme and titles of the various courses along with the credit patterns and the respective syllabi for the proposed program are given in ANNEXURE B.Sc. in Animation and Multimedia, B.Sc. in Game Designing and Development, B.Sc. in Visual communication (IIFA Lancaster Degree College)

Prof. Suresha
CHAIRMAN

Dr. SURESHA
Professor
Department of Studies in Computer Science
University of Mysore
Manasagangotri, Mysore - 570 006
Karnataka, INDIA

UNIVERSITY OF MYSORE

INDIAN INSTITUTE OF FASHION & ANIMATION

(IIFA LANCASTER DEGREE COLLEGE)

(Affiliated to the University of Mysore)

Near Arkeshwara temple, Srinivaspura, Mandya- 571401

ACADEMIC SYLLABUS & RESOLUTION
N.E.P (2020) & SEMESTER SCHEME
FOUR YEAR (EIGHT SEMESTERS) GRADUATE PROGRAM

B.Sc. (Animation and Multimedia)

ANNEXURE

Bachelor of Science (B.Sc.)

(Animation and Multimedia) (Hons.)

As per NEP Regulations
To be implemented from the Academic Year 2022-23

Proposed Scheme and Syllabus for B.Sc. (Animation & Multimedia) as per NEP 2020 Regulations

I. OBJECTIVES:

Graduates will acquire the knowledge about the current technology, trends, tools and theory of Animation and Multimedia. They will also learn the technology required to develop 2D Animations, Graphics, 3D Animations etc.

Graduates will be successful Animators, 3D Modelers, Texturing Artists, Lighting Artists, Rendering Artists in IT/Entertainment/Animation/Education industry capable of producing new creative content for Televisions, Cinema, Games, Education Industry and will be able to understand newer technology and its application domain to provide efficient and effective creative and innovative solutions wherever possible.

Graduates will inculcate the skills of communicating proficiently and collaborate successfully with peers, colleagues and organizations for higher studies, research and entrepreneurship to create new creative solutions and products for the betterment of the society and their better future.

PROGRAMME SPECIFIC OUTCOMES

1. Understand the theories and application of emerging 2D/3D technologies.
2. Expertise in Animation and Game Development enables students to solve complex, challenging problems.

II. ELIGIBILITY FOR ADMISSION:

Candidates who have passed Two Year Pre-University Course of Karnataka State in any discipline or its equivalent (viz., 10+2 of other states, ITI, Diploma etc.) are eligible for admission into this program.

III. DURATION OF THE PROGRAM:

The program of study is Four years of Eight Semesters. A candidate shall complete his/her degree

within eight academic years from the date of his/her admission to the first semester. The NEP 2020 provides multiple exit options for students as specified below:

IV. EXIT OPTION:

a. The students who successfully complete ONE year/ 2 Semesters and leave the program, will be awarded Certificate in Business Administration (Modelling and Fashion Management).
b. The students who successfully complete TWO years/ 4 Semesters and leave the program, will be awarded Diploma in Business Administration (Modelling and Fashion Management).
c. The students who successfully complete THREE years/ 6 Semesters and leave the program, will be awarded bachelor's degree in Science (Animation and Multimedia) (B.Sc. – AM)
d. An option is given to the students to continue their education to the Fourth year and those who successfully complete FOUR years/ 8 Semesters will be awarded bachelor's degree in Science (Animation and Multimedia) (Hons). [B.Sc. – AM (Hons)]

V. MEDIUM OF INSTRUCTION

The medium of instruction shall be English.

VI. ATTENDANCE

a. For the purpose of calculating attendance, each semester shall be taken as a Unit.
b. A student shall be considered to have satisfied the requirement of attendance for the semester, if he/she has attended not less than 75% in aggregate of the number of working periods in each of the subjects compulsorily.
c. A student who fails to complete the course in the manner stated above shall not be permitted to take the University Examination.

VII. TEACHING AND EVALUATION

Masters' graduates with any disciple in Animation, Multimedia, Visual Effects or Game Designing and Development, Fine Arts, Visual Arts as basic degree from a recognized university are only eligible to teach and to evaluate all the course except Languages, Constitution of India, Environmental Studies, Health Wellness/Social and Emotional learning, Sports/NCC/NSS/Other).

VIII. SKILL DEVELOPMENT / RECORDMAINTENANCE

a. Every college is required to establish a dedicated business lab for the purpose of conducting practical/ assignments to be written in the record.

b. In every semester, the student should maintain a record book in which a minimum of 5 exercise or activities per course are to be recorded.

IX. SCHEME OF EXAMINATION

a. There shall be a University Examination at the end of each semester. The maximum marks for the university examination in each paper shall be 60 marks for DSC, DSE, Vocational, SEC and OEC.

b. Internal Assessment 40 marks for DSC, DSE, Vocational, SEC and OEC.

Guidelines for Continuous Internal Evaluation and Semester End Examination:

The CIE and SEE will carry 40% and 60% weightage each, to enable the course to be evaluated for a total of 100 Marks, irrespective of its credits. The evaluation system of the course is comprehensive & continuous during the entire period of the Semester. For a course, the CIE and SEE evaluation will be on the following parameters:

Sl. No.	Parameters for the Evaluation	Marks
	Continuous Internal Evaluation (CIE)	
1	Continuous & Comprehensive Evaluation (CCE) – (A)	20 Marks
2	Internal Assessment Tests (IAT) –(B)	20 Marks
	Total of CIE(A+B)	40 Marks
3	Semester End Examination (SEE) – (C)	60 Marks
	Total of CIE and SEE (A+B+C)	100 Marks

Continuous Internal Evaluation:

a. **Continuous & Comprehensive Evaluation (CCE):**

CCE will carry a maximum of 20%weightage (20 marks) of total marks of a course. Before the start of the academic session in each semester, a faculty member should choose for his/her course, minimum of four of the following assessment methodswith5markseach (4x5=20 Marks)

i. Individual Assignments
ii. Seminars/Classroom Presentations/Quizzes
iii. Group Discussions/Class Discussion/Group Assignments
iv. Case studies/Case lets
v. Participatory &Industry-Integrated Learning/Industrial visits
vi. Practical activities/Problem Solving Exercises
vii. Participation in Seminars/Academic Events/Symposia, etc.
viii. Mini Projects/Capstone Projects

b. **Internal Assessment Tests (IAT):** The IAT will carry a maximum of 20% weightage (20 Marks) of total marks of a course. Under this component, two tests will have to be conducted in a semester for 30 Marks each and the same is to be scaled down to10 Marks each.

INTERNAL ASSESSMENT TEST

Course Code: **Name of the Course:**

Duration: 1:30 Hour **Total Marks: 40**

PART –A

Answer any FOUR of the following questions. Each question carries 2 Marks. (4x5 =20)

1……

2……

3……

4……

5……

6……

PART –B

Answer any FOUR of the following questions. Each question carries 5 Marks. (5X4 =20)

7……

8……

9……

10……

11……

12……

SEMESTER END EXAMINATION (SEE):

The Semester End Examination for the courses for which students who get registered during the semester shall be conducted. SEE of the course shall be conducted after fulfilling them in minimum attendance requirement as per the University norms. The BOS constituted by the University has prepared the SEE framework and the question paper pattern for SEE is presented below for 60 marks.

PATTERN OF QUESTION PAPER

TIME: 3 HOURS **MARKS: 60**

PART –A

Answer any FIVE of the following questions. Each question carries 2 Marks. (2x5 =10)

1.....

2.....

3.....

4.....

5.....

6.....

7.....

PART –B

Answer any FOUR of the following questions. Each question carries 5 Marks. (5X4 =20)

8.....

9.....

10.....

11.....

12.....

PART –C

Answer any THREE of the following questions. Each question carries 10 Marks. (10X3 =30)

13 A.....

13 B.....

14 A.....

14 B.....

15 A.....

15 B.....

16 A.....

16 B.....

Minimum Marks for a Pass:

Candidates who have obtained a minimum of 35% marks in semester end examination i.e., 21 marks out of 60 marks of theory examination and 40% in aggregate i.e., total 40 marks out of 100 marks of Semester End Examination marks and Continuous Internal Evaluation marks.

B.Sc. (Animation & Multimedia) (Hons.) Program

Year 1 Semester I								
Sl No	**Course Code**	**Title of the Course**	**Category of Courses**	**Teaching Hours per Week (L+T+P)**	**SEE**	**CIE**	**Total Marks**	**Credits**
1	Lang.1A	Language-I (English)	AECC	2+1+0	60	40	100	3
2	Lang.2A	Language-II	AECC	2+1+0	60	40	100	3
3	B.Sc.AM. 1.1	Art & Visual Design	DSC	2+1+1	60	40	100	4
4	B.Sc.AM. 1.2	Design and Visualization	DSC	2+1+1	60	40	100	4
5	B.Sc.AM. 1.3	Concepts of Graphics and Illustrations **(ADOBE Illustrator, AODBE Photoshop)**	DSC	2+1+1	60	40	100	4
6	B.Sc.SEC. 1.4	Digital Fluency	SEC-SB	2+0+0	30	20	50	2
7	B.Sc.OE. 1.5	Study of Emulsion Art	OEC	2+1+0	60	40	100	3
8	B.Sc.SEC. 1.6	Yoga, Health and wellness	SEC-VB	0+0+2	25	25	50	2
Sub- Total (A)					**415**	**285**	**700**	**25**

Year 1 Semester II								
Sl No	**Course Code**	**Title of the Course**	**Category of Courses**	**Teaching Hours per Week (L+T+P)**	**SEE**	**CIE**	**Total Marks**	**Credits**
1	Lang.1B	Language-I (English)	AECC	2+1+0	60	40	100	3
2	Lang.2B	Language-II	AECC	2+1+0	60	40	100	3
3	B.Sc.AM. 2.1	Film Design Essentials	DSC	2+1+1	60	40	100	4
4	B.Sc.AM. 2.2	2D Animation **(ADOBE Illustrator, AODBE Animate)**	DSC	2+1+1	60	40	100	4
5	B.Sc.AM. 2.3	**Maya-I:** Introduction to 3D	DSC	2+1+1	60	40	100	4
6	B.Sc.SEC. 2.4	Health & Wellness/ Social & Emotional Learning	SEC-VB	2+0+0	25	25	50	2
7	B.Sc.SEC. 2.5	Environmental Studies	SEC-SB	1+1+0	30	20	50	2
8	B.Sc.OE. 2.6	Colour Concepts	OEC	2+1+0	60	40	100	3
Sub- Total (B)					**415**	**285**	**700**	**25**

EXIT OPTION WITH CERTIFICATION – with ability to solve well defined problems

YEAR 2 Semester III								
Sl No	**Course Code**	**Title of the Course**	**Category of Courses**	**Teaching Hours per Week (L+T+P)**	**SEE**	**CIE**	**Total Marks**	**Credits**
1	Lang.1C	Language-I	AECC	2+1+0	60	40	100	3
2	Lang.2C	Language-II	AECC	2+1+0	60	40	100	3
3	B.Sc.AM 3.1	Media Animatic	DSC	2+1+1	60	40	100	4
4	B.Sc.AM. 3.2	**Maya-II:** 3D Modelling & Texturing	DSC	2+1+1	60	40	100	4
5	B.Sc.AM. 3.3	**Maya-III** 3D Lighting and Rendering	DSC	2+1+1	60	40	100	4
6	B.Sc.SEC. 3.4	Artificial Intelligence/Office Management Tools	SEC-SB	2+0+0	30	20	50	2
7	B.Sc. OE 3.5	Still Life	OEC	2+1+0	60	40	100	3
8	B.Sc. SEC. 3.6	Sports/NCC/NSS/R&R (S&G)/ Cultural	SEC-VB	0+0+2	25	25	50	2
Sub- Total (C)					**415**	**285**	**700**	**25**

Year 2 Semester IV								
Sl No	**Course Code**	**Title of the Course**	**Category of Courses**	**Teaching Hours per Week (L+T+P)**	**SEE**	**CIE**	**Total Marks**	**Credits**
1	Lang.1.D	Language-I	AECC	2+1+0	60	40	100	3
2	Lang.2.D	Language-II	AECC	2+1+0	60	40	100	3
3	B.Sc.AM. 4.1	**Maya-IV:** 3D Rigging, Skinning & Animation	DSC	2+1+1	60	40	100	4
4	B.Sc.AM. 4.2	**Maya-V:** 3D Dynamics and Simulation	DSC	2+1+1	60	40	100	4
5	B.Sc.AM. 4.3	Audio and Video Editing **(ADOBE Audition, ADOBE Premiere Pro)**	DSC	2+1+1	60	40	100	4
6	B.Sc.SEC. 4.4	Constitution of India	SEC - SB	1+1+0	30	20	50	2
7	B.Sc.SEC. 4.5	Sports/NCC/NSS/YOGA	SEC - VB	0+0+2	25	25	50	2
8	B.Sc.OE. 4.6	Relief Painting/Relief sculptures	OEC	2+1+0	60	40	100	3
Sub- Total (D)					**415**	**285**	**700**	**25**

EXIT OPTION WITH DIPLOMA – ability to broadly defined problems

Year 3 Semester V								
Sl No	**Course Code**	**Title of the Course**	**Category of Courses**	**Teaching Hours per Week (L+T+P)**	**SEE**	**CIE**	**Total Marks**	**Credits**
1	B.Sc.AM. 5.1	**Maya-VI:** Advanced 3D Lighting and Rendering	DSC	2+1+1	60	40	100	4
2	B.Sc.AM. 5.2	VFx Film Making and Pre-visualization **(ADOBE After Effects, Foundry Nuke)**	DSC	2+1+1	60	40	100	4
3	B.Sc.AM. 5.3	Motion Graphics **(ADOBE After Effects, Foundry Nuke)**	DSC	2+1+1	60	40	100	4
4	B.Sc.AM. 5.4	**E1 Elective I: (Choose any one)** 1. Learning **Blender** Essentials 2. Introduction to **V-Ray**	DSE	2+1+1	60	40	100	4
5	B.Sc.VOC. 5.5	Digital Marketing	Vocational -1	3+1+0	50	50	100	4
6	B.Sc.SEC. 5.6	Cyber Security/Ethics and Self Awareness	SEC-VB	2+0+0	25	25	50	2
Sub- Total (E)					**315**	**235**	**550**	**22**

Year 3 Semester VI								
Sl No	**Course Code**	**Title of the Course**	**Category of Courses**	**Teaching Hours per Week (L+T+P)**	**SEE**	**CIE**	**Total Marks**	**Credits**
1	B.Sc.AM. 6.1	**E2 Elective II: (Choose any one)** 1. Introduction to **Substance Painter** 2. Advanced **Foundry Nuke**	DSC	2+1+1	60	40	100	4
2	B.Sc.AM. 6.2	Business and IPR in Multimedia	DSC	2+2+0	60	40	100	4
3	B.Sc.AM. 6.3	Choose any **two** DSE:	DSE	2+1+1	60	40	100	4
4	B.Sc.AM. 6.4	1. Advanced Modelling & Sculpting using **AUTODESK MudBox** 2. Advanced Lighting 3. **Cinema 4D** for VFx 4. Pre-Production for Film Design	DSE	2+1+1	60	40	100	4
5	B.Sc.VOC. 6.5	Event Management	Vocational -2	2+2+0	60	40	100	4
6	B.Sc.SEC. 6.6	Professional Communication	SEC-SB	2+0+0	30	20	50	2
Sub- Total (F)					**330**	**220**	**550**	**22**
							Total	**144**

EXIT OPTION WITH BACHELOR DEGREE – Ability to solve complex problems that are ill-structured requiring multi-disciplinary skills to solve them.

Year 4 Semester VII								
Sl No	**Course Code**	**Title of the Course**	**Category of Courses**	**Teaching Hours per Week (L+T+P)**	**SEE**	**CIE**	**Total Marks**	**Credits**
1	B.Sc.AM. 7.1	**E3 Elective III: (Choose any one)** 1. Animation Studio Management 2. Art Appreciation	DSC	2+1+1	60	40	100	4
2	B.Sc.AM. 7.2	Pipeline and Production of Short Film	DSC	2+1+1	60	40	100	4
3	B.Sc.AM. 7.3	Choose any **two** DSE: 1. Advanced Character Sculpting with **ZBrush** 2. Advanced Dynamics, Simulation and VFx 3. Post-Production for Film Design 4. **UI-UX** Designing	DSE	2+1+1	60	40	100	4
4	B.Sc.AM. 7.4		DSE	2+1+1	60	40	100	4
5	B.Sc.VOC. 7.5	Entrepreneurship	Vocational -3	2+0+0	50	50	100	2
6	B.Sc.AM. 7.6	Minor Project	DSC	0+0+4	60	40	100	4
Sub- Total (G)					**350**	**250**	**600**	**22**

Year 4 Semester VIII								
Sl No	**Course Code**	**Title of the Course**	**Category of Courses**	**Teaching Hours per Week (L+T+P)**	**SEE**	**CIE**	**Total Marks**	**Credits**
1	B.Sc.AM. 8.1	**E3 Elective III: (Choose any one)** 1. Modelling Mega Structures 2. Film Appreciation & Analysis	DSC	2+1+1	60	40	100	4
2	B.Sc.AM. 8.2	Communication and Soft Skills	DSC	2+1+1	60	40	100	4
3	B.Sc.AM. 8.3	Research Methodology	DSC	2+2+0	60	40	100	4
4	B.Sc.AM. 8.4	Mastering Interviewing Skills and Techniques	Vocational -4	2+0+1	50	50	100	3
5	B.Sc.AM. 8.5	Research Projects/ Internship with Viva- voce	DSC	0+0+6	100+20 (Viva)	80	200	6
Sub- Total (H)					**350**	**250**	**600**	**21**
Grand Total - Honours					**3005**	**2095**	**5100**	**187**

BACHELOR DEGREE WITH HONOURS – Experience of workplace problem solving in the form of internship or research experience preparing for higher education or entrepreneurship experience.

Notes:

- One Hour of Lecture is equal to 1 Credit.
- Two Hours of Tutorial is equal to1Credit (Except Languages).
- Two Hours of Tutorial is equal to 2 Hours of Teaching
- Two Hours of Practical is equal to1Credit.
- Two Hours of Practical is equal to 1 Hour of Teaching

Practical Classes may be conducted in the Business Lab/Computer Lab/Classroom depending on the requirement. One batch of students should not exceed half (i.e., 30 or less than 30 students) of the number of students in each class/section. 2 Hours of Practical Class is equal to 1 Hour of Teaching, however, whenever it is conducted for the entire class (i.e., more than 30 students) 2 Hours of Practical Class is equal to 2 Hours of Teaching.

Acronyms Expanded

✓AECC : Ability Enhancement Compulsory Course

✓DSC© : Discipline Specific Core (Course)

✓SEC : Skill Enhancement Course-Skill Based/Value Based SB/VB

✓OEC : Open Elective Course

✓DSE : Discipline Specific Elective

✓SEE : Semester End Examination

✓CIE : Continuous Internal Evaluation

✓L+T+P : Lecture+ Tutorial+ Practical(s)

SEMESTER – I

Name of the Program: Bachelor of Science (Animation & Multimedia) (B.Sc.- AM) **Course Code:** B.Sc.AM. 1.1 **Name of the Course:** Art & Visual Design		
Course Credits	**No. of Hours per Week**	**Total No. of Teaching Hours**
6 credits	**5 Hrs.**	**60 Hrs.**
Pedagogy: Flipped classroom pedagogy is recommended for the delivery of this course.		

Brief Description of the Course: Course sensitize the student towards visual experience. It introduces the fundamentals of drawing through line as primary element. The course introduces simple to complex process of drawing required to visualize the ideas. Course provides conceptual and technical knowledge to resolve problems of representation. Course helps to engage in self-exploration using drawing as a medium. A brief introduction to the anatomy and character Design.

Learning Objectives:

- This course enables the students to learn the medium of Drawing and its importance in visualization.
- This course allow student to learn observation, visualization and visual experience through basic Elements of Drawings
- In this course students learn the visual representations using perspectives.
- Students will be sensitized towards their surroundings, materials and the visual and Physica qualities.
- The students will learn the fundamentals of anatomy
- The students will learn the crux of character design

Syllabus:	**Hours**
MODULE NO. 1 - DESIGN FUNDAMENTALS	**15**
Study of shapes and forms. Explore design outcomes using organic and geometric shapes. Study of the elements and principles of design. Explore Line, shape, volume, size, form, color & texture. Discuss and create design compositions using elements of design. Explore principles of design- Balance, Harmony, Rhythm, Proportion, scale, Unity, dominance, emphasis, contrast space, movement. Discuss and create design compositions based on these principles. Introduction to Gestalt principles of design, Gestalt's theory of perception.	
MODULE NO. 2 - DRAW FUNDAMENTALS -I	**15**
• **Exploring form and space –** To draw and interpret any observable or imaginable forms occupying space.	

- **Measuring and Proportions** – To develop the ability to explore specific techniques to determine the proportions of any subject draw.
- **Understanding of Principles of perspectives** - one point two point and three-point perspective. To study Orthographic drawings with multi projections and views.
- **Gesture Drawing:** Quick sketching of human figure from observation. To study the gestures and different poses of the human figure.
- Study of human body parts such as Head study, eyes, nose, ear, lips, hands and legs to understand the basic structure, scale and proportion.
- Study of Human figure from different Eye levels and angles. Study of group of figures and interaction of figures.

MODULE NO. 3 - DRAW FUNDAMENTALS -II	15

Understanding of Principles of perspectives, one point two point and three-point perspective. To study Orthographic drawings with multi projections and views.
To understand the principles of light and shadow on various objects in nature.
Drawing from Nature: To study visual elements from Nature. Outdoor study of flora and fauna. (Refer Old Syllabus)

MODULE NO. 4 – ANATOMY & CHARCTER DESIGN	15

- Introduction to basic proportion and core structure of Human anatomy. Skeletal form, Manniken form, Basic understanding of prominent bone structures, identifying landmark human anatomy. Simple approach to understanding basic proportions of human head, Loomis head approach. Simplified study of the major muscle and bone groups of human anatomy- The Torso- Front and back view, Arms and Hand.
- Basic introduction to general animal anatomy and proportions.
- **Gesture Drawing:** Quick sketching of human figure from observation. To study the gestures and different poses of the human figure.
- Study of human body parts such as Head study, eyes, nose, ear, lips, hands and legs to understand the basic structure, scale and proportion.
- Study of group of figures and interaction of figures.
- Analyzing the anatomy construction of few popular animated characters. Understanding basic rules for creating visually appealing character designs - Shapes and lines, silhouettes, proportion and exaggeration, posture and stance.
- Building shapes/ forms for characters based on basic human anatomical design. Rule of three-distribute and organize forms in size systems, volumes for character development. Generating surprise-creating contrast in form size, three size levels approach. Understanding language of forms-defining character attributes and personality traits. Character poses based on weight, balance, action and dynamics of animation techniques. Facial expressions.
- Character development based on character brief- Research and reference, create mood boards, character visualization. Character turnarounds and creating character sheet.

References:

1. Principles of Form and Design by Wucius Wong John Wiley & Sons, New York, ISBN-10:0471285528 , ISBN-13: 978-0471285526.
2. Principles of Color Design by Wucius Wong, Publisher: Wiley, ISBN-10: 0471287083 ISBN-13: 978-0471287087.
3. Principles of Two-Dimensional Design, Wucius Wong, and Publisher: Wiley, ISBN-10: 0471289604 ISBN-13: 978-047128960
4. Basic Design Principles and Practice by Kenneth F Bates.
5. Perard, Victor, Anatomy and Drawing, 2004 2. McDaniel, Richard
6. The Drawing Book: Materials and Techniques for Today's Artists, 1995 / 3. Albala, Mitchell.
7. Dynamic Figure Drawing, Burne Hogarth 5. Perspective Drawing Handbook by Joseph D'Amelio
8. Design Drawing by Francis D.K.Ching
9. Force -Dynamic Life Drawing for animators by Michael D.Mattesi
10. Drawing from the right side of the brain.
11. Complete Book of Drawing Technique - Peter Stanyer.
12. Fun with the Pencil – Loomis.
13. Dynamic Figure Drawing – Burne Hogart
14. Drawing Human Anatomy (Force Drawing Series)
15. Basic Human Anatomy: An Essential Visual Guide for Artists. Anatomy for the Artist.
16. Classic Human Anatomy: The Artist's Guide to Form, Function, and Movement.
17. Human Anatomy for Artists: The Elements of Form.

Name of the Program: Bachelor of Science (Animation & Multimedia) (B.Sc.- AM) **Course Code:** B.Sc.AM. 1.2 **Name of the Course:** Design and Visualization		
Course Credits	**No. of Hours per Week**	**Total No. of Teaching Hours**
6 credits	**5 Hrs.**	**60 Hrs.**
Pedagogy: Flipped classroom pedagogy is recommended for the delivery of this course.		
Brief description of the Course: This course provides brief introduction to the Pre historic activities at different parts of the world. Here students are given exposure to the evolving cultures, ritualistic practices, artistic activities. Course briefs about the environment, tools and other materials, which were parts of their evolving life. This course will also provide brief introduction to the Visual Design, Color Science, Color Theory and Color Psychology. **Learning Objectives:** • Develops deep sense of understanding of the creative activities by the pre historic man. • Ability to distinguish between the strengths and limitations of Prehistoric man and the culture as a whole. • Ability to interpret the Pre historic culture in the present-day context. • The students will learn the Role of Color in Multimedia • The students will learn the Elements and Principles of Color.		

Syllabus:	**Hours**
MODULE NO. 1 – DESIGN LANGUAGE - I	**15**
• Introduction to Pre-Historic activities such as tool making, earlier constructions (natural resources and building techniques), pottery, cave paintings etc. and how availability of materials and functional need shaped the human life. • A brief Journey and highlights of Human activities from Civilization to Industrial • Académie des Beaux Arts: Institutional shaping of Art and Design production in architecture & plastic arts. • Age of Enlightenment & Industrial Revolution shaping Innovations and paving way to arrival of Modernism in the West: Printing press, steam engines, power loom, etc. influencing the change.	
MODULE NO. 2 – DESIGN LANGUAGE - II	**15**

- Gothic Revival, 19th Century art and crafts movements in Britain, establishing of various schools like Chicago School in USA, Eurocentric Design and Rationalism in Europe.
- Furniture Design, architecture revival, book design by Designers like AWN Pugin, William Morris etc., Art Nouveau (Victor Horta, Arthur Macmurdo, Hector Guimard etc.)
- Bauhaus School: first design institution & the changed image of Design, its philosophy, its role in revolutionizing productions with designs for modern homes furniture, architecture, new materials such as glass, stainless steel, etc.
- Influence on Typography and Graphic Design at Bauhaus, later schools such as Ulm School: evolution of Human factor science of ergonomics, anthropometry, social and cultural anthropology, linguistics & semiotics for designers, design as language.
- Modern Design: Post war society, Culture of Pop, Design in America, Britain and Europe and Memphis Group.

MODULE NO. 3 – COLOR SCIENCE & COLOR PSYCHOLOGY	**15**

- **Visual Design**- Introduction, The Science of Color, Color Perception and Human Responses, Color Description and Color Theories, Color Interaction and Color Effects, Color in Design Principles, Use of Colors in Products and Packaging Design, Use of Colors in Design Industries.
- **The Science of Color**- Basic cross section of human eye showing rods and cones, The Science of Color Theories- Light theory, Pigment theory, Light effects, Luminosity, Indirect Light/Color, Scattering.
- **Color Perception and Human Responses-** The Science of Color Perception, The Experience of Colors, The Psychology of Colors, Perception of Volume, Perception of Weight and Size, Perception of Temperature, Perception of Noise and Sound, Association of Odour and Taste, Tactile Associations, Color Psychology, The Meaning of Colors, Color Association (Red, Orange, Blue, Green), Color Symbolism.
- **Color Description and Color Theories-** Color Description, Hue, Value, Saturation, Saturation or Intensity (Chroma), Temperature, Tint, Shades & Tones, Primary, Secondary, Tertiary, Chromatic, Achromatic, Monochromatic, Neutral, Color Systems, Color Mixing, History of Color Wheel, Types of Color Wheel, The Pigment Wheel, The Process Wheel, The Munsell Wheel.
- **Color Interaction and Color Effects-** Contrast of Hue, Light-Dark Contrasts, Cold-Warm Contrasts, Complementary Contrast, Simultaneous Contrast, Contrast of Saturation, Contrast of Extension, Color Effects, Color Harmony, Analogous Color Scheme, Complementary Color Scheme, Triadic Color Scheme, Split-Complementary Scheme, Temperature.
- **Color in Design Principles**- Rhythm, Balance, Proportion and Scale, Emphasis.
- **Use of Colors in Products and Packaging Design-** First Impressions, Form, Function, Fashion.
- **Use of Colors in Design Industries-** Developing an Abstract Color Charts, Defining Elements of an Interior Space, Developing Material Charts, Creating Colored Layouts and Space Design, Practical Testing (Red, Yellow, Orange, Blue, Brown, Pink, Green, Black, White).

MODULE NO. 4 – VISUALIZATION	**15**

- **Concept Development:** Interactive story telling-Story, story in interactive forms , decision trees and parallel stories, Segmenting stories as levels ,Stories with exposition and metaphors ,depth of a story , fun in story telling- story impact , moral and immoral , inspiration and casual

interactivity , emergent ,Types of stories, traditional stories, personal experience stories , created stories.

- **Prototyping:** Prototyping is the creation of working models of the idea that allows you to test its feasibility and make improvements to it. Types of prototyping, including physical prototypes, visual prototypes, video prototypes, software prototypes, etc.

References:

1. Prehistoric Painting of Bhimbetka - Yashodhar Math pal by Abhinav Publications, 01-Jan-1984 - 236 pages.
2. Rock-art of India by, Kalyan Kumar Chakravarty
3. Text Book: Design the International Movement with Indian Parallel by H Kumar Vyas, published by SID Research Cell, School of Interior Design, CEPT University, ISBN – 978-81904096-2-9
4. Designer's Guide to Color 1, James Stockton44
5. Designer's Guide to Color 1: v. 1, Ikuyoshi Shibukawa and 2 more 44
6. Albers, Josef. Interaction of Color revised edition. Yale University Press.
7. Ball, Philip. Bright Earth: Art and the Invention of Color. Farrar, Straus, and Giroux.
8. Birren, Faber, editor. Johannes Itten: The Elements of Color. Van Nostrand Reinhold.
9. Birren, Faber, editor. M. E. Chevreul. The Principles of Contrast Colors. Van Nostrand
10. Reinhold.
11. De Grandis, Luigina. Theory and Use of Color. Harry N. Abrams.
12. Edwards, Betty. Color: A Course in Mastering the Art of Mixing Colors, Tarcher, 2004, ISBN

Name of the Program: Bachelor of Science (Animation & Multimedia) (B.Sc.- AM) **Course Code:** B.Sc.AM. 1.3 **Name of the Course:** Concept of Graphics and Illustrations		
Course Credits	**No. of Hours per Week**	**Total No. of Teaching Hours**
6 credits	**5 Hrs.**	**60 Hrs.**

Pedagogy: Instruction consists of lectures demonstrations Practical assignments, studio projects, quizzes.
Software: Adobe Illustrator, Adobe Photoshop

Brief Description of the Course: This course provides brief introduction to the various graphic tools and techniques. An introduction to graphic designing.

Learning Objectives:

- The students will learn the fundamentals of designing
- The students will learn the crux of graphic designing

Syllabus:	**Hours**
MODULE NO. 1 – INTRODUCTION TO ADOBE ILLUSTRATOR	**15**
Getting to know the Illustrator workspace and preferences, Making a custom Tool panel, Understanding paths, views, selection tools, fills and strokes, Setting up preferences and color settings, Creating basic geometric shapes with the Shape tools, Live Corners and reshape segment techniques, Using the enhanced features in the Pencil tool, Using a grid and/or Smart Guides to aid symmetrical drawing, Using the Pen, Direct Selection tool, and Anchor Point tool efficiently, Applying and editing color gradients to filled regions, Creating and using swatches, tints, gradients, and patterns on filled regions, Transform tools including scaling, rotating, distorting, shearing, and reflecting, Using the Pathfinder panel to make complex shapes, Working with the Blend tool/command and its options, Creating a compound path.	
MODULE NO. 2 – ADVANCED ADOBE ILLUSTRATOR	**15**
Transparency panel for blend modes and opacity, Using Layers panel to keep your art project organized, Creating clipping masks: traditional way vs. Draw Inside, Tracing a scanned image with Image Trace, Applying warp effects and the envelope feature, Understanding the Appearance panel, Creating effects and saving Graphic Styles, Using multiple strokes and fills on one object, Creating and manipulating type, Creating symbols and using the Symbol tools, Understanding and creating the five kinds of custom brushes, Using and editing an opacity mask in the Transparency panel, Using the Mesh tool for complex gradients, Applying 3-D effects and mapping artwork onto 3-D shapes, Radial, Grid, and Mirror Repeat. Using Illustrators tools to create special effects, Creating realistic shadows, Creating repeating patterns for fills and borders, Drawing 3-D artwork—isometric, dimetric, and trimetric views,	

Drawing using custom guides for perspective, Creating line effects for maps, Image-Trace to Live-Paint explorations, Creating type effects—masks, applying a paintbrush effect, and circle text, Applying 3-D effects to shapes, Using the graph tool to create bar and pie charts.

MODULE NO. 3 – INTRODUCTION TO ADOBE PHOTOSHOP	**15**

Basic introduction to color wheel- Primary, complimentary colors, secondary, tertiary colors. color values, tints tones. Design compositions based on color wheel principles.

A Basic Introduction to Adobe Photoshop: About Raster Graphics, Resolution, DPI About – RGB, CMYK, Grayscale Specialties and various uses of Adobe Photoshop, User Interface, Tools, Menu's, Presets, Smart Windows, Customizing Layouts of the software, Creating a New document and various settings, Opening Document, Placing Documents, Saving Document Size (Photo, Web, Paper, Film).

Tools and menu working principles: Magic wand & Quick Selection tool, Eyedropper, Color sampler, Ruler, Notes, Count Tool, arranging & Deleting, Layer Locking, Grouping, Choosing colors and Swapping colors, Brush Tool & Settings, Types of brushes, Pencil tool, Color replacement tool & mixer brush Magic & Background Erase tool with settings Stamp tool, Pattern stamp Healing brush, Patch tool, Red eye removal, Gradient tool & sittings, Paint Bucket tool, Blur, Sharpen, Smudge tool Dodge, Burn, Sponge tool, Introduction to Text and Mask text tool, Photo editing and mixing, Text effects with Gradient background, Color correction. Layout Design and Collage.

MODULE NO. 4 – ADVANCED TO ADOBE PHOTOSHOP	**15**

Masking & selection: masking, paste into, clipping mask, layer mask, merge layer, flatten image, rasterize, new fill layer, new adjustment menu & all sub menus, feather, boarder, smooth, contract, expand, quick mask, refine edge, inverse, all sub menus related to selection image-canvas size, image size, rotation, crop, editing photo corrections techniques with masking.

Layer styles & visual graphic effects: Blending modes & effects, blending effects with photos, filter effects, converting smart layers & it's uses in layer separation, Concept of filter gallery, liquefy, modify a photo using liquefy, pixilate, render, sharpen, sketch, stylize, texture: stone texture, brick texture, sand texture.

Speed painting: Working with layers using selection tools, basic tools and techniques, for digital painting. Working with brushes, for speed painting and matte painting, painting.

Introduction to 3D in Photoshop: Importing native 3Dsoftware file into photoshop, default 3D primitive shapes (cube, sphere, cone, wine bottle, can)3D object rotate, pan, roll, slide tool & camera tool merging 3d layers, and exporting 3D files to other software, 3D layers and object sub layers.

References:

1. Photoshop: 20 Photo Editing Techniques Every Photoshop Beginner ShouldKnow! by Edward Bailey- 2015
2. PHOTOSHOP: Absolute Beginners Guide To Mastering Photoshop And Creating World Class Photos by Andrew McKinnon- 2015Mohan,
3. Principles of Form and Design by Wucius Wong John Wiley & Sons, New York
4. The Visual Display of Quantitative Information, 2nd edition by Edward R. Tufte
5. (Hardcover -May 2001)
6. Adobe Photoshop Classroom in a Book
7. Adobe Illustrator Classroom in a Book

Name of the Program: Bachelor of Science (Animation & Multimedia) (B.Sc.- AM) **Course Code:** B.Sc.SEC. 1.4 **Name of the Course:** Digital Fluency (SEC-SB)		
Course Credits	**No. of Hours per Week**	**Total No. of Teaching Hours**
3 Credits	**3 Hrs.**	**45 Hrs.**
Pedagogy: Classrooms lecture, tutorials, Group discussion, Seminar, Case studies & field work etc.		
Brief description of the Course: The objective of the course is to impart the strong skills of digital fluency skills. **Learning Objectives:** • The students will be able to learn core fluency skills required for the emerging digital world.		

Syllabus:	**Hours**
MODULE NO. 1: OVERVIEW OF EMERGING TECHNOLOGIES	**11**
Artificial Intelligence, Machine Learning, Deep Learning, Database Management for Data Science, Big Data Analytics.	
MODULE NO. 2	**11**
Internet of Things (IoT) and Industrial Internet of Things (IoT), Cloud computing and its service models, Cyber Security and Types of cyber-attack.	
MODULE NO. 3: APPLICATIONS OF EMERGING TECHNOLOGIES	**11**
Artificial Intelligence, Big Data Analytics, Internet of Things, Cloud Computing, Cyber Security.	
MODULE NO. 4: BUILDING ESSENTIAL SKILLS BEYOND TECHNOLOGY	**12**
Effective Communication Skills, Creative Problem Solving & Critical Thinking, Collaboration and Teamwork Skills, Innovation & Design Thinking, Use of tools in enhancing skills.	
References: 1. The learning resources made available for the course titled "Digital 101" on Future Skills Prime Platform of NASSCOM.	

Name of the Program: Bachelor of Science (Animation & Multimedia) (B.Sc.- AM) **Course Code:** B.Sc.OE. 1.6 **Name of the Course:** Study of Emulsion Art (OE)		
Course Credits	**No. of Hours per Week**	**Total No. of Teaching Hours**
3 Credits	**3 Hrs.**	**45 Hrs.**
Pedagogy: Instruction consists of lectures demonstrations Practical assignments, studio projects, quizzes		
Course Outcomes: To begin with the focus is on the understanding of basic elements of composition like building up of grammar to be able to use it in the individual capacity in the process of art. Care must be taken to not copy or borrow images from other artists works.		

Syllabus:	**Hours**
	45
1 Six limbs of Indian Painting Sadangas 2 Fundamentals of Visual Arts Elements Point, line, colour, tone, texture and space. Principles Unity, harmony, balance, rhythm, emphasis and proportion, 3 Drawing & Painting and materials Abstraction and stylization, Foreshortening, perspective, eye level, fixed point of view, Vanishing point, ratio-proportion, sketching, drawing light and shade, still-life, land-scape, anatomy, vertical, horizontal, two and three dimensional, transparent and opaque Paper (Cartridge, handmade canvas and Hard- board Handmade, ect.), Pencil, water colour, acrylic colour, transparent 4 Media of Composition Collage, Mosaic, Painting, Mural, Fresco, Batik Tie and Dye. 5 Sculpture Relief and round sculpture, modeling with clay, terra-cotta, carving in wood, stone, bronze casting, plaster of Paris and metal welding. 6 Graphics Linocut, relief printing, etching, Lithography, silk screen printing. 7 Applied Art – Commercial Art Book cover design and illustration, cartoon, poster, Advertisements, newspaper and magazine, animation and printing processes, photography, computer-graphic, hoarding and T.V, letter press and offset printing 8 Portfolio Assessment Method More emphasis on the balance of basic visual elements like – space, rhythm, contrasts etc.	
References: 1. Artist painting. 2. Include Wall Paintings of Ajantha, Lepakshi, Hampi, Sibi, Mysore, Srirangapattana Muttancheri of kerala	

Name of the Program: Bachelor of Science (Game Designing and Development) (B.Sc.- GDD) **Course Code:** B.SC.SEC. 2.4 **Name of the Course:** Yoga, Health & Wellness		
Course Credits	**No. of Hours per Week**	**Total No. of Teaching Hours**
2 Credits	**2 Hrs.**	**20 Hrs.**
Syllabus:		**Hours**
As per the syllabus prescribed by the University of Mysore for the 2nd Semester Degree Programme.		

SEMESTER - II

Name of the Program: Bachelor of Science (Animation & Multimedia) (B.Sc.- AM) **Course Code:** B.Sc.AM. 2.1 **Name of the Course:** Film Design Essentials		
Course Credits	**No. of Hours per Week**	**Total No. of Teaching Hours**
6 credits	**5 Hrs.**	**60 Hrs.**

Pedagogy: Instruction consists of lectures demonstrations Practical assignments, studio projects, quizzes.
Software: Adobe Illustrator, Adobe Photoshop, Adobe Express, Milanote, PureRef

Brief Description of the Course: Storytelling is an ancient and valuable art that extends around the globe. In this course, students develop their own storytelling talents, apply the techniques of storytelling, create storytelling guides, and perform a story for an audience. Each lesson is quite short, and they can easily be combined. Screenwriting is an introductory course in techniques for preparing to write a screenplay. This course will include a study of the screenplay form for the feature film, screenplay structure and writing, including developing compelling characters and stories that will provide a foundation for continued work. This will include introduction to the traditional storyboarding, Digital Storyboarding, Animatic and its importance

Learning Objectives:

- Give the rationale for the telling of stories. Evaluate a story for its storytelling potential.
- Outline a story in preparation for storytelling. Present a story before an audience.
- Students will be required to write at least one expository (first act) scene of a feature length script along with character descriptions and a stories synopsis.

Syllabus:	**Hours**
MODULE NO. 1 – STORYTELLING	**15**
History of Story Telling, Story, Narrative and Plot: Elements of story – Resources and ideas from life - Narrative modes –Aesthetics of narration -Narrative point of view. Voices of the story - Character voice - Unreliable voice - Epistolary voice Structuring the story - Plot & sub plots -Plot devices – Other Devices - Dramatic structure – Conflict - Setting mood - Rising action -Falling Action –Dénouement – Resolution. Story Genres; Characters and the story - Developing Characters, Story, Telling and its relevance, in society- character driven stories – Event driven stories. Visualization of the story – Drawings.	
MODULE NO. 2 – SCREENWRTING & MOODBOARD	**15**
Introduction to Screenwriting: Introduction technical terms in screenwriting like concept, story, plot etc. The visual nature of movies. Screenplays as blueprints. Where to find ideas. Forming a	

premise. High and low concept. Hollywood vs. Indie. Genre. The usefulness of outlines.

Plot I: Finding a major dramatic question. Study of different types of story structures including Aristotle's two-part story structure, The 6 main story arcs, The classic 3-act structure, The 4-act structure, Fretag's pyramid, Hauge's 6-stage story plot structure, Dan Well's 7-point plot structure, 15-point beat sheet (Blake Snyder). Screen vocabulary (three acts & five point), The difference between classic plots and subtle plots. Making a story map. Character: Finding a strong protagonist. Handling other characters. Making characters dimensional through desire and contrasts. Creating character profiles. Showing characters through their actions.

Format/Description: How to format a screenplay. Writing effective screenplay description.

Dialogue: Dialogue's illusion of reality. Compression. Characterization through dialogue. Subtext. Exposition. Stage directions. Voice over.

Subplot: The value of subplots. Romantic subplots. Other kinds of subplots for the protagonist. Non-protagonist subplots. Subplot structure. Finding subplots in your story.

Plot II: Creating an effective opening section. Techniques for sustaining Act II. Creating an effective climax. Flashbacks.

Tone/Theme: Developing tone through genre, world, and lightness/darkness. Consistency of tone. Theme defined. Types of themes. Weaving theme into a story.

The Business: Creating pitches. Studios, producers, and representation. How to get your pitch to players in the industry. Query letters. Role & life of a screenwriter.

MoodBoard: Introduction to MoodBoard, Reference collection etc., Understanding the need and purpose of a moodboard in cinematics. Components of a moodboard, Steps and principles involved in creating a moodboard. Types of Moodboard - Traditional, Digital. Learning digital moodboard using software like ADOBE Express, Milanote, PureRef etc. Learning how moodboard l different to that of a storyboard.

MODULE NO. 3 – TRADITIONAL STORYBOARDING	**15**

Introduction to the art of story boarding its purpose and effectiveness in live action film/animation film productions. The difference between live action film and animation film production.

Approach to story boarding and its technicalities- visual grammar of storyboard templates camera angles and movements blocking rules principles of compositions.

Approach to traditional storyboarding. drawing skills for storyboarding, gesture drawing, dynamic drawing, character model sheet, layouts and background design, perspective layout design.

Visualization and composition - composing a shot a scene staging action staging a scene. Script visualization: script breakdown visualizing a shot scene sequence. Drawing thumbnails for storyboard visualization refining thumbnails planning structuring the storyboard.

MODULE NO. 4 – DIGITAL STORYBOARDING & ANIMATICS	**15**

Storyboarding for a script - linear storytelling, opening sequence, alternate opening sequence basic editing principles for effective storytelling, standard shots for character beats and timing.

Digital Storyboarding – Introduction to digital storyboarding, types, uses and its application in film and entertainment industry, Animatics, photomatic, comic books, business, architectural studios, novels, interactive media, software development, scientific research, education, business etc. Study of different Storyboard formats and templates. Learning how to create digital storyboards in

software like ADOBE Illustrator and ADOBE Photoshop. **Animatic** – What is Animatic, Uses, Types and importance in Pre-Production. Creating and Mastering different types of Animatic.
References: 1. Photoshop: 20 Photo Editing Techniques Every Photoshop Beginner ShouldKnow! by Edward Bailey- 2015 2. PHOTOSHOP: Absolute Beginners Guide To Mastering Photoshop And Creating World Class Photos by Andrew McKinnon- 2015Mohan, 3. Principles of Form and Design by Wucius Wong John Wiley & Sons, New York 4. The Visual Display of Quantitative Information, 2nd edition by Edward R. Tufte 5. (Hardcover -May 2001) 6. Adobe Photoshop Classroom in a Book 7. Adobe Illustrator Classroom in a Book

Name of the Program: Bachelor of Science (Animation & Multimedia) (B.Sc.- AM) **Course Code:** B.Sc.AM. 2.2 **Name of the Course:** 2D Animation		
Course Credits	**No. of Hours per Week**	**Total No. of Teaching Hours**
6 credits	**5 Hrs.**	**60 Hrs.**
Pedagogy: Instruction consists of lectures demonstrations Practical assignments, studio projects, quizzes. **Software: Adobe Illustrator, Adobe Animate**		
Brief Description of the Course: Students will learn the basics of 2D animation creation. **Learning Objectives:** • The students will learn 2D Animation principles • The students will learn Digital Animation		

Syllabus:	**Hours**
MODULE NO. 1	**15**
Digital 2D Animation orientation – Basic factors affecting the illusion of motion – Impact of digital techniques on the craft of film and video animation – Professional animation practice and job description – Prevailing file format standards and other compatibility issues – History and future trends of computer animation application in the visual arts - 12 principles of animation.	
MODULE NO. 2	**15**
Mechanics, Harmonic-Simple Harmonic Motion, Bio-Mechanics - (Bird flight (Cut out), Man Jump, Head Turn, Own character. Animation timings on key drawings, Man Walk, Front Walk, Run Cycle, Animal Walk, SFx – Water.	
MODULE NO. 3	**15**
Vector-Based Graphics: Vector-based graphics, such as those students can create in Animate are much smaller in file size. Vector graphics are a more efficient method of delivering images over the Internet. **Drawing Graphics with Animate:** The ability to draw vector-based graphics is one of the reasons Animate is such a popular program. Animate comes with numerous tools students can use to quickly draw scalable artwork, ranging from simple objects to complex graphics.	
MODULE NO. 4	**15**
Animate Graphics: Another reason Animate is so widely used is its animation tools. The frames let students animate graphics they have created. **Add Sounds**: Animate also has controls for adding and manipulating sound files. Students can include sound effects or music files with an animation for added pizzazz and interest.	

Play Movies: Animate has features for playing back movies students create, and fine tuning how the movies display.
References: 1. Adobe Animate Classroom in a Book 2. Adobe Illustrator Classroom in a Book 3. Suzanne Weixel, Learning Flash 5, Prentice Hall, 2001 4. Joey Lott, Learning Action Script 2.0 Flash Mx, Lynda.com, 2004 5. Crumlish Christian, Web Design with Html/Flash/Java Script & E-Commerce, 2015 6. David. W. Mount, Macromedia Flash Mx 3D Graphics Bible, 2008. 7. Leigh Ronald.W, Flash 5 For Dummies, 2016. 8. Sahni Sartaj, Flash Mx Actionscript for Designers, 2014.

Name of the Program: Bachelor of Science (Animation & Multimedia) (B.Sc.- AM) **Course Code:** B.Sc.AM. 2.3 **Name of the Course:** Introduction to 3D		
Course Credits	**No. of Hours per Week**	**Total No. of Teaching Hours**
6 credits	**5 Hrs.**	**60 Hrs.**
Pedagogy: Instruction consists of lectures demonstrations Practical assignments, studio projects, quizzes. **Software: Autodesk Maya**		
Brief Description of the Course: Students will learn the basics of 2D animation creation. **Learning Objectives:** • Introduction to 3D • Students will learn the workspace Import and exporting object • Modelling basic objects • Apply basic materials to objects		

Syllabus:	**Hours**
MODULE NO. 1	**15**
Introduction to 3D - Interface of 3D - Basics of 3D Modelling – Exporting - Using the menus. Maya Basic Modelling – Maya Interface – Floating and docking - View port manipulation- Command panel- customizing the interface- Using drag and drop feature - Introduction to different workspaces.	
MODULE NO. 2	**15**
Creating objects using EP curve, CV curve – Making Table Lamp – Polygon Terminology, Polygon over view – Modelling a dice using Boolean – Making an iron box using loft – Modelling some inorganic objects some inorganic objects – Creating Terrain using sculpt geometry tool.	
MODULE NO. 3	**15**
Recognizing the workspaces -. Maya Basic Modelling – Maya Interface – Creating objects using EP curve, CV curve – Making Table Lamp – Polygon Terminology, Polygon over view –Modelling some inorganic objects some inorganic objects – Creating Terrain using sculpt geometry tool.	
MODULE NO. 4	**15**
Material assigning – Hyper Shade over view – Shade over view – Shades and Textures – Material Linking - Light Linking to the materials – Mental Ray Shades – Mental Ray Textures – Image based Lighting Shades – Controlling Photon Emission from shades.	

References:

1. Introducing Autodesk Maya 2012- By Dariush Derakhshani
2. 3D Automotive Modeling: An Insider's Guide to 3D Car Modeling and Design for Games and Film by Andrew Gahan
3. Modeling, UV Mapping, and Texturing 3D Game Weapons (Wordware Game Developer's Library) by Christian Chang

Name of the Program: Bachelor of Science (Animation & Multimedia) (B.Sc.- AM) **Course Code:** B.SC.SEC. 2.4 **Name of the Course:** Health & Wellness/ Social & Emotional Learning		
Course Credits	**No. of Hours per Week**	**Total No. of Teaching Hours**
2 Credits	**2 Hrs.**	**20 Hrs.**
Syllabus:		**Hours**
As per the syllabus prescribed by the University of Mysore for the 2nd Semester Degree Programme.		

Name of the Program: Bachelor of Science (Animation & Multimedia) (B.Sc.- AM) **Course Code:** B.Sc.SEC. 2.5 **Name of the Course:** Environmental Studies		
Course Credits	**No. of Hours per Week**	**Total No. of Teaching Hours**
2 Credits	**2 Hrs.**	**20 Hrs.**
Syllabus:		**Hours**
As per the syllabus prescribed by the University of Mysore for the 2nd Semester Degree Programme.		

Name of the Program: Bachelor of Science (Animation & Multimedia) (B.Sc.- AM) **Course Code:** B.Sc.OE. 2.6 **Name of the Course:** Colour Concepts		
Course Credits	**No. of Hours per Week**	**Total No. of Teaching Hours**
3 Credits	**3 Hrs.**	**45 Hrs.**
Pedagogy: Instruction consists of lectures demonstrations Practical assignments, studio projects, quizzes		
Course Outcomes: On successful completion of the course, the students will be able to • Apply colour in relation to light in interiors. • Understand psychological usage of colours.		

Syllabus:	**Hours**
MODULE NO. 1: INTROUCTION	**15**
Chapter-1: Introduction to Colour, Relationship of colour and light, Decision in colour selection. Chapter-2: History of colours – Aristotle, Leonardo Da Vinci, Adolf Hazel, Albert Munsell, Ewald Herring. Chapter-3: Primary, secondary, tertiary colours, dimensions of colour, colour schemes – harmonious and non-harmonious.	
MODULE NO. 2: COLOR PSYCHOLOGY	**15**
Chapter-4: Warm and cool colours, Advanced and receding colours, Heaviness and lightness of colour, effect of colours. Chapter-5: Colour mixing and appearance – dye and pigmentation, pigment Primaries, RYB, CMY, CMYK, Additive colours, colour mixing. Chapter-6: Colour perception in nature-effect of light on colour perception, Biological colour and technical interpretation of light, colour temperature.	
MODULE NO. 3: COLOUR APPLICATION	**15**
Chapter-7: Colour application to design principles and elements. Chapter-8: Interior and exterior application of colour. Adjusting scale and volume of space using colour. Chapter-9: Colour aid system, and colour systems in practice, simplified colour system, colour terminology, special colour issues, mixed colour effects, effects of texture, using colour systems.	

References:

1. Faulkner, R. and Faulkner's. (1987), Inside Today 's Home, Rine hart publishing company, New York.
2. Judy. (1994), How to see, how to paint it, Harpencolling publishers, London.
3. Pratap R.M (1988) Interior Design Principles and practice, Standard publishers' distribution, Delhi.
4. Seetharam, P and Pannu, P. Interior Design and Decoration, CBS publishers and distributors, New Delhi.
5. Stewart and Sally. W, (1997), The Complete Home Decorator, Annes publishers Ltd., New York

UNIVERSITY OF MYSORE

INDIAN INSTITUTE OF FASHION & ANIMATION

(IIFA LANCASTER DEGREE COLLEGE)

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ACADEMIC SYLLABUS & RESOLUTION
N.E.P (2020) & SEMESTER SCHEME
FOUR YEAR (EIGHT SEMESTERS) GRADUATE PROGRAM

B.Sc. (Game Designing and Development)

ANNEXURE

Bachelor of Science (B.Sc.)

(Game Designing and Development) (Hons.)

As per NEP Regulations
To be implemented from the Academic Year 2022-23

Proposed Scheme and Syllabus for B.Sc. (Game Designing and Development) as per NEP 2020 Regulations

I. OBJECTIVES:

Graduates will acquire the knowledge about the current technology, trends, tools and theory of Game Designing and Development. They will also learn the technology required to develop Games, 2D Animations, Graphics, 3D Animations etc.

Graduates will be successful Game Designers, Developers, Animators, 3D Modelers, Texturing Artists, Lighting Artists, Rendering Artists in IT/Entertainment/Gaming/Animation/Education industry capable of producing new creative content for Games, Televisions, Cinema, Education Industry and will be able to understand newer technology and its application domain to provide efficient and effective creative and innovative solutions wherever possible.

Graduates will inculcate the skills of communicating proficiently and collaborate successfully with peers, colleagues and organizations for higher studies, research and entrepreneurship to create new creative solutions and products for the betterment of the society and their better future.

PROGRAMME SPECIFIC OUTCOMES

1. Understand the theories and application of emerging Game Design and Development and 2D/3D technologies.
2. Expertise in Game Designing, Animation and Game Development enables students to solve complex, challenging problems.

II. ELIGIBILITY FOR ADMISSION:

Candidates who have passed Two Year Pre-University Course of Karnataka State in any discipline or its equivalent (viz., 10+2 of other states, ITI, Diploma etc.) are eligible for admission into this program.

III. DURATION OF THE PROGRAM:

The program of study is Four years of Eight Semesters. A candidate shall complete his/her degree

within eight academic years from the date of his/her admission to the first semester. The NEP 2020 provides multiple exit options for students as specified below:

IV. EXIT OPTION:

a. The students who successfully complete ONE year/ 2 Semesters and leave the program, will be awarded Certificate in Business Administration (Modelling and Fashion Management).
b. The students who successfully complete TWO years/ 4 Semesters and leave the program, will be awarded Diploma in Business Administration (Modelling and Fashion Management).
c. The students who successfully complete THREE years/ 6 Semesters and leave the program, will be awarded bachelor's degree in Science (Animation and Multimedia) (B.Sc. - AM)
d. An option is given to the students to continue their education to the Fourth year and those who successfully complete FOUR years/ 8 Semesters will be awarded bachelor's degree in Science (Game Designing and Development) (Hons). [B.Sc. – GDD (Hons)]

V. MEDIUM OF INSTRUCTION

The medium of instruction shall be English.

VI. ATTENDANCE

a. For the purpose of calculating attendance, each semester shall be taken as a Unit.
b. A student shall be considered to have satisfied the requirement of attendance for the semester, if he/she has attended not less than 75% in aggregate of the number of working periods in each of the subjects compulsorily.
c. A student who fails to complete the course in the manner stated above shall not be permitted to take the University Examination.

VII. TEACHING AND EVALUATION

Masters' graduates with any disciple in Animation, Multimedia, Visual Effects or Game Designing and Development, Fine Arts, Visual Arts as basic degree from a recognized university are only eligible to teach and to evaluate all the course except Languages, Constitution of India, Environmental Studies, Health Wellness/Social and Emotional learning, Sports/NCC/NSS/Other).

VIII. SKILL DEVELOPMENT / RECORDMAINTENANCE

a. Every college is required to establish a dedicated business lab for the purpose of conducting practical/ assignments to be written in the record.

b. In every semester, the student should maintain a record book in which a minimum of 5 exercise or activities per course are to be recorded.

IX. SCHEME OF EXAMINATION

a. There shall be a University Examination at the end of each semester. The maximum marks for the university examination in each paper shall be 60 marks for DSC, DSE, Vocational, SEC and OEC.

b. Internal Assessment 40 marks for DSC, DSE, Vocational, SEC and OEC.

Guidelines for Continuous Internal Evaluation and Semester End Examination:

The CIE and SEE will carry 40% and 60% weightage each, to enable the course to be evaluated for a total of 100 Marks, irrespective of its credits. The evaluation system of the course is comprehensive & continuous during the entire period of the Semester. For a course, the CIE and SEE evaluation will be on the following parameters:

Sl. No.	Parameters for the Evaluation	Marks
	Continuous Internal Evaluation (CIE)	
1	Continuous & Comprehensive Evaluation (CCE) – (A)	20 Marks
2	Internal Assessment Tests (IAT) –(B)	20 Marks
	Total of CIE(A+B)	40 Marks
3	Semester End Examination (SEE) – (C)	60 Marks
	Total of CIE and SEE (A+B+C)	100 Marks

Continuous Internal Evaluation:

a. **Continuous & Comprehensive Evaluation (CCE):**

CCE will carry a maximum of 20%weightage (20 marks) of total marks of a course. Before the start of the academic session in each semester, a faculty member should choose for his The /her course, minimum of four of the following assessment methodswith5markseach (4x5=20 Marks)

i. Individual Assignments
ii. Seminars/Classroom Presentations/Quizzes
iii. Group Discussions/Class Discussion/Group Assignments
iv. Case studies/Case lets
v. Participatory &Industry-Integrated Learning/Industrial visits
vi. Practical activities/Problem Solving Exercises
vii. Participation in Seminars/Academic Events/Symposia, etc.
viii. Mini Projects/Capstone Projects

b. **Internal Assessment Tests (IAT):** The IAT will carry a maximum of 20% weightage (20 Marks) of total marks of a course. Under this component, two tests will have to be conducted in a semester for 30 Marks each and the same is to be scaled down to10 Marks each.

INTERNAL ASSESSMENT TEST

Course Code: **Name of the Course:**

Duration: 1:30 Hour **Total Marks: 40**

PART –A

Answer any FOUR of the following questions. Each question carries 2 Marks. (4x5 =20)

1.....

2.....

3.....

4.....

5.....

6.....

PART –B

Answer any FOUR of the following questions. Each question carries 5 Marks. (5X4 =20)

7.....

8.....

9.....

10.....

11.....

12.....

SEMESTER END EXAMINATION (SEE):

The Semester End Examination for the courses for which students who get registered during the semester shall be conducted. SEE of the course shall be conducted after fulfilling them in minimum attendance requirement as per the University norms. The BOS constituted by the University has prepared the SEE framework and the question paper pattern for SEE is presented below for 60 marks.

PATTERN OF QUESTION PAPER

TIME: 3 HOURS **MARKS: 60**

PART –A

Answer any FIVE of the following questions. Each question carries 2 Marks. (2x5 =10)

1.....

2.....

3.....

4.....

5.....

6.....

7.....

PART –B

Answer any FOUR of the following questions. Each question carries 5 Marks. (5X4 =20)

8.....

9.....

10.....

11.....

12.....

PART –C

Answer any THREE of the following questions. Each question carries 10 Marks. (10X3 =30)

13 A.....

13 B.....

14 A.....

14 B.....

15 A.....

15 B.....

16 A.....

16 B.....

Minimum Marks for a Pass:

Candidates who have obtained a minimum of 35% marks in semester end examination i.e., 21 marks out of 60 marks of theory examination and 40% in aggregate i.e., total 40 marks out of 100 marks of Semester End Examination marks and Continuous Internal Evaluation marks.

B.Sc. (Game Designing and Development) (Hons.) Program

Year 1 Semester I								
Sl No	**Course Code**	**Title of the Course**	**Category of Courses**	**Teaching Hours per Week (L+T+P)**	**SEE**	**CIE**	**Total Marks**	**Credits**
1	Lang.1A	Language-I (English)	AECC	2+1+0	60	40	100	3
2	Lang.2A	Language-II	AECC	2+1+0	60	40	100	3
3	B.Sc.0GD. 1.1	Art & Visual Design	DSC	2+1+1	60	40	100	4
4	B.Sc.GD. 1.2	Design and Visualization	DSC	2+1+1	60	40	100	4
5	B.Sc.GD. 1.3	2D Game Asset Creation	DSC	2+1+1	60	40	100	4
6	B.Sc.SEC. 1.4	Digital Fluency	SEC-SB	2+0+0	30	20	50	2
7	B.Sc.OE. 1.5	Study of Emulsion Art	OEC	2+1+0	60	40	100	3
8	B.Sc.SEC. 1.6	Yoga	SEC-VB	0+0+2	25	25	50	2
Sub- Total (A)					**415**	**285**	**700**	**25**

Year 1 Semester II								
Sl No	**Course Code**	**Title of the Course**	**Category of Courses**	**Teaching Hours per Week (L+T+P)**	**SEE**	**CIE**	**Total Marks**	**Credits**
1	Lang.1B	Language-I (English)	AECC	2+1+0	60	40	100	3
2	Lang.2B	Language-II	AECC	2+1+0	60	40	100	3
3	B.Sc.GD. 2.1	Visual Art for Games	DSC	2+1+1	60	40	100	4
4	B.Sc.GD. 2.2	**Unity-I:** Game Development Essentials	DSC	2+1+1	60	40	100	4
5	B.Sc.GD. 2.3	**Unity-II:** Introduction to Game Designing & Development	DSC	2+1+1	60	40	100	4
6	B.Sc.SEC. 2.4	Health & Wellness/ Social & Emotional Learning	SEC-VB	2+0+0	25	25	50	2
7	B.Sc.SEC. 2.5	Environmental Studies	SEC-SB	1+1+0	30	20	50	2
8	B.Sc.OE. 2.6	Colour Concepts	OEC	2+1+0	60	40	100	3
Sub- Total (B)					**415**	**285**	**700**	**25**

EXIT OPTION WITH CERTIFICATION – with ability to solve well defined problems

YEAR 2 Semester III								
Sl No	**Course Code**	**Title of the Course**	**Category of Courses**	**Teaching Hours per Week (L+T+P)**	**SEE**	**CIE**	**Total Marks**	**Credits**
1	Lang.1C	Language-I	AECC	2+1+0	60	40	100	3
2	Lang.2C	Language-II	AECC	2+1+0	60	40	100	3
3	B.Sc.GD 3.1	Media Animatic	DSC	2+1+1	60	40	100	4
4	B.Sc.GD. 3.2	**Maya-I:** Game Asset Creation (Modelling and Texturing)	DSC	2+1+1	60	40	100	4
5	B.Sc.GD. 3.3	**Unity-III:** Game Asset Integration (Foundation of Unity)	DSC	2+1+1	60	40	100	4
6	B.Sc. SEC. 3.4	Artificial Intelligence/Office Management Tools	SEC-SB	2+0+0	30	20	50	2
7	B.Sc. OE 3.5	Still Life	OEC	2+1+0	60	40	100	3
8	B.Sc. SEC. 3.6	Sports/NCC/NSS/R&R (S&G)/ Cultural	SEC-VB	0+0+2	25	25	50	2
Sub- Total (C)					**415**	**285**	**700**	**25**

Year 2 Semester IV								
Sl No	**Course Code**	**Title of the Course**	**Category of Courses**	**Teaching Hours per Week (L+T+P)**	**SEE**	**CIE**	**Total Marks**	**Credits**
1	Lang.1D	Language-I	AECC	2+1+0	60	40	100	3
2	Lang.2D	Language-II	AECC	2+1+0	60	40	100	3
3	B.Sc.GD. 4.1	**Maya-II:** 3D Rigging, Skinning and Animation	DSC	2+1+1	60	40	100	4
4	B.Sc.GD. 4.2	**Unity-IV:** 2D Game Creation using Action Script 3.0	DSC	2+1+1	60	40	100	4
5	B.Sc.GD. 4.3	**Unity-V:** C++ & C# for Game Interactivity	DSC	2+1+1	60	40	100	4
6	B.Sc. SEC. 4.4	Constitution of India	SEC - SB	1+1+0	30	20	50	2
7	B.Sc. SEC. 4.5	Sports/NCC/NSS/YOGA	SEC - VB	0+0+2	25	25	50	2
8	B.Sc. OE. 4.6	Relief Painting	OEC	2+1+0	60	40	100	3
Sub- Total (D)					**415**	**285**	**700**	**25**

EXIT OPTION WITH DIPLOMA – ability to broadly defined problems

Year 3 Semester V								
Sl No	**Course Code**	**Title of the Course**	**Category of Courses**	**Teaching Hours per Week (L+T+P)**	**SEE**	**CIE**	**Total Marks**	**Credits**
1	B.Sc.GD. 5.1	**Maya-III:** 3D Animation for Games	DSC	2+1+1	60	40	100	4
2	B.Sc.GD. 5.2	Compositing for Games	DSC	2+1+1	60	40	100	4
3	B.Sc.GD. 5.3	**Unity-VI:** 3D Game Visualization	DSC	2+1+1	60	40	100	4
4	B.Sc.GD. 5.4	**E1 Elective I: (Choose any one)** a. Motion Graphics b. Understanding **Unreal Engine-I**	DSE	2+1+1	60	40	100	4
5	B.Sc.VOC. 5.5	Digital Marketing	Vocational -1	3+1+0	50	50	100	4
6	B.Sc.SEC. 5.6	Cyber Security/Ethics and Self Awareness	SEC-VB	2+0+0	25	25	50	2
Sub- Total (E)					**315**	**235**	**550**	**22**

Year 3 Semester VI								
Sl No	**Course Code**	**Title of the Course**	**Category of Courses**	**Teaching Hours per Week (L+T+P)**	**SEE**	**CIE**	**Total Marks**	**Credits**
1	B.Sc.GD. 6.1	**E2 Elective II: (Choose any one)** a. Advanced **Unreal Engine-II** b. **Unity-VII**- Mobile Gaming and PC Gaming	DSC	2+1+1	60	40	100	4
2	B.Sc.GD. 6.2	Business and IPR in Game Studios	DSC	2+2+0	60	40	100	4
3	B.Sc.GD. 6.3	Choose any **two** DSE courses	DSE	2+1+1	60	40	100	4
4	B.Sc.GD. 6.4	1. **Unity-VIII:** Creating Cinematic Animation 2. **Maya-IV:** Advanced Lighting and Rendering 3. **Maya-V:** Advanced Rigging and Skinning for Games & AV-VR 4. **Unity-IX:** Animation Retargeting	DSE	2+1+1	60	40	100	4
5	B.Sc.VOC. 6.5	Event Management	Vocational - 2	2+2+0	60	40	100	4
6	B.Sc.SEC. 6.6	Professional Communication	SEC-SB	2+0+0	30	20	50	2
Sub- Total (F)					**330**	**220**	**550**	**22**
							Total	**144**

EXIT OPTION WITH BACHELOR DEGREE – Ability to solve complex problems that are ill-structured requiring multi-disciplinary skills to solve them.

Year 4 Semester VII								
Sl No	**Course Code**	**Title of the Course**	**Category of Courses**	**Teaching Hours per Week (L+T+P)**	**SEE**	**CIE**	**Total Marks**	**Credits**
1	B.Sc.GD. 7.1	**E3 Elective III: (Choose any one)** a. Animation Studio Design and Management c. Robotics in Games	DSC	2+1+1	60	40	100	4
2	B.Sc.GD. 7.2	Game Production Process	DSC	2+1+1	60	40	100	4
3	B.Sc.GD. 7.3	Choose any **two** DSE courses 1. **Maya-VI:** Modelling Abundant Places **Unity-X:** Animation Retargeting for Video Games 2. **Unity-XI:** 3D Game Visualization 3. Advanced Dynamics, Simulation and VFx 4. Game **UI-UX** Designing	DSE	2+1+1	60	40	100	4
4	B.Sc.GD. 7.4		DSE	2+1+1	60	40	100	4
5	B.Sc.VOC. 7.5	Entrepreneurship	Vocational -3	2+0+0	50	50	100	2
6	B.Sc.GD. 7.6	Minor Project	DSC	0+0+4	60	40	100	4
Sub- Total (G)					**350**	**250**	**600**	**22**

Year 4 Semester VIII								
Sl No	**Course Code**	**Title of the Course**	**Category of Courses**	**Teaching Hours per Week (L+T+P)**	**SEE**	**CIE**	**Total Marks**	**Credits**
1	B.Sc.GD. 8.1	**E4 Elective IV: (Choose any one)** a. **Unity-XII**-Next-Gen Character Design and Animation b. AR VR	DSC	2+1+1	60	40	100	4
2	B.Sc.GD. 8.2	Communication and Soft Skills	DSC	2+1+1	60	40	100	4
3	B.Sc.GD. 8.3	Research Methodology	DSC	2+2+0	60	40	100	4
4	B.Sc.VOC. 8.4	Mastering Interviewing Skills and Techniques	Vocational -4	1+1+1	50	50	100	3
5	B.Sc.GD. 8.5	Game Research Projects/ Internship with Viva- voce	DSC	0+0+6	100+20 (Viva)	80	200	6
Sub- Total (H)					**350**	**250**	**600**	**21**
Grand Total - Honours					**3005**	**2095**	**5100**	**187**

BACHELOR DEGREE WITH HONOURS – Experience of workplace problem solving in the form of internship or research experience preparing for higher education or entrepreneurship experience.

Notes:

- One Hour of Lecture is equal to 1 Credit.
- Two Hours of Tutorial is equal to1Credit (Except Languages).
- Two Hours of Tutorial is equal to 2 Hours of Teaching
- Two Hours of Practical is equal to1Credit.
- Two Hours of Practical is equal to 1 Hour of Teaching

Practical Classes may be conducted in the Business Lab/Computer Lab/Classroom depending on the requirement. One batch of students should not exceed half (i.e., 30 or less than 30 students) of the number of students in each class/section. 2 Hours of Practical Class is equal to 1 Hour of Teaching, however, whenever it is conducted for the entire class (i.e., more than 30 students) 2 Hours of Practical Class is equal to 2 Hours of Teaching.

Acronyms Expanded

✓AECC : Ability Enhancement Compulsory Course

✓DSC© : Discipline Specific Core (Course)

✓SEC : Skill Enhancement Course-Skill Based/Value Based SB/VB

✓OEC : Open Elective Course

✓DSE : Discipline Specific Elective

✓SEE : Semester End Examination

✓CIE : Continuous Internal Evaluation

✓L+T+P : Lecture+ Tutorial+ Practical(s)

SEMESTER – I

Name of the Program: Bachelor of Science (Game Designing and Development) (B.Sc.- GDD) **Course Code:** B.Sc.GD. 1.1 **Name of the Course:** Art & Visual Design		
Course Credits	**No. of Hours per Week**	**Total No. of Teaching Hours**
6 credits	**5 Hrs.**	**60 Hrs.**
Pedagogy: Flipped classroom pedagogy is recommended for the delivery of this course.		

Brief Description of the Course: Course sensitize the student towards visual experience. It introduces the fundamentals of drawing through line as primary element. The course introduces simple to complex process of drawing required to visualize the ideas. Course provides conceptual and technical knowledge to resolve problems of representation. Course helps to engage in self-exploration using drawing as a medium. A brief introduction to the anatomy and character Design.

Learning Objectives:

- This course enables the students to learn the medium of Drawing and its importance in visualization.
- This course allow student to learn observation, visualization and visual experience through basic Elements of Drawings
- In this course students learn the visual representations using perspectives.
- Students will be sensitized towards their surroundings, materials and the visual and Physica qualities.
- The students will learn the fundamentals of anatomy
- The students will learn the crux of character design

Syllabus:	**Hours**
MODULE NO. 1 - DESIGN FUNDAMENTALS	**15**
Study of shapes and forms. Explore design outcomes using organic and geometric shapes. Study of the elements and principles of design. Explore Line, shape, volume, size, form, color & texture. Discuss and create design compositions using elements of design. Explore principles of design- Balance, Harmony, Rhythm, Proportion, scale, Unity, dominance, emphasis, contrast space, movement. Discuss and create design compositions based on these principles. Introduction to Gestalt principles of design, Gestalt's theory of perception.	
MODULE NO. 2 - DRAW FUNDAMENTALS -I	**15**
• **Exploring form and space –** To draw and interpret any observable or imaginable forms occupying space.	

- **Measuring and Proportions** – To develop the ability to explore specific techniques to determine the proportions of any subject draw.
- **Understanding of Principles of perspectives** - one point two point and three-point perspective. To study Orthographic drawings with multi projections and views.
- **Gesture Drawing:** Quick sketching of human figure from observation. To study the gestures and different poses of the human figure.
- Study of human body parts such as Head study, eyes, nose, ear, lips, hands and legs to understand the basic structure, scale and proportion.
- Study of Human figure from different Eye levels and angles. Study of group of figures and interaction of figures.

MODULE NO. 3 - DRAW FUNDAMENTALS -II	15

Understanding of Principles of perspectives, one point two point and three-point perspective. To study Orthographic drawings with multi projections and views.
To understand the principles of light and shadow on various objects in nature.
Drawing from Nature: To study visual elements from Nature. Outdoor study of flora and fauna. (Refer Old Syllabus)

MODULE NO. 4 – ANATOMY & CHARCTER DESIGN	15

- Introduction to basic proportion and core structure of Human anatomy. Skeletal form, Manniken form, Basic understanding of prominent bone structures, identifying landmark human anatomy. Simple approach to understanding basic proportions of human head, Loomis head approach. Simplified study of the major muscle and bone groups of human anatomy- The Torso- Front and back view, Arms and Hand.
- Basic introduction to general animal anatomy and proportions.
- **Gesture Drawing:** Quick sketching of human figure from observation. To study the gestures and different poses of the human figure.
- Study of human body parts such as Head study, eyes, nose, ear, lips, hands and legs to understand the basic structure, scale and proportion.
- Study of group of figures and interaction of figures.
- Analyzing the anatomy construction of few popular animated characters. Understanding basic rules for creating visually appealing character designs - Shapes and lines, silhouettes, proportion and exaggeration, posture and stance.
- Building shapes/ forms for characters based on basic human anatomical design. Rule of three- distribute and organize forms in size systems, volumes for character development. Generating surprise-creating contrast in form size, three size levels approach. Understanding language of forms-defining character attributes and personality traits. Character poses based on weight, balance, action and dynamics of animation techniques. Facial expressions.
- Character development based on character brief- Research and reference, create mood boards, character visualization. Character turnarounds and creating character sheet.

References:

1. Principles of Form and Design by Wucius Wong John Wiley & Sons, New York, ISBN-10:0471285528 , ISBN-13: 978-0471285526.
2. Principles of Color Design by Wucius Wong, Publisher: Wiley, ISBN-10: 0471287083 ISBN-13: 978-0471287087.
3. Principles of Two-Dimensional Design, Wucius Wong, and Publisher: Wiley, ISBN-10: 0471289604 ISBN-13: 978-047128960
4. Basic Design Principles and Practice by Kenneth F Bates.
5. Perard, Victor, Anatomy and Drawing, 2004 2. McDaniel, Richard
6. The Drawing Book: Materials and Techniques for Today's Artists, 1995 / 3. Albala, Mitchell.
7. Dynamic Figure Drawing, Burne Hogarth 5. Perspective Drawing Handbook by Joseph D'Amelio
8. Design Drawing by Francis D.K.Ching
9. Force -Dynamic Life Drawing for animators by Michael D.Mattesi
10. Drawing from the right side of the brain.
11. Complete Book of Drawing Technique - Peter Stanyer.
12. Fun with the Pencil – Loomis.
13. Dynamic Figure Drawing – Burne Hogart
14. Drawing Human Anatomy (Force Drawing Series)
15. Basic Human Anatomy: An Essential Visual Guide for Artists. Anatomy for the Artist.
16. Classic Human Anatomy: The Artist's Guide to Form, Function, and Movement.
17. Human Anatomy for Artists: The Elements of Form.

Name of the Program: Bachelor of Science (Game Designing and Development) (B.Sc.- GDD) **Course Code:** B.Sc.GD. 1.2 **Name of the Course:** Design and Visualization		
Course Credits	**No. of Hours per Week**	**Total No. of Teaching Hours**
6 credits	**5 Hrs.**	**60 Hrs.**
Pedagogy: Flipped classroom pedagogy is recommended for the delivery of this course.		
Brief description of the Course: This course provides brief introduction to the Pre historic activities at different parts of the world. Here students are given exposure to the evolving cultures, ritualistic practices, artistic activities. Course briefs about the environment, tools and other materials, which were parts of their evolving life. This course will also provide brief introduction to the Visual Design, Color Science, Color Theory and Color Psychology. **Learning Objectives:** • Develops deep sense of understanding of the creative activities by the pre historic man. • Ability to distinguish between the strengths and limitations of Prehistoric man and the culture as a whole. • Ability to interpret the Pre historic culture in the present-day context. • The students will learn the Role of Color in Multimedia • The students will learn the Elements and Principles of Color.		

Syllabus:	**Hours**
MODULE NO. 1 – DESIGN LANGUAGE - I	**15**
• Introduction to Pre-Historic activities such as tool making, earlier constructions (natural resources and building techniques), pottery, cave paintings etc. and how availability of materials and functional need shaped the human life. • A brief Journey and highlights of Human activities from Civilization to Industrial • Académie des Beaux Arts: Institutional shaping of Art and Design production in architecture & plastic arts. • Age of Enlightenment & Industrial Revolution shaping Innovations and paving way to arrival of Modernism in the West: Printing press, steam engines, power loom, etc. influencing the change.	
MODULE NO. 2 – DESIGN LANGUAGE - II	**15**

- Gothic Revival, 19th Century art and crafts movements in Britain, establishing of various schools like Chicago School in USA, Eurocentric Design and Rationalism in Europe.
- Furniture Design, architecture revival, book design by Designers like AWN Pugin, William Morris etc., Art Nouveau (Victor Horta, Arthur Macmurdo, Hector Guimard etc.)
- Bauhaus School: first design institution & the changed image of Design, its philosophy, its role in revolutionizing productions with designs for modern homes furniture, architecture, new materials such as glass, stainless steel, etc.
- Influence on Typography and Graphic Design at Bauhaus, later schools such as Ulm School: evolution of Human factor science of ergonomics, anthropometry, social and cultural anthropology, linguistics & semiotics for designers, design as language.
- Modern Design: Post war society, Culture of Pop, Design in America, Britain and Europe and Memphis Group.

MODULE NO. 3 – COLOR SCIENCE & COLOR PSYCHOLOGY	15

- **Visual Design**- Introduction, The Science of Color, Color Perception and Human Responses, Color Description and Color Theories, Color Interaction and Color Effects, Color in Design Principles, Use of Colors in Products and Packaging Design, Use of Colors in Design Industries.
- **The Science of Color**- Basic cross section of human eye showing rods and cones, The Science of Color Theories- Light theory, Pigment theory, Light effects, Luminosity, Indirect Light/Color, Scattering.
- **Color Perception and Human Responses-** The Science of Color Perception, The Experience of Colors, The Psychology of Colors, Perception of Volume, Perception of Weight and Size, Perception of Temperature, Perception of Noise and Sound, Association of Odour and Taste, Tactile Associations, Color Psychology, The Meaning of Colors, Color Association (Red, Orange, Blue, Green), Color Symbolism.
- **Color Description and Color Theories-** Color Description, Hue, Value, Saturation, Saturation or Intensity (Chroma), Temperature, Tint, Shades & Tones, Primary, Secondary, Tertiary, Chromatic, Achromatic, Monochromatic, Neutral, Color Systems, Color Mixing, History of Color Wheel, Types of Color Wheel, The Pigment Wheel, The Process Wheel, The Munsell Wheel.
- **Color Interaction and Color Effects-** Contrast of Hue, Light-Dark Contrasts, Cold-Warm Contrasts, Complementary Contrast, Simultaneous Contrast, Contrast of Saturation, Contrast of Extension, Color Effects, Color Harmony, Analogous Color Scheme, Complementary Color Scheme, Triadic Color Scheme, Split-Complementary Scheme, Temperature.
- **Color in Design Principles**- Rhythm, Balance, Proportion and Scale, Emphasis.
- **Use of Colors in Products and Packaging Design-** First Impressions, Form, Function, Fashion.
- **Use of Colors in Design Industries-** Developing an Abstract Color Charts, Defining Elements of an Interior Space, Developing Material Charts, Creating Colored Layouts and Space Design, Practical Testing (Red, Yellow, Orange, Blue, Brown, Pink, Green, Black, White).

MODULE NO. 4 – VISUALIZATION	15

- **Concept Development:** Interactive story telling-Story, story in interactive forms , decision trees and parallel stories, Segmenting stories as levels ,Stories with exposition and metaphors ,depth of a story , fun in story telling- story impact , moral and immoral , inspiration and casual

interactivity , emergent ,Types of stories, traditional stories, personal experience stories , created stories.

- **Prototyping:** Prototyping is the creation of working models of the idea that allows you to test its feasibility and make improvements to it. Types of prototyping, including physical prototypes, visual prototypes, video prototypes, software prototypes, etc.

References:

1. Prehistoric Painting of Bhimbetka - Yashodhar Math pal by Abhinav Publications, 01-Jan-1984 - 236 pages.
2. Rock-art of India by, Kalyan Kumar Chakravarty
3. Text Book: Design the International Movement with Indian Parallel by H Kumar Vyas, published by SID Research Cell, School of Interior Design, CEPT University, ISBN – 978-81904096-2-9
4. Designer's Guide to Color 1, James Stockton44
5. Designer's Guide to Color 1: v. 1, Ikuyoshi Shibukawa and 2 more 44
6. Albers, Josef. Interaction of Color revised edition. Yale University Press.
7. Ball, Philip. Bright Earth: Art and the Invention of Color. Farrar, Straus, and Giroux.
8. Birren, Faber, editor. Johannes Itten: The Elements of Color. Van Nostrand Reinhold.
9. Birren, Faber, editor. M. E. Chevreul. The Principles of Contrast Colors. Van Nostrand
10. Reinhold.
11. De Grandis, Luigina. Theory and Use of Color. Harry N. Abrams.
12. Edwards, Betty. Color: A Course in Mastering the Art of Mixing Colors, Tarcher, 2004, ISBN

Name of the Program: Bachelor of Science (Game Designing and Development) (B.Sc.- GDD) **Course Code:** B.Sc.GD. 1.3 **Name of the Course:** 2D Game Asset Creation		
Course Credits	**No. of Hours per Week**	**Total No. of Teaching Hours**
6 credits	**5 Hrs.**	**60 Hrs.**

Pedagogy: Instruction consists of lectures demonstrations Practical assignments, studio projects, quizzes.
Software: Adobe Illustrator, Adobe Photoshop

Brief Description of the Course: This course provides brief introduction to the various graphic tools and techniques. An introduction to graphic designing.

Learning Objectives:

- The students will learn the fundamentals of designing
- The students will learn the crux of graphic designing

Syllabus:	**Hours**
MODULE NO. 1 – INTRODUCTION TO ADOBE ILLUSTRATOR	**15**
Getting to know the Illustrator workspace and preferences, Making a custom Tool panel, Understanding paths, views, selection tools, fills and strokes, Setting up preferences and color settings, Creating basic geometric shapes with the Shape tools, Live Corners and reshape segment techniques, Using the enhanced features in the Pencil tool, Using a grid and/or Smart Guides to aid symmetrical drawing, Using the Pen, Direct Selection tool, and Anchor Point tool efficiently, Applying and editing color gradients to filled regions, Creating and using swatches, tints, gradients, and patterns on filled regions, Transform tools including scaling, rotating, distorting, shearing, and reflecting, Using the Pathfinder panel to make complex shapes, Working with the Blend tool/command and its options, Creating a compound path.	
MODULE NO. 2 – ADVANCED ADOBE ILLUSTRATOR	**15**
Transparency panel for blend modes and opacity, Using Layers panel to keep your art project organized, Creating clipping masks: traditional way vs. Draw Inside, Tracing a scanned image with Image Trace, Applying warp effects and the envelope feature, Understanding the Appearance panel, Creating effects and saving Graphic Styles, Using multiple strokes and fills on one object, Creating and manipulating type, Creating symbols and using the Symbol tools, Understanding and creating the five kinds of custom brushes, Using and editing an opacity mask in the Transparency panel, Using the Mesh tool for complex gradients, Applying 3-D effects and mapping artwork onto 3-D shapes, Radial, Grid, and Mirror Repeat. Using Illustrators tools to create special effects, Creating realistic shadows, Creating repeating patterns for fills and borders, Drawing 3-D artwork—isometric, dimetric, and trimetric views,	

Drawing using custom guides for perspective, Creating line effects for maps, Image-Trace to Live-Paint explorations, Creating type effects—masks, applying a paintbrush effect, and circle text, Applying 3-D effects to shapes, Using the graph tool to create bar and pie charts.

MODULE NO. 3 – INTRODUCTION TO ADOBE PHOTOSHOP	15

Basic introduction to color wheel- Primary, complimentary colors, secondary, tertiary colors. color values, tints tones. Design compositions based on color wheel principles.

A Basic Introduction to Adobe Photoshop: About Raster Graphics, Resolution, DPI About – RGB, CMYK, Grayscale Specialties and various uses of Adobe Photoshop, User Interface, Tools, Menu's, Presets, Smart Windows, Customizing Layouts of the software, Creating a New document and various settings, Opening Document, Placing Documents, Saving Document Size (Photo, Web, Paper, Film).

Tools and menu working principles: Magic wand & Quick Selection tool, Eyedropper, Color sampler, Ruler, Notes, Count Tool, arranging & Deleting, Layer Locking, Grouping, Choosing colors and Swapping colors, Brush Tool & Settings, Types of brushes, Pencil tool, Color replacement tool & mixer brush Magic & Background Erase tool with settings Stamp tool, Pattern stamp Healing brush, Patch tool, Red eye removal, Gradient tool & sittings, Paint Bucket tool, Blur, Sharpen, Smudge tool Dodge, Burn, Sponge tool, Introduction to Text and Mask text tool, Photo editing and mixing, Text effects with Gradient background, Color correction. Layout Design and Collage.

MODULE NO. 4 – ADVANCED TO ADOBE PHOTOSHOP	15

Masking & selection: masking, paste into, clipping mask, layer mask, merge layer, flatten image, rasterize, new fill layer, new adjustment menu & all sub menus, feather, boarder, smooth, contract, expand, quick mask, refine edge, inverse, all sub menus related to selection image-canvas size, image size, rotation, crop, editing photo corrections techniques with masking.

Layer styles & visual graphic effects: Blending modes & effects, blending effects with photos, filter effects, converting smart layers & it's uses in layer separation, Concept of filter gallery, liquefy, modify a photo using liquefy, pixilate, render, sharpen, sketch, stylize, texture: stone texture, brick texture, sand texture.

Speed painting: Working with layers using selection tools, basic tools and techniques, for digital painting. Working with brushes, for speed painting and matte painting, painting.

Introduction to 3D in Photoshop: Importing native 3d software file into photoshop, default 3D primitive shapes (cube, sphere, cone, wine bottle, can)3d object rotate, pan, roll, slide tool & camera tool merging 3d layers, and exporting 3d files to other software, 3d layers and object sub layers.

References:

1. Photoshop: 20 Photo Editing Techniques Every Photoshop Beginner ShouldKnow! by Edward Bailey- 2015
2. PHOTOSHOP: Absolute Beginners Guide To Mastering Photoshop And Creating World Class Photos by Andrew McKinnon- 2015Mohan,
3. Principles of Form and Design by Wucius Wong John Wiley & Sons, New York
4. The Visual Display of Quantitative Information, 2nd edition by Edward R. Tufte
5. (Hardcover -May 2001)
6. Adobe Photoshop Classroom in a Book
7. Adobe Illustrator Classroom in a Book

Name of the Program: Bachelor of Science (Game Designing and Development) (B.Sc.- GDD) **Course Code:** B.Sc.SEC. 1.4 **Name of the Course:** Digital Fluency (SEC-SB)		
Course Credits	**No. of Hours per Week**	**Total No. of Teaching Hours**
3 Credits	**3 Hrs.**	**45 Hrs.**
Pedagogy: Classrooms lecture, tutorials, Group discussion, Seminar, Case studies & field work etc.		
Brief description of the Course: The objective of the course is to impart the strong skills of digital fluency skills. **Learning Objectives:** • The students will be able to learn core fluency skills required for the emerging digital world.		

Syllabus:	**Hours**
MODULE NO. 1: OVERVIEW OF EMERGING TECHNOLOGIES	**11**
Artificial Intelligence, Machine Learning, Deep Learning, Database Management for Data Science, Big Data Analytics.	
MODULE NO. 2	**11**
Internet of Things (IoT) and Industrial Internet of Things (IoT), Cloud computing and its service models, Cyber Security and Types of cyber-attack.	
MODULE NO. 3: APPLICATIONS OF EMERGING TECHNOLOGIES	**11**
Artificial Intelligence, Big Data Analytics, Internet of Things, Cloud Computing, Cyber Security.	
MODULE NO. 4: BUILDING ESSENTIAL SKILLS BEYOND TECHNOLOGY	**12**
Effective Communication Skills, Creative Problem Solving & Critical Thinking, Collaboration and Teamwork Skills, Innovation & Design Thinking, Use of tools in enhancing skills.	
References: 1. The learning resources made available for the course titled "Digital 101" on Future Skills Prime Platform of NASSCOM.	

Name of the Program: Bachelor of Science (Game Designing and Development) (B.Sc.- GDD) **Course Code:** B.Sc.OE. 1.6 **Name of the Course:** Study of Emulsion Art (OE		
Course Credits	**No. of Hours per Week**	**Total No. of Teaching Hours**
3 Credits	**3 Hrs.**	**45 Hrs.**
Pedagogy: Instruction consists of lectures demonstrations Practical assignments, studio projects, quizzes		
Course Outcomes: To begin with the focus is on the understanding of basic elements of composition like building up of grammar to be able to use it in the individual capacity in the process of art. Care must be taken to not copy or borrow images from other artists works.		

Syllabus:	**Hours**
	45
1 Six limbs of Indian Painting Sadangas 2 Fundamentals of Visual Arts Elements Point, line, colour, tone, texture and space. Principles Unity, harmony, balance, rhythm, emphasis and proportion, 3 Drawing & Painting and materials Abstraction and stylization, Foreshortening, perspective, eye level, fixed point of view, Vanishing point, ratio-proportion, sketching, drawing light and shade, still-life, land-scape, anatomy, vertical, horizontal, two and three dimensional, transparent and opaque Paper (Cartridge, handmade canvas and Hard- board Handmade, ect.), Pencil, water colour, acrylic colour, transparent 4 Media of Composition Collage, Mosaic, Painting, Mural, Fresco, Batik Tie and Dye. 5 Sculpture Relief and round sculpture, modeling with clay, terra-cotta, carving in wood, stone, bronze casting, plaster of Paris and metal welding. 6 Graphics Linocut, relief printing, etching, Lithography, silk screen printing. 7 Applied Art – Commercial Art Book cover design and illustration, cartoon, poster, Advertisements, newspaper and magazine, animation and printing processes, photography, computer-graphic, hoarding and T.V, letter press and offset printing 8 Portfolio Assessment Method More emphasis on the balance of basic visual elements like – space, rhythm, contrasts etc.	
References: 1. Artist painting. 2. Include Wall Paintings of Ajantha, Lepakshi, Hampi, Sibi, Mysore, Srirangapattana Muttancheri of kerala	

Name of the Program: Bachelor of Science (Game Designing and Development) (B.Sc.- GDD) **Course Code:** B.SC.SEC. 2.4 **Name of the Course:** Yoga, Health & Wellness		
Course Credits	**No. of Hours per Week**	**Total No. of Teaching Hours**
2 Credits	**2 Hrs.**	**20 Hrs.**
Syllabus:		**Hours**
As per the syllabus prescribed by the University of Mysore for the 2nd Semester Degree Programme.		

SEMESTER - II

Name of the Program: Bachelor of Science (Game Designing and Development) (B.Sc.- GDD) **Course Code:** B.Sc.GD. 2.1 **Name of the Course:** Visual Art for Games		
Course Credits	**No. of Hours per Week**	**Total No. of Teaching Hours**
6 credits	**5 Hrs.**	**60 Hrs.**
Pedagogy: Instruction consists of lectures demonstrations Practical assignments, studio projects, quizzes. **Software: Adobe Illustrator, Adobe Photoshop**		
Brief Description of the Course: This course provides brief introduction to the Art in Games, Game pipeline, Color theory and Art **Learning Objectives:** • The students will learn the Role of Art in games • The students will learn the Elements and Principles of Art and Design		

Syllabus:	**Hours**
MODULE NO. 1 - INTRODUCTION TO ART FOR INTERACTIVE MEDIA	**12**
Art for Game - Role of Art in Game – Aesthetics – Art in Game Production pipeline - Art Styles - Art movements - Art Styles in games – Introduction to Art movements and their emphasis – Application in games - Still Life - Free Hand sketching - Scribbles- Lines and shapes.	
MODULE NO. 2 - LIGHT, SHADE & LINEAR PERSPECTIVE	**14**
Light and shade: Materials – Arrangement – Composition – Tonal values – Overlapping- Perspectives in games - Important Terminologies - Viewpoint – Eye line - Vanishing point - Line of gravity – Station point - Bird's eye view & Worm's eye view. **Linear Perspective:** One point perspective – Two-point perspective – Three-point perspective – Application in games - Aerial Perspective - Aerial landscape – Saturation – Contrast.	
MODULE NO. 3 - PROJECTIONS AND PIXEL ART	**16**
2D Orthographic Projection - Projection of simple solids - 3D Isometric Projection: Principles of isometric projection – Isometric scale – Isometric projections of simple solids – Overview of Projection – Perspective Projection - Perspective projection of simple solids - Pixel Art for Games - Sprites – Sprite sheet – Mosaic.	
MODULE NO. 4 - ELEMENTS AND PRINCIPLES OF ART AND DESIGN	**14**

Point – Line – Form - Shape and Space – Color – Value – Texture - Principles of Design - Balance – Contrast – Dominance- Emphasis and Focal point – Harmony- Unity and Consistency – Movement – Repetition- Rhythm and Pattern – Proportion- Scale and Size – Variety and Variation – Typography - Typo Classification – Typo Usage. **Color:** Color Theory – Color schemes – Color relationship – Color Psychology.
References: 8. Photoshop: 20 Photo Editing Techniques Every Photoshop Beginner ShouldKnow! by Edward Bailey- 2015 9. PHOTOSHOP: Absolute Beginners Guide To Mastering Photoshop And Creating World Class Photos by Andrew McKinnon- 2015Mohan, 10. Principles of Form and Design by Wucius Wong John Wiley & Sons, New York 11. The Visual Display of Quantitative Information, 2nd edition by Edward R. Tufte 12. (Hardcover -May 2001) 13. Adobe Photoshop Classroom in a Book 14. Adobe Illustrator Classroom in a Book

Name of the Program: Bachelor of Science (Game Designing and Development) (B.Sc.- GDD) **Course Code:** B.Sc.GD. 2.2 **Name of the Course:** Game Development Essentials		
Course Credits	**No. of Hours per Week**	**Total No. of Teaching Hours**
6 credits	**5 Hrs.**	**60 Hrs.**

Pedagogy: Flipped classroom pedagogy is recommended for the delivery of this course.
Software: C, C++, C#

Brief Description of the Course: This course provides brief introduction to Game Theory, programming and development. An introduction to Game development, different game engines.

Learning Objectives:

- The students will learn the Theory of Game
- The students will learn the Game Development

Syllabus:	**Hours**
MODULE NO. 1 – COMPUTER GAMES	**12**
Fundamentals of Computers - Introduction – History of Computers - Basic Anatomy of a Computer. Early history, Origins of the computer game (1940–2014), Nolan Bushnell and the commercialization of the video game, Ralph Baer and the birth of home consoles, Early arcade video games, Game Consoles and it's generations. Golden age of arcade video games, Handheld LCD games. Transition to 3D, PC gaming, Mobile phone gaming, Rise of casual PC games, Cloud computing comes to games. Honing creativity, design, computer and problem-solving skills in the area of game Design, NBA Free Agency (experiment), C Games of Strategy, Coors in the 1970s (caselet), Look forward, reason back, The Gaming of Pharmaceutical Patents (handout), McCain-Schumer (experiment). Games with Simultaneous Moves, Auctioning the Spectrum, C Competitor Analysis: Anticipating Competitive Actions, OPEC, C GE v Westinghouse, Brief History of the Browser Wars, Strategic Games, Nash Equilibrium and Existence Properties, Market Equilibrium and Pricing: Cournot and Bertr and Game, Electoral Competition: Median Voter Theorem, Decision Making and Utility Theory, Mixed Strategy Equilibrium, Extensive Form Game, Super modular Game and Potential Game, Super modular Game and Potential Game.	
MODULE NO. 2 – HISTORY OF COMPUTER GAMES	**14**
History of gaming industry, Principles require for game development Social and ethical effect of the computer game industry. Gaming engines, Types of games – FPS and RPG, Introduction to Graphics effects, Animation systems, Platform and design elements, Game identification, Pre production process of game – terminology, storyboards, concepts.	

MODULE NO. 3 – INTRODUCTION TO PROGRAMMING LANGUAGES	12

C Programming: Managing Input and Output Operation: Formatted and Unformatted I/O Functions, Decision making, branching and looping: Decision Making Statements - if Statement, ifelse statement, nesting of if-else statements, else–if ladder, switch statement, operator, Looping - while, do-while, for loop, Nested loop, break, continue, and goto statements. Functions: Function Definition, prototyping, types of functions, passing arguments to functions, Nested Functions, Recursive functions.

C++ Programming: Procedure Languages, definition of OOP, Basic concept of OOP, Object Class, Data Abstraction, Data Encapsulation, Data Hiding member functions, Reusability, Inheritance, Creating new Data Types, Polymorphism, Overloading, Dynamic binding and Message passing. C++ Features: The iostream class, C++ Comments, C++ Keywords, Variable declaration, The Const Qualifier. The Endl, Set Waste precision, Manipulators, The scope resolution operator, The new & delete Operations. Functions: Simple Functions, Function declaration, calling the function, function definition, Objects & Classes: Classes & Objects, Class Declaration, Class member; Data Constructions, Destructors, Member functions, Class member visibility, private, public, protected.

MODULE NO. 4 – C# PROGRAMMING	16

Introduction to C# programming. Getting started with C#, .NET Framework, C# Overview, Object orientation, Introduction to Visual Studio, Visual Studio Code v/s Visual Studio Community, Variables & Data types, Operators, Making Decisions, Arrays, Iteration, Classes & Objects, Static & Parameters, Structures & Interfaces, File & Directory I/O, Windows Forms, Database Operations. Learning C# for unity gaming.

References:

1. Designer's Guide to Color 1, James Stockton44
2. Designer's Guide to Color 1: v. 1, Ikuyoshi Shibukawa and 2 more 44
3. Albers, Josef. Interaction of Color revised edition. Yale University Press.
4. Ball, Philip. Bright Earth: Art and the Invention of Color. Farrar, Straus, and Giroux.
5. Birren, Faber, editor. Johannes Itten: The Elements of Color. Van Nostrand Reinhold.
6. Birren, Faber, editor. M. E. Chevreul. The Principles of Contrast Colors. Van Nostrand
7. Reinhold.
8. De Grandis, Luigina. Theory and Use of Color. Harry N. Abrams.
9. Edwards, Betty. Color: A Course in Mastering the Art of Mixing Colors, Tarcher, 2004, ISBN

Name of the Program: Bachelor of Science (Game Designing and Development) (B.Sc.- GDD) **Course Code:** B.SC.GD. 2.3 **Name of the Course: Unity-II:** Introduction to Game Designing & Development		
Course Credits	**No. of Hours per Week**	**Total No. of Teaching Hours**
6 credits	**5 Hrs.**	**60 Hrs.**

Pedagogy: Instruction consists of lectures demonstrations Practical assignments, studio projects, quizzes.
Software: Adobe Illustrator, Adobe Photoshop, Adobe Express, Milanote, PureRef, C#, Unity

Brief description of the Course: The course covers an introduction to the electronic game design and development careers. It includes the history and philosophy of games, the game production process, employee factors for success in the field, and current issues and practices in the game development industry.

Learning Objectives:
The structure of the game industry: its history (literature, media studies, and design), the market, game genres, distribution and publishing channels, typical business models, and a competitive landscape of the industry. Topics include: market size and trends, retail and Internet distribution channels, single and multi-player game genres, PC, console, and cell phone platforms, and major industry players. Also included are the history of computers, electronic games and toys, and the construction and critique of a canon of significant and influential games.

Syllabus:	**Hours**
MODULE NO. 1	**15**

Introduction to Screenwriting: Introduction technical terms in screenwriting like concept, story, plot etc. The visual nature of games. Screenplays as blueprints. Where to find ideas. Forming a premise. High and low concept. Hollywood vs. Indie. Genre. The usefulness of outlines.
Tone/Theme: Developing tone through genre, world, and lightness/darkness. Consistency of tone. Theme defined. Types of themes. Weaving theme into a story.
The Business: Creating pitches. Studios, producers, and representation. How to get your pitch to players in the industry. Query letters. Role & life of a screenwriter.
MoodBoard: Introduction to MoodBoard, Reference collection etc., Understanding the need and purpose of a moodboard in cinematics. Components of a moodboard, Steps and principles involved in creating a moodboard. Types of Moodboard - Traditional, Digital. Learning digital moodboard

using software like ADOBE Express, Milanote, PureRef etc. Learning how moodboard I different to that of a storyboard.	
MODULE NO. 2	**15**
Introduction to the art of story boarding its purpose and effectiveness in live action film/animation film productions. The difference between live action film and animation film production. Approach to story boarding and its technicalities- visual grammar of storyboard templates camera angles and movements blocking rules principles of compositions. Approach to traditional storyboarding. drawing skills for storyboarding, gesture drawing, dynamic drawing, character model sheet, layouts and background design, perspective layout design. Visualization and composition - composing a shot a scene staging action staging a scene. Script visualization: script breakdown visualizing a shot scene sequence. Drawing thumbnails for storyboard visualization refining thumbnails planning structuring the storyboard. Storyboarding for a script - linear storytelling, opening sequence, alternate opening sequence basic editing principles for effective storytelling, standard shots for character beats and timing. **Digital Storyboarding** – Introduction to digital storyboarding, types, uses and its application in film and entertainment industry, Animatics, photomatic, comic books, business, architectural studios, novels, interactive media, software development, scientific research, education, business etc. Study of different Storyboard formats and templates. Learning how to create digital storyboards in software like ADOBE Illustrator and ADOBE Photoshop. **Animatic** – What is Animatic, Uses, Types and importance in Pre-Production. Creating and Mastering different types of Animatic.	
MODULE NO. 3	**15**
Introduction, Games Overview, A Theory of Fun, History of Computer Games, Game Platforms, Console, PC; Mobile, etc., Project Brainstorming, What is a Game? & Game Genre Overview, Industry Segments, Structure & Trends (Porter 5). **Market Analysis:** Understanding the Customer (Mulligan-Ch 1-The Market), Games Marketing and Distribution, Competitive Analysis (SWOT): Understanding the Company, Game Development Cycle and Production Team, Game Genres I; Strategy in Video Games, Game Genres II.	
MODULE NO. 4	**15**
Principles of Game Design I: Layers of Game Design, Principles of Game Design II: Design Issues, Principles of Game Design III: Pre-production and Documentation, Principles of Game Design IV: Design Trade-Offs, Principles of Game Design V: Poor Design. Legalities of Game Development, Ethics, Culture, Violence in Games, Responsibilities, and ESRB Ratings, Industry Roles and Careers, Salary Survey and Quality of Life, What it takes to make an AAA title, Future of Video Games. File structures modeling and scene development, Introduction to intermediate level game requirements, Animation systems, Artificial intelligence, Utilization of sprites, actions, instances and room in a game, Creating background. Understanding of expressions, Utilize expressions in game, Understanding of sound and music, Utilize sound and music in game, Introduction to Unity	

Classic game project.
References: 1. Game Design Theory & Practices Paperback by R. Richard 2. Developing 2D Games with Unity: Independent Game Programming with C# by Jared Halpern 6. Game Coding Complete by Mike McShaffry.

Name of the Program: Bachelor of Science (Game Designing and Development) (B.Sc.- GDD) **Course Code:** B.SC.SEC. 2.4 **Name of the Course:** Health & Wellness/ Social & Emotional Learning		
Course Credits	**No. of Hours per Week**	**Total No. of Teaching Hours**
2 Credits	**2 Hrs.**	**20 Hrs.**
Syllabus:		**Hours**
As per the syllabus prescribed by the University of Mysore for the 2nd Semester Degree Programme.		

Name of the Program: Bachelor of Science (Game Designing and Development) (B.Sc.- GDD) **Course Code:** B.Sc.SEC. 2.5 **Name of the Course:** Environmental Studies		
Course Credits	**No. of Hours per Week**	**Total No. of Teaching Hours**
2 Credits	**2 Hrs.**	**20 Hrs.**
Syllabus:		**Hours**
As per the syllabus prescribed by the University of Mysore for the 2nd Semester Degree Programme.		

Name of the Program: Bachelor of Science (Game Designing and Development) (B.Sc.- GDD) **Course Code:** B.Sc.OE. 2.6 **Name of the Course:** Colour Concepts (OE)		
Course Credits	**No. of Hours per Week**	**Total No. of Teaching Hours**
3 Credits	**3 Hrs.**	**45 Hrs.**
Pedagogy: Instruction consists of lectures demonstrations Practical assignments, studio projects, quizzes		
Course Outcomes: On successful completion of the course, the students will be able to • Apply colour in relation to light in interiors. • Understand psychological usage of colours.		

Syllabus:	**Hours**
MODULE NO. 1: INTROUCTION	**15**
Chapter-1: Introduction to Colour, Relationship of colour and light, Decision in colour selection. Chapter-2: History of colours – Aristotle, Leonardo Da Vinci, Adolf Hazel, Albert Munsell, Ewald Herring. Chapter-3: Primary, secondary, tertiary colours, dimensions of colour, colour schemes – harmonious and non-harmonious.	
MODULE NO. 2: COLOR PSYCHOLOGY	**15**
Chapter-4: Warm and cool colours, Advanced and receding colours, Heaviness and lightness of colour, effect of colours. Chapter-5: Colour mixing and appearance – dye and pigmentation, pigment Primaries, RYB, CMY, CMYK, Additive colours, colour mixing. Chapter-6: Colour perception in nature-effect of light on colour perception, Biological colour and technical interpretation of light, colour temperature.	
MODULE NO. 3: COLOUR APPLICATION	**15**
Chapter-7: Colour application to design principles and elements. Chapter-8: Interior and exterior application of colour. Adjusting scale and volume of space using colour. Chapter-9: Colour aid system, and colour systems in practice, simplified colour system, colour terminology, special colour issues, mixed colour effects, effects of texture, using colour systems.	

References:

1. Faulkner, R. and Faulkner's. (1987), Inside Today 's Home, Rine hart publishing company, New York.
2. Judy. (1994), How to see, how to paint it, Harpencolling publishers, London.
3. Pratap R.M (1988) Interior Design Principles and practice, Standard publishers' distribution, Delhi.
4. Seetharam, P and Pannu, P. Interior Design and Decoration, CBS publishers and distributors, New Delhi.
5. Stewart and Sally. W, (1997), The Complete Home Decorator, Annes publishers Ltd., New York

UNIVERSITY OF MYSORE

INDIAN INSTITUTE OF FASHION & ANIMATION

(IIFA LANCASTER DEGREE COLLEGE)

(Affiliated to the University of Mysore)
Near Arkeshwara temple, Srinivaspura, Mandya- 571401

ACADEMIC SYLLABUS & RESOLUTION
N.E.P (2020) & SEMESTER SCHEME
FOUR YEAR (EIGHT SEMESTERS) GRADUATE PROGRAM

B.Sc. (Visual Communication)

ANNEXURE

Bachelor of Science (B.Sc.)

(Visual Communication) (Hons.)

As per NEP Regulations
To be implemented from the Academic Year 2022-23

Proposed Scheme and Syllabus for B.Sc. (Visual Communication) as per NEP 2020 Regulations

I. OBJECTIVES:

Graduates will acquire the knowledge about the current technology, trends, tools and theory of Animation and Multimedia. They will also learn the technology required to develop 2D Animations, Graphics, 3D Animations etc.

Graduates will be successful Animators, 3D Modelers, Texturing Artists, Lighting Artists, Rendering Artists in IT/Entertainment/Animation/Education industry capable of producing new creative content for Televisions, Cinema, Games, Education Industry and will be able to understand newer technology and its application domain to provide efficient and effective creative and innovative solutions wherever possible.

Graduates will inculcate the skills of communicating proficiently and collaborate successfully with peers, colleagues and organizations for higher studies, research and entrepreneurship to create new creative solutions and products for the betterment of the society and their better future.

PROGRAMME SPECIFIC OUTCOMES

1. Understand the theories and application of emerging 2D/3D technologies.
2. Expertise in Animation and Game Development enables students to solve complex, challenging problems.

II. ELIGIBILITY FOR ADMISSION:

Candidates who have passed Two Year Pre-University Course of Karnataka State in any discipline or its equivalent (viz., 10+2 of other states, ITI, Diploma etc.) are eligible for admission into this program.

III. DURATION OF THE PROGRAM:

The program of study is Four years of Eight Semesters. A candidate shall complete his/her degree

within eight academic years from the date of his/her admission to the first semester. The NEP 2020 provides multiple exit options for students as specified below:

IV. EXIT OPTION:

a. The students who successfully complete ONE year/ 2 Semesters and leave the program, will be awarded Certificate in Business Administration (Modelling and Fashion Management).
b. The students who successfully complete TWO years/ 4 Semesters and leave the program, will be awarded Diploma in Business Administration (Modelling and Fashion Management).
c. The students who successfully complete THREE years/ 6 Semesters and leave the program, will be awarded bachelor's degree in Science (Visual Communication) (B.Sc. – VC)
d. An option is given to the students to continue their education to the Fourth year and those who successfully complete FOUR years/ 8 Semesters will be awarded bachelor's degree in Science (Visual Communication) (Hons). [B.Sc. – VC (Hons)]

V. MEDIUM OF INSTRUCTION

The medium of instruction shall be English.

VI. ATTENDANCE

a. For the purpose of calculating attendance, each semester shall be taken as a Unit.
b. A student shall be considered to have satisfied the requirement of attendance for the semester, if he/she has attended not less than 75% in aggregate of the number of working periods in each of the subjects compulsorily.
c. A student who fails to complete the course in the manner stated above shall not be permitted to take the University Examination.

VII. TEACHING AND EVALUATION

Masters' graduates with any disciple in Visual Communication, Animation, Multimedia, Visual Effects or Game Designing and Development, Fine Arts, Visual Arts as basic degree from a recognized university are only eligible to teach and to evaluate all the course except Languages, Constitution of India, Environmental Studies, Health Wellness/Social and Emotional learning,

Sports/NCC/NSS/Other).

VIII. SKILL DEVELOPMENT / RECORDMAINTENANCE

a. Every college is required to establish a dedicated business lab for the purpose of conducting practical/ assignments to be written in the record.

b. In every semester, the student should maintain a record book in which a minimum of 5 exercise or activities per course are to be recorded.

IX. SCHEME OF EXAMINATION

a. There shall be a University Examination at the end of each semester. The maximum marks for the university examination in each paper shall be 60 marks for DSC, DSE, Vocational, SEC and OEC.

b. Internal Assessment 40 marks for DSC, DSE, Vocational, SEC and OEC.

Guidelines for Continuous Internal Evaluation and Semester End Examination:

The CIE and SEE will carry 40% and 60% weightage each, to enable the course to be evaluated for a total of 100 Marks, irrespective of its credits. The evaluation system of the course is comprehensive & continuous during the entire period of the Semester. For a course, the CIE and SEE evaluation will be on the following parameters:

Sl. No.	Parameters for the Evaluation	Marks
	Continuous Internal Evaluation (CIE)	
1	Continuous & Comprehensive Evaluation (CCE) – (A)	20 Marks
2	Internal Assessment Tests (IAT) –(B)	20 Marks
	Total of CIE(A+B)	40 Marks
3	Semester End Examination (SEE) – (C)	60 Marks
	Total of CIE and SEE (A+B+C)	100 Marks

Continuous Internal Evaluation:

a. **Continuous & Comprehensive Evaluation (CCE):**

CCE will carry a maximum of 20%weightage (20 marks) of total marks of a course. Before the start of the academic session in each semester, a faculty member should choose for his/her course, minimum of four of the following assessment methodswith5markseach (4x5=20 Marks)

i. Individual Assignments
ii. Seminars/Classroom Presentations/Quizzes
iii. Group Discussions/Class Discussion/Group Assignments
iv. Case studies/Case lets
v. Participatory &Industry-Integrated Learning/Industrial visits
vi. Practical activities/Problem Solving Exercises
vii. Participation in Seminars/Academic Events/Symposia, etc.
viii. Mini Projects/Capstone Projects

b. **Internal Assessment Tests (IAT):** The IAT will carry a maximum of 20% weightage (20 Marks) of total marks of a course. Under this component, two tests will have to be conducted in a semester for 30 Marks each and the same is to be scaled down to10 Marks each.

INTERNAL ASSESSMENT TEST

Course Code: **Name of the Course:**

Duration: 1:30 Hour **Total Marks: 40**

PART –A

Answer any FOUR of the following questions. Each question carries 2 Marks. (4x5 =20)

1……

2……

3……

4……

5……

6……

PART –B

Answer any FOUR of the following questions. Each question carries 5 Marks. (5X4 =20)

7……

8……

9……

10……

11……

12……

SEMESTER END EXAMINATION (SEE):

The Semester End Examination for the courses for which students who get registered during the semester shall be conducted. SEE of the course shall be conducted after fulfilling them in minimum attendance requirement as per the University norms. The BOS constituted by the University has prepared the SEE framework and the question paper pattern for SEE is presented below for 60 marks.

PATTERN OF QUESTION PAPER

TIME: 3 HOURS **MARKS: 60**

PART –A

Answer any FIVE of the following questions. Each question carries 2 Marks. (2x5 =10)

1.....

2.....

3.....

4.....

5.....

6.....

7.....

PART –B

Answer any FOUR of the following questions. Each question carries 5 Marks. (5X4 =20)

8.....

9.....

10.....

11.....

12.....

PART –C

Answer any THREE of the following questions. Each question carries 10 Marks. (10X3 =30)

13 A.....

13 B.....

14 A.....

14 B.....

15 A.....

15 B.....

16 A.....

16 B.....

Minimum Marks for a Pass:

Candidates who have obtained a minimum of 35% marks in semester end examination i.e., 21 marks out of 60 marks of theory examination and 40% in aggregate i.e., total 40 marks out of 100 marks of Semester End Examination marks and Continuous Internal Evaluation marks.

B.Sc. (Visual Communication) (Hons.) Program

Year 1 Semester I								
Sl No	**Course Code**	**Title of the Course**	**Category of Courses**	**Teaching Hours per Week (L+T+P)**	**SEE**	**CIE**	**Total Marks**	**Credits**
1	Lang.1A	Language-I (English)	AECC	2+1+0	60	40	100	3
2	Lang.2A	Language-II	AECC	2+1+0	60	40	100	3
3	B.Sc.VC. 1.1	Visual Literacy and Drawing	DSC	2+1+1	60	40	100	4
4	B.Sc.VC. 1.2	Design and Visualization	DSC	2+1+1	60	40	100	4
5	B.Sc.VC. 1.3	Introduction to Visual Communication and Advertising	DSC	2+1+1	60	40	100	4
6	B.Sc.SEC. 1.4	Digital Fluency	SEC-SB	2+0+0	30	20	50	2
7	B.Sc.OE. 1.5	Study of Emulsion Art	OEC	2+1+0	60	40	100	3
8	B.Sc.SEC. 1.6	Yoga, Health and wellness	SEC-VB	0+0+2	25	25	50	2
Sub- Total (A)					**415**	**285**	**700**	**25**

Year 1 Semester II								
Sl No	**Course Code**	**Title of the Course**	**Category of Courses**	**Teaching Hours per Week (L+T+P)**	**SEE**	**CIE**	**Total Marks**	**Credits**
1	Lang.1B	Language-I (English)	AECC	2+1+0	60	40	100	3
2	Lang.2B	Language-II	AECC	2+1+0	60	40	100	3
3	B.Sc.VC. 2.1	Broadcast Design Essentials	DSC	2+1+1	60	40	100	4
4	B.Sc.VC. 2.2	Digital Visual Design **(Graphic Designing)**	DSC	2+1+1	60	40	100	4
5	B.Sc.VC. 2.3	Studio and Digital Photography	DSC	2+1+1	60	40	100	4
6	B.Sc.SEC. 2.4	Health & Wellness/ Social & Emotional Learning	SEC-VB	2+0+0	25	25	50	2
7	B.Sc.SEC. 2.5	Environmental Studies	SEC-SB	1+1+0	30	20	50	2
8	B.Sc.OE. 2.6	Colour Concepts	OEC	2+1+0	60	40	100	3
Sub- Total (B)					**415**	**285**	**700**	**25**

EXIT OPTION WITH CERTIFICATION – with ability to solve well defined problems

YEAR 2 Semester III								
Sl No	**Course Code**	**Title of the Course**	**Category of Courses**	**Teaching Hours per Week (L+T+P)**	**SEE**	**CIE**	**Total Marks**	**Credits**
1	Lang.1C	Language-I	AECC	2+1+0	60	40	100	3
2	Lang.2C	Language-II	AECC	2+1+0	60	40	100	3
3	B.Sc.VC 3.1	Printing and Publication	DSC	2+1+1	60	40	100	4
4	B.Sc.VC. 3.2	Jingle Production **(ADOBE Audition)**	DSC	2+1+1	60	40	100	4
5	B.Sc.VC. 3.3	Videography and Studio Lighting Techniques	DSC	2+1+1	60	40	100	4
6	B.Sc.SEC. 3.4	Artificial Intelligence/Office Management Tools	SEC-SB	2+0+0	30	20	50	2
7	B.Sc. OE 3.5	Still Life	OEC	2+1+0	60	40	100	3
8	B.Sc. SEC. 3.6	Sports/NCC/NSS/R&R (S&G)/ Cultural	SEC-VB	0+0+2	25	25	50	2
Sub- Total (C)					**415**	**285**	**700**	**25**

Year 2 Semester IV								
Sl No	**Course Code**	**Title of the Course**	**Category of Courses**	**Teaching Hours per Week (L+T+P)**	**SEE**	**CIE**	**Total Marks**	**Credits**
1	Lang.1D	Language-I	AECC	2+1+0	60	40	100	3
2	Lang.2D	Language-II	AECC	2+1+0	60	40	100	3
3	B.Sc.VC. 4.1	Media Marketing and Media Ethics	DSC	2+1+1	60	40	100	4
4	B.Sc.VC. 4.2	Content Creation	DSC	2+1+1	60	40	100	4
5	B.Sc.VC. 4.3	Audio and Video Editing **(ADOBE Audition, ADOBE Premiere Pro)**	DSC	2+1+1	60	40	100	4
6	B.Sc.SEC. 4.4	Constitution of India	SEC - SB	1+1+0	30	20	50	2
7	B.Sc.SEC. 4.5	Sports/NCC/NSS/YOGA	SEC - VB	0+0+2	25	25	50	2
8	B.Sc.OE. 4.6	Relief Painting	OEC	2+1+0	60	40	100	3
Sub- Total (D)					**415**	**285**	**700**	**25**

EXIT OPTION WITH DIPLOMA – ability to broadly defined problems

Year 3 Semester V								
Sl No	**Course Code**	**Title of the Course**	**Category of Courses**	**Teaching Hours per Week (L+T+P)**	**SEE**	**CIE**	**Total Marks**	**Credits**
1	B.Sc.VC. 5.1	Infographics	DSC	2+1+1	60	40	100	4
2	B.Sc.VC. 5.2	Mastering Media & Public Relations and Advertising in Campaigns	DSC	2+1+1	60	40	100	4
3	B.Sc.VC. 5.3	Introduction to Cinematography and Compositing **(ADOBE After Effects, Foundry Nuke)**	DSC	2+1+1	60	40	100	4
4	B.Sc.VC. 5.4	**E1 Elective I: (Choose any one)** a. Motion Graphics b. Computer in Media	DSE	2+1+1	60	40	100	4
5	B.Sc.VOC. 5.5	Digital Marketing	Vocational - 1	3+1+0	50	50	100	4
6	B.Sc.SEC. 5.6	Cyber Security/Ethics and Self Awareness	SEC-VB	2+0+0	25	25	50	2
Sub- Total (E)					**315**	**235**	**550**	**22**

Year 3 Semester VI								
Sl No	**Course Code**	**Title of the Course**	**Category of Courses**	**Teaching Hours per Week (L+T+P)**	**SEE**	**CIE**	**Total Marks**	**Credits**
1	B.Sc.VC. 6.1	**E2 Elective II: (Choose any one)** a. Introduction to 3D b. Media Culture and Society	DSC	2+1+1	60	40	100	4
2	B.Sc.VC. 6.2	Business and IPR in Multimedia	DSC	2+2+0	60	40	100	4
3	B.Sc.VC. 6.3	Choose any **two** DSE courses listed for semester VI 1. Photojournalism 2. Television Production 3. Broadcast Journalism Media Law & Ethics	DSE	2+1+1	60	40	100	4
4	B.Sc.VC. 6.4		DSE	2+1+1	60	40	100	4
5	B.Sc.VOC. 6.5	Event Management	Vocational -2	2+2+0	60	40	100	4
6	B.Sc.SEC. 6.6	Professional Communication	SEC-SB	2+0+0	30	20	50	2
Sub- Total (F)					**330**	**220**	**550**	**22**
							Total	**144**

EXIT OPTION WITH BACHELOR DEGREE – Ability to solve complex problems that are ill-structured requiring multi-disciplinary skills to solve them.

Year 4 Semester VII								
Sl No	**Course Code**	**Title of the Course**	**Category of Courses**	**Teaching Hours per Week (L+T+P)**	**SEE**	**CIE**	**Total Marks**	**Credits**
1	B.Sc.VC. 7.1	**E3 Elective III: (Choose any one)** a. Web Designing b. Organizational Behavior	DSC	2+1+1	60	40	100	4
2	B.Sc.VC. 7.2	Pipeline and Production of Short Film	DSC	2+1+1	60	40	100	4
3	B.Sc.VC. 7.3	Choose any **two** DSE courses listed for semester VII 1. Customer Relationship Management 2. Corporate Communication 3. Film Marketing and Distribution 4. **UI-UX** Designing	DSE	2+1+1	60	40	100	4
4	B.Sc.VC. 7.4		DSE	2+1+1	60	40	100	4
5	B.Sc.VOC. 7.5	Entrepreneurship	Vocational -3	2+0+0	50	50	100	2
6	B.Sc.VC. 7.6	Minor Project	DSC	0+0+4	60	40	100	4
Sub- Total (G)					**350**	**250**	**600**	**22**

Year 4 Semester VIII								
Sl No	**Course Code**	**Title of the Course**	**Category of Courses**	**Teaching Hours per Week (L+T+P)**	**SEE**	**CIE**	**Total Marks**	**Credits**
1	B.Sc.VC. 8.1	**E4 Elective IV: (Choose any one)** a. Radio Jackey (RJ) b. Marketing for Customer Value	DSC	2+1+1	60	40	100	4
2	B.Sc.VC. 8.2	Communication and Soft Skills	DSC	2+1+1	60	40	100	4
3	B.Sc.VC. 8.3	Research Methodology	DSC	2+2+0	60	40	100	4
4	B.Sc.VOC. 8.4	Mastering Interviewing Skills and Techniques	Vocational -4	1+1+1	50	50	100	3
5	B.Sc.VC. 8.5	Research Projects/ Internship with Viva- voce	DSC	0+0+6	100+20 (Viva)	80	200	6
Sub- Total (H)					**350**	**250**	**600**	**21**
Grand Total - Honours					**3005**	**2095**	**5100**	**187**

BACHELOR DEGREE WITH HONOURS – Experience of workplace problem solving in the form of internship or research experience preparing for higher education or entrepreneurship experience.

Notes:

- One Hour of Lecture is equal to 1 Credit.
- Two Hours of Tutorial is equal to1Credit (Except Languages).
- Two Hours of Tutorial is equal to 2 Hours of Teaching
- Two Hours of Practical is equal to1Credit.
- Two Hours of Practical is equal to 1 Hour of Teaching

Practical Classes may be conducted in the Business Lab/Computer Lab/Classroom depending on the requirement. One batch of students should not exceed half (i.e., 30 or less than 30 students) of the number of students in each class/section. 2 Hours of Practical Class is equal to 1 Hour of Teaching, however, whenever it is conducted for the entire class (i.e., more than 30 students) 2 Hours of Practical Class is equal to 2 Hours of Teaching.

Acronyms Expanded

✓AECC : Ability Enhancement Compulsory Course

✓DSC© : Discipline Specific Core (Course)

✓SEC : Skill Enhancement Course-Skill Based/Value Based SB/VB

✓OEC : Open Elective Course

✓DSE : Discipline Specific Elective

✓SEE : Semester End Examination

✓CIE : Continuous Internal Evaluation

✓L+T+P : Lecture+ Tutorial+ Practical(s)

SEMESTER – I

Name of the Program: Bachelor of Science (Visual Communication) (B.Sc.- VC) **Course Code:** B.Sc.VC. 1.1 **Name of the Course:** Visual Literacy and Drawing		
Course Credits	**No. of Hours per Week**	**Total No. of Teaching Hours**
6 credits	**5 Hrs.**	**60 Hrs.**
Pedagogy: Flipped classroom pedagogy is recommended for the delivery of this course.		

Brief Description of the Course: Course sensitize the student towards visual experience. It introduces the fundamentals of drawing through line as primary element. The course introduces simple to complex process of drawing required to visualize the ideas. Course provides conceptual and technical knowledge to resolve problems of representation. Course helps to engage in self-exploration using drawing as a medium. A brief introduction to the anatomy and character Design.

Learning Objectives:

- This course enables the students to learn the medium of Drawing and its importance in visualization.
- This course allow student to learn observation, visualization and visual experience through basic Elements of Drawings
- In this course students learn the visual representations using perspectives.
- Students will be sensitized towards their surroundings, materials and the visual and Physica qualities.
- The students will learn the fundamentals of anatomy
- The students will learn the crux of character design

Syllabus:	**Hours**
MODULE NO. 1 - DESIGN FUNDAMENTALS	**15**
Study of shapes and forms. Explore design outcomes using organic and geometric shapes. Study of the elements and principles of design. Explore Line, shape, volume, size, form, color & texture. Discuss and create design compositions using elements of design. Explore principles of design- Balance, Harmony, Rhythm, Proportion, scale, Unity, dominance, emphasis, contrast space, movement. Discuss and create design compositions based on these principles. Introduction to Gestalt principles of design, Gestalt's theory of perception.	
MODULE NO. 2 - DRAW FUNDAMENTALS -I	**15**
• **Exploring form and space –** To draw and interpret any observable or imaginable forms occupying space.	

- **Measuring and Proportions** – To develop the ability to explore specific techniques to determine the proportions of any subject draw.
- **Understanding of Principles of perspectives** - one point two point and three-point perspective. To study Orthographic drawings with multi projections and views.
- **Gesture Drawing:** Quick sketching of human figure from observation. To study the gestures and different poses of the human figure.
- Study of human body parts such as Head study, eyes, nose, ear, lips, hands and legs to understand the basic structure, scale and proportion.
- Study of Human figure from different Eye levels and angles. Study of group of figures and interaction of figures.

MODULE NO. 3 - DRAW FUNDAMENTALS -II	15

Understanding of Principles of perspectives, one point two point and three-point perspective. To study Orthographic drawings with multi projections and views.
To understand the principles of light and shadow on various objects in nature.
Drawing from Nature: To study visual elements from Nature. Outdoor study of flora and fauna. (Refer Old Syllabus)

MODULE NO. 4 – ANATOMY & CHARCTER DESIGN	15

- Introduction to basic proportion and core structure of Human anatomy. Skeletal form, Manniken form, Basic understanding of prominent bone structures, identifying landmark human anatomy. Simple approach to understanding basic proportions of human head, Loomis head approach. Simplified study of the major muscle and bone groups of human anatomy- The Torso- Front and back view, Arms and Hand.
- Basic introduction to general animal anatomy and proportions.
- **Gesture Drawing:** Quick sketching of human figure from observation. To study the gestures and different poses of the human figure.
- Study of human body parts such as Head study, eyes, nose, ear, lips, hands and legs to understand the basic structure, scale and proportion.
- Study of group of figures and interaction of figures.
- Analyzing the anatomy construction of few popular animated characters. Understanding basic rules for creating visually appealing character designs - Shapes and lines, silhouettes, proportion and exaggeration, posture and stance.
- Building shapes/ forms for characters based on basic human anatomical design. Rule of three-distribute and organize forms in size systems, volumes for character development. Generating surprise-creating contrast in form size, three size levels approach. Understanding language of forms-defining character attributes and personality traits. Character poses based on weight, balance, action and dynamics of animation techniques. Facial expressions.
- Character development based on character brief- Research and reference, create mood boards, character visualization. Character turnarounds and creating character sheet.

References:

1. Principles of Form and Design by Wucius Wong John Wiley & Sons, New York, ISBN-10:0471285528 , ISBN-13: 978-0471285526.
2. Principles of Color Design by Wucius Wong, Publisher: Wiley, ISBN-10: 0471287083 ISBN-13: 978-0471287087.
3. Principles of Two-Dimensional Design, Wucius Wong, and Publisher: Wiley, ISBN-10: 0471289604 ISBN-13: 978-047128960
4. Basic Design Principles and Practice by Kenneth F Bates.
5. Perard, Victor, Anatomy and Drawing, 2004 2. McDaniel, Richard
6. The Drawing Book: Materials and Techniques for Today's Artists, 1995 / 3. Albala, Mitchell.
7. Dynamic Figure Drawing, Burne Hogarth 5. Perspective Drawing Handbook by Joseph D'Amelio
8. Design Drawing by Francis D.K.Ching
9. Force -Dynamic Life Drawing for animators by Michael D.Mattesi
10. Drawing from the right side of the brain.
11. Complete Book of Drawing Technique - Peter Stanyer.
12. Fun with the Pencil – Loomis.
13. Dynamic Figure Drawing – Burne Hogart
14. Drawing Human Anatomy (Force Drawing Series)
15. Basic Human Anatomy: An Essential Visual Guide for Artists. Anatomy for the Artist.
16. Classic Human Anatomy: The Artist's Guide to Form, Function, and Movement.
17. Human Anatomy for Artists: The Elements of Form.

Name of the Program: Bachelor of Science (Visual Communication) (B.Sc.- VC) **Course Code:** B.Sc.VC. 1.2 **Name of the Course:** Design and Visualization		
Course Credits	**No. of Hours per Week**	**Total No. of Teaching Hours**
6 credits	**5 Hrs.**	**60 Hrs.**
Pedagogy: Flipped classroom pedagogy is recommended for the delivery of this course.		
Brief description of the Course: This course provides brief introduction to the Pre historic activities at different parts of the world. Here students are given exposure to the evolving cultures, ritualistic practices, artistic activities. Course briefs about the environment, tools and other materials, which were parts of their evolving life. This course will also provide brief introduction to the Visual Design, Color Science, Color Theory and Color Psychology. **Learning Objectives:** • Develops deep sense of understanding of the creative activities by the pre historic man. • Ability to distinguish between the strengths and limitations of Prehistoric man and the culture as a whole. • Ability to interpret the Pre historic culture in the present-day context. • The students will learn the Role of Color in Multimedia • The students will learn the Elements and Principles of Color.		

Syllabus:	**Hours**
MODULE NO. 1 – DESIGN LANGUAGE - I	**15**
• Introduction to Pre-Historic activities such as tool making, earlier constructions (natural resources and building techniques), pottery, cave paintings etc. and how availability of materials and functional need shaped the human life. • A brief Journey and highlights of Human activities from Civilization to Industrial • Académie des Beaux Arts: Institutional shaping of Art and Design production in architecture & plastic arts. • Age of Enlightenment & Industrial Revolution shaping Innovations and paving way to arrival of Modernism in the West: Printing press, steam engines, power loom, etc. influencing the change.	
MODULE NO. 2 – DESIGN LANGUAGE - II	**15**

- Gothic Revival, 19th Century art and crafts movements in Britain, establishing of various schools like Chicago School in USA, Eurocentric Design and Rationalism in Europe.
- Furniture Design, architecture revival, book design by Designers like AWN Pugin, William Morris etc., Art Nouveau (Victor Horta, Arthur Macmurdo, Hector Guimard etc.)
- Bauhaus School: first design institution & the changed image of Design, its philosophy, its role in revolutionizing productions with designs for modern homes furniture, architecture, new materials such as glass, stainless steel, etc.
- Influence on Typography and Graphic Design at Bauhaus, later schools such as Ulm School: evolution of Human factor science of ergonomics, anthropometry, social and cultural anthropology, linguistics & semiotics for designers, design as language.
- Modern Design: Post war society, Culture of Pop, Design in America, Britain and Europe and Memphis Group.

MODULE NO. 3 – COLOR SCIENCE & COLOR PSYCHOLOGY	15

- **Visual Design**- Introduction, The Science of Color, Color Perception and Human Responses, Color Description and Color Theories, Color Interaction and Color Effects, Color in Design Principles, Use of Colors in Products and Packaging Design, Use of Colors in Design Industries.
- **The Science of Color**- Basic cross section of human eye showing rods and cones, The Science of Color Theories- Light theory, Pigment theory, Light effects, Luminosity, Indirect Light/Color, Scattering.
- **Color Perception and Human Responses-** The Science of Color Perception, The Experience of Colors, The Psychology of Colors, Perception of Volume, Perception of Weight and Size, Perception of Temperature, Perception of Noise and Sound, Association of Odour and Taste, Tactile Associations, Color Psychology, The Meaning of Colors, Color Association (Red, Orange, Blue, Green), Color Symbolism.
- **Color Description and Color Theories-** Color Description, Hue, Value, Saturation, Saturation or Intensity (Chroma), Temperature, Tint, Shades & Tones, Primary, Secondary, Tertiary, Chromatic, Achromatic, Monochromatic, Neutral, Color Systems, Color Mixing, History of Color Wheel, Types of Color Wheel, The Pigment Wheel, The Process Wheel, The Munsell Wheel.
- **Color Interaction and Color Effects-** Contrast of Hue, Light-Dark Contrasts, Cold-Warm Contrasts, Complementary Contrast, Simultaneous Contrast, Contrast of Saturation, Contrast of Extension, Color Effects, Color Harmony, Analogous Color Scheme, Complementary Color Scheme, Triadic Color Scheme, Split-Complementary Scheme, Temperature.
- **Color in Design Principles**- Rhythm, Balance, Proportion and Scale, Emphasis.
- **Use of Colors in Products and Packaging Design-** First Impressions, Form, Function, Fashion.
- **Use of Colors in Design Industries-** Developing an Abstract Color Charts, Defining Elements of an Interior Space, Developing Material Charts, Creating Colored Layouts and Space Design, Practical Testing (Red, Yellow, Orange, Blue, Brown, Pink, Green, Black, White).

MODULE NO. 4 – VISUALIZATION	15

- **Concept Development:** Interactive story telling-Story, story in interactive forms , decision trees and parallel stories, Segmenting stories as levels ,Stories with exposition and metaphors ,depth of a story , fun in story telling- story impact , moral and immoral , inspiration and casual

interactivity , emergent ,Types of stories, traditional stories, personal experience stories , created stories.

- **Prototyping:** Prototyping is the creation of working models of the idea that allows you to test its feasibility and make improvements to it. Types of prototyping, including physical prototypes, visual prototypes, video prototypes, software prototypes, etc.

References:

1. Prehistoric Painting of Bhimbetka - Yashodhar Math pal by Abhinav Publications, 01-Jan-1984 - 236 pages.
2. Rock-art of India by, Kalyan Kumar Chakravarty
3. Text Book: Design the International Movement with Indian Parallel by H Kumar Vyas, published by SID Research Cell, School of Interior Design, CEPT University, ISBN – 978-81904096-2-9
4. Designer's Guide to Color 1, James Stockton44
5. Designer's Guide to Color 1: v. 1, Ikuyoshi Shibukawa and 2 more 44
6. Albers, Josef. Interaction of Color revised edition. Yale University Press.
7. Ball, Philip. Bright Earth: Art and the Invention of Color. Farrar, Straus, and Giroux.
8. Birren, Faber, editor. Johannes Itten: The Elements of Color. Van Nostrand Reinhold.
9. Birren, Faber, editor. M. E. Chevreul. The Principles of Contrast Colors. Van Nostrand
10. Reinhold.
11. De Grandis, Luigina. Theory and Use of Color. Harry N. Abrams.
12. Edwards, Betty. Color: A Course in Mastering the Art of Mixing Colors, Tarcher, 2004, ISBN

Name of the Program: Bachelor of Science (Visual Communication) (B.Sc.- VC) **Course Code:** B.SC.AG. 1.3 **Name of the Course:** Introduction to Visual Communication and Advertising		
Course Credits	**No. of Hours per Week**	**Total No. of Teaching Hours**
6 credits	**5 Hrs.**	**60 Hrs.**
Pedagogy: Instruction consists of lectures demonstrations Practical assignments, studio projects, quizzes**.**		
Brief Description of the Course: Apply appropriate communication skills across settings, purposes, and audiences. Demonstrate knowledge of communication theory and application. **Learning Objectives:** • Demonstrate critical and innovative thinking. • Display competence in oral, written, and visual communication. • Apply communication theories.		

Syllabus:	**Hours**
MODULE NO. 1	**15**
Need for and the Importance of Human and Visual Communication. Communication an expression, skill and process, Understanding Communication: SMRC-Model. Communication as a process. Message, Meaning, Connotation, Denotation Culture/Codes etc Levels of communication: Technical, Semantic, and Pragmatic.	
MODULE NO. 2	**15**
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. Design and Designers (Need, role, process, methodologies etc.) Principles of Visual and other Sensory Perceptions. Color psychology and theory (some aspects) Definition, Optical / Visual Illusions etc. Various stages of design process- problem identification, search for solution refinement, analysis, decision making, and implementation.	
MODULE NO. 3	**15**
Advertising and its role in the market place, advertising industry in India –advertising as a process of communication -Social effects of advertising. The changing world of advertising. Types of advertising: consumer, corporate, industrial, retail, cooperative and Public service advertising. -tone and content; reading the advertisement -review with current ad campaigns. Advertising agency: Structure and functions; Leading agencies in India-Diversification and competition –full-service agencies –multinational clients –challenges and opportunities. How to choose an advertising agency, agency briefing and evaluating an agency.	

MODULE NO. 4	15
Branding context: assets and the asset, concept of value, brand and marketing metrics; Brand meaning: brand image and personality, brand and product; Brand planning; bray vision and visioning process, business of brand: Brand audit brand reality check and brand appraisal. Brand positioning; choice of context, parity and differentiation. Repositioning brand equity: brand assets and liabilities, equity creation and management Advertising campaign: objectives, creative strategy: message, appeals, target market, level of response, media Planning, advertising budget, pre testing and post testing. Professional ethics in advertising-cases of ethical violations –Advertising Standards Council –Social and cultural issues – Global regulations and Future trend.	

References:

1. Communication between cultures - Larry A. Samovar, Richard E. Porter, Edwin R. McDaniel & Carolyn Sexton Roy, Monica Eckman, USA, 2012
2. Introduction to Communication studies - John Fiske & Henry Jenkins 3rd edition, Routledge, Oxon d. 2011.
3. An Introduction to communication studies - Sheila Steinberg, Juta & Co., Cape Town, 2007
4. One World Many Voices: Our Cultures - Marilyn Marquis & Sarah Nielsen, Wingspan Press, California, 2010
5. Kleppner, Otto; Fundamentals of Advertising; Prentice Hall; New Jersey. 1980.
6. Gupta, Sen; Brand Positioning; Tata McGraw Hill; New Delhi; 1990.
7. Hart, Norman; The practice of advertising; Heinemann Pub.; London. 1990.
8. Mooij,Mariekae de; „AdvertisingWorldwide (2nd edn.); Prentice Hall; UK.1994.
9. Mohan, M; "Advertising management concepts and cases"; Tata McGraw Hill; New Delhi, 1989.
10. Chunnawalla and K.C. Sethia ; "Foundations of Advertising: Theory and practice".

Name of the Program: Bachelor of Science (Visual Communication) (B.Sc.- VC) **Course Code:** B.Sc.OE. 1.6 **Name of the Course:** Study of Emulsion Art (OE)		
Course Credits	**No. of Hours per Week**	**Total No. of Teaching Hours**
3 Credits	**3 Hrs.**	**45 Hrs.**
Pedagogy: Instruction consists of lectures demonstrations Practical assignments, studio projects, quizzes		
Course Outcomes: To begin with the focus is on the understanding of basic elements of composition like building up of grammar to be able to use it in the individual capacity in the process of art. Care must be taken to not copy or borrow images from other artists works.		

Syllabus:	**Hours**
	45
1 Six limbs of Indian Painting Sadangas 2 Fundamentals of Visual Arts Elements Point, line, colour, tone, texture and space. Principles Unity, harmony, balance, rhythm, emphasis and proportion, 3 Drawing & Painting and materials Abstraction and stylization, Foreshortening, perspective, eye level, fixed point of view, Vanishing point, ratio-proportion, sketching, drawing light and shade, still-life, land-scape, anatomy, vertical, horizontal, two and three dimensional, transparent and opaque Paper (Cartridge, handmade canvas and Hard- board Handmade, ect.), Pencil, water colour, acrylic colour, transparent 4 Media of Composition Collage, Mosaic, Painting, Mural, Fresco, Batik Tie and Dye. 5 Sculpture Relief and round sculpture, modeling with clay, terra-cotta, carving in wood, stone, bronze casting, plaster of Paris and metal welding. 6 Graphics Linocut, relief printing, etching, Lithography, silk screen printing. 7 Applied Art – Commercial Art Book cover design and illustration, cartoon, poster, Advertisements, newspaper and magazine, animation and printing processes, photography, computer-graphic, hoarding and T.V, letter press and offset printing 8 Portfolio Assessment Method More emphasis on the balance of basic visual elements like – space, rhythm, contrasts etc.	
References: 1. Artist painting. 2. Include Wall Paintings of Ajantha, Lepakshi, Hampi, Sibi, Mysore, Srirangapattana Muttancheri of kerala	

SEMESTER - II

Name of the Program: Bachelor of Science (Visual Communication) (B.Sc.- VC) **Course Code:** B.Sc.VC. 2.1 **Name of the Course:** Broadcast Design Essentials		
Course Credits	**No. of Hours per Week**	**Total No. of Teaching Hours**
6 credits	**5 Hrs.**	**60 Hrs.**
Pedagogy: Instruction consists of lectures demonstrations Practical assignments, studio projects, quizzes. **Software: Adobe Illustrator, Adobe Photoshop, Adobe Express, Milanote, PureRef**		
Brief Description of the Course: Storytelling is an ancient and valuable art that extends around the globe. In this course, students develop their own storytelling talents, apply the techniques of storytelling, create storytelling guides, and perform a story for an audience. Each lesson is quite short, and they can easily be combined. Screenwriting is an introductory course in techniques for preparing to write a screenplay. This course will include a study of the screenplay form for the feature film, screenplay structure and writing, including developing compelling characters and stories that will provide a foundation for continued work. This will include introduction to the traditional storyboarding, Digital Storyboarding, Animatic and its importance **Learning Objectives:** • Give the rationale for the telling of stories. Evaluate a story for its storytelling potential. • Outline a story in preparation for storytelling. Present a story before an audience. • Students will be required to write at least one expository (first act) scene of a feature length script along with character descriptions and a stories synopsis.		

Syllabus:	**Hours**
MODULE NO. 1 – STORYTELLING	**15**
History of Story Telling, Story, Narrative and Plot: Elements of story – Resources and ideas from life - Narrative modes –Aesthetics of narration -Narrative point of view. Voices of the story - Character voice - Unreliable voice - Epistolary voice Structuring the story - Plot & sub plots -Plot devices – Other Devices - Dramatic structure – Conflict - Setting mood - Rising action -Falling Action –Dénouement – Resolution. Story Genres; Characters and the story - Developing Characters, Story, Telling and its relevance, in society- character driven stories – Event driven stories. Visualization of the story – Drawings.	
MODULE NO. 2 – SCREENWRTING & MOODBOARD	**15**
Introduction to Screenwriting: Introduction technical terms in screenwriting like concept, story, plot etc. The visual nature of movies. Screenplays as blueprints. Where to find ideas. Forming a premise. High and low concept. Hollywood vs. Indie. Genre. The usefulness of outlines. **Plot I:** Finding a major dramatic question. Study of different types of story structures including	

Aristotle's two-part story structure, The 6 main story arcs, The classic 3-act structure, The 4-act structure, Fretag's pyramid, Hauge's 6-stage story plot structure, Dan Well's 7-point plot structure, 15-point beat sheet (Blake Snyder). Screen vocabulary (three acts & five point), The difference between classic plots and subtle plots. Making a story map. Character: Finding a strong protagonist. Handling other characters. Making characters dimensional through desire and contrasts. Creating character profiles. Showing characters through their actions.

Format/Description: How to format a screenplay. Writing effective screenplay description.

Dialogue: Dialogue's illusion of reality. Compression. Characterization through dialogue. Subtext. Exposition. Stage directions. Voice over.

Subplot: The value of subplots. Romantic subplots. Other kinds of subplots for the protagonist. Non-protagonist subplots. Subplot structure. Finding subplots in your story.

Plot II: Creating an effective opening section. Techniques for sustaining Act II. Creating an effective climax. Flashbacks.

Tone/Theme: Developing tone through genre, world, and lightness/darkness. Consistency of tone. Theme defined. Types of themes. Weaving theme into a story.

The Business: Creating pitches. Studios, producers, and representation. How to get your pitch to players in the industry. Query letters. Role & life of a screenwriter.

MoodBoard: Introduction to MoodBoard, Reference collection etc., Understanding the need and purpose of a moodboard in cinematics. Components of a moodboard, Steps and principles involved in creating a moodboard. Types of Moodboard - Traditional, Digital. Learning digital moodboard using software like ADOBE Express, Milanote, PureRef etc. Learning how moodboard I different to that of a storyboard.

MODULE NO. 3 – TRADITIONAL STORYBOARDING	**15**

Introduction to the art of story boarding its purpose and effectiveness in live action film/animation film productions. The difference between live action film and animation film production.

Approach to story boarding and its technicalities- visual grammar of storyboard templates camera angles and movements blocking rules principles of compositions.

Approach to traditional storyboarding. drawing skills for storyboarding, gesture drawing, dynamic drawing, character model sheet, layouts and background design, perspective layout design.

Visualization and composition - composing a shot a scene staging action staging a scene. Script visualization: script breakdown visualizing a shot scene sequence. Drawing thumbnails for storyboard visualization refining thumbnails planning structuring the storyboard.

MODULE NO. 4 – DIGITAL STORYBOARDING & ANIMATICS	**15**

Storyboarding for a script - linear storytelling, opening sequence, alternate opening sequence basic editing principles for effective storytelling, standard shots for character beats and timing.

Digital Storyboarding – Introduction to digital storyboarding, types, uses and its application in film and entertainment industry, Animatics, photomatic, comic books, business, architectural studios, novels, interactive media, software development, scientific research, education, business etc. Study of different Storyboard formats and templates. Learning how to create digital storyboards in software like ADOBE Illustrator and ADOBE Photoshop.

Animatic – What is Animatic, Uses, Types and importance in Pre-Production. Creating and

Mastering different types of Animatic.
References: 1. Photoshop: 20 Photo Editing Techniques Every Photoshop Beginner ShouldKnow! by Edward Bailey- 2015 2. PHOTOSHOP: Absolute Beginners Guide To Mastering Photoshop And Creating World Class Photos by Andrew McKinnon- 2015Mohan, 3. Principles of Form and Design by Wucius Wong John Wiley & Sons, New York 4. The Visual Display of Quantitative Information, 2nd edition by Edward R. Tufte 5. (Hardcover -May 2001) 6. Adobe Photoshop Classroom in a Book 7. Adobe Illustrator Classroom in a Book

Name of the Program: Bachelor of Science (Visual Communication) (B.Sc.- VC) **Course Code:** B.Sc.VC. 2.2 **Name of the Course:** Digital Visual Design **(Graphic Designing)**		
Course Credits	**No. of Hours per Week**	**Total No. of Teaching Hours**
6 credits	**5 Hrs.**	**60 Hrs.**

Pedagogy: Instruction consists of lectures demonstrations Practical assignments, studio projects, quizzes
Software: Adobe Illustrator, Adobe Photoshop, Gimp

Brief Description of the Course: This Course aims to provide knowledge in various communications prevailing in life and the role of Graphic Design in communication. Course provides introduction to Visual Communication in various contexts and explores the design strategy. Introduces Graphic Design for contemporary communication process. Students work on simple assignments culminating in to a project.

Learning Objectives:

- The students will learn the fundamentals of designing
- The students will learn the crux of graphic designing

Syllabus:	**Hours**
MODULE NO. 1	**12**
Getting to know the Illustrator workspace and preferences, Making a custom Tool panel, Understanding paths, views, selection tools, fills and strokes, Setting up preferences and color settings, Creating basic geometric shapes with the Shape tools, Live Corners and reshape segment techniques, Using the enhanced features in the Pencil tool, Using a grid and/or Smart Guides to aid symmetrical drawing, Using the Pen, Direct Selection tool, and Anchor Point tool efficiently, Applying and editing color gradients to filled regions, Creating and using swatches, tints, gradients, and patterns on filled regions, Transform tools including scaling, rotating, distorting, shearing, and reflecting, Using the Pathfinder panel to make complex shapes, Working with the Blend tool/command and its options, Creating a compound path.	
MODULE NO. 2	**14**
Transparency panel for blend modes and opacity, Using Layers panel to keep your art project organized, Creating clipping masks: traditional way vs. Draw Inside, Tracing a scanned image with Image Trace, Applying warp effects and the envelope feature, Understanding the Appearance panel, Creating effects and saving Graphic Styles, Using multiple strokes and fills on one object,	

Creating and manipulating type, Creating symbols and using the Symbol tools, Understanding and creating the five kinds of custom brushes, Using and editing an opacity mask in the Transparency panel, Using the Mesh tool for complex gradients, Applying 3-D effects and mapping artwork onto 3-D shapes, Radial, Grid, and Mirror Repeat.

Using Illustrators tools to create special effects, Creating realistic shadows, Creating repeating patterns for fills and borders, Drawing 3-D artwork—isometric, dimetric, and trimetric views, Drawing using custom guides for perspective, Creating line effects for maps, Image-Trace to Live-Paint explorations, Creating type effects—masks, applying a paintbrush effect, and circle text, Applying 3-D effects to shapes, Using the graph tool to create bar and pie charts.

MODULE NO. 3	**16**

Basic introduction to color wheel- Primary, complimentary colors, secondary, tertiary colors. color values, tints tones. Design compositions based on color wheel principles.

A Basic Introduction to Adobe Photoshop: About Raster Graphics, Resolution, DPI About – RGB, CMYK, Grayscale Specialties and various uses of Adobe Photoshop, User Interface, Tools, Menu's, Presets, Smart Windows, Customizing Layouts of the software, Creating a New document and various settings, Opening Document, Placing Documents, Saving Document Size (Photo, Web, Paper, Film).

Tools and menu working principles: Magic wand & Quick Selection tool, Eyedropper, Color sampler, Ruler, Notes, Count Tool, arranging & Deleting, Layer Locking, Grouping, Choosing colors and Swapping colors, Brush Tool & Settings, Types of brushes, Pencil tool, Color replacement tool & mixer brush Magic & Background Erase tool with settings Stamp tool, Pattern stamp Healing brush, Patch tool, Red eye removal, Gradient tool & sittings, Paint Bucket tool, Blur, Sharpen, Smudge tool Dodge, Burn, Sponge tool, Introduction to Text and Mask text tool, Photo editing and mixing, Text effects with Gradient background, Color correction. Layout Design and Collage.

MODULE NO. 4	**14**

Masking & selection: masking, paste into, clipping mask, layer mask, merge layer, flatten image, rasterize, new fill layer, new adjustment menu & all sub menus, feather, boarder, smooth, contract, expand, quick mask, refine edge, inverse, all sub menus related to selection image-canvas size, image size, rotation, crop, editing photo corrections techniques with masking.

Layer styles & visual graphic effects: Blending modes & effects, blending effects with photos, filter effects, converting smart layers & it's uses in layer separation, Concept of filter gallery, liquefy, modify a photo using liquefy, pixilate, render, sharpen, sketch, stylize, texture: stone texture, brick texture, sand texture.

Speed painting: Working with layers using selection tools, basic tools and techniques, for digital painting. Working with brushes, for speed painting and matte painting, painting.

Introduction to 3D in Photoshop: Importing native 3Dsoftware file into photoshop, default 3D primitive shapes (cube, sphere, cone, wine bottle, can)3D object rotate, pan, roll, slide tool & camera tool merging 3d layers, and exporting 3D files to other software, 3D layers and object sub layers.

References:

1. Photoshop: 20 Photo Editing Techniques Every Photoshop Beginner ShouldKnow! by Edward Bailey- 2015
2. PHOTOSHOP: Absolute Beginners Guide To Mastering Photoshop And Creating World Class Photos by Andrew McKinnon- 2015Mohan,
3. Principles of Form and Design by Wucius Wong John Wiley & Sons, New York
4. The Visual Display of Quantitative Information, 2nd edition by Edward R. Tufte
5. (Hardcover -May 2001)
6. Adobe Photoshop Classroom in a Book
7. Adobe Illustrator Classroom in a Book

Name of the Program: Bachelor of Science (Visual Communication) (B.Sc.- VC) **Course Code:** B.SC.VC. 2.3 **Name of the Course:** Studio and Digital Photography		
Course Credits	**No. of Hours per Week**	**Total No. of Teaching Hours**
6 credits	**5 Hrs.**	**60 Hrs.**
Pedagogy: Instruction consists of lectures demonstrations Practical assignments, studio projects, quizzes. **Software: ADOBE Lightroom Classic, ADOBE Photoshop**		
Brief Description of the Course: Production techniques include digital photography - both referent-based and non-referent-based subjects, digital montage, conceptualisation, conceptual approaches and virtual realities. **Learning Objectives:** • Demonstrate Production techniques include digital photography. • Photo Manipulation. • Photo Compositing software skills		

Syllabus:	**Hours**
MODULE NO. 1	**15**
Photography- Definition & concept; Nature, scope & functions of photography; Historical development of photography; Camera- introduction to camera & human eye; Concept of visual perception; Types of cameras- box, TLR, SLR & Digital; Parts & functions of camera- aperture, shutter, lens & film; Camera accessories Lens- Definition & Concept; Characteristics of lens; Types of lenses- wide angle, normal & tele; Special lens- zoom, fish eye & macro-Lens; Focus- definition & concept; Focal Length- concept; Types of Focal Length- short, long & variable focal length; Exposure- basics; Depth of field- aperture priority & shutter priority; Filter- definition & concept; Characteristics and types of filters.	
MODULE NO. 2	**15**
Film to Digital- Digital Storage & Digital Storage process; Types of Digital Storage- CompactFlash (CF), Secure Digital Card (SD), Mini SD Card, MicroSD & etc.; Film Developing Process; Film Printing Process; Digital Printing Process; Photo editing & manipulation. Lighting- Definition & concept; Nature & Characteristics of Light; Understanding Light- Indoor & Outdoor; Types of Light- Natural & Artificial; Standard Lighting- Key, Fill & Back Light; Types of Lighting Equipment- Pro-lit, Soft Box & etc.; Different accessories of Lighting- Umbrella, & etc. Flash- Functions of Flash; Light Meter- Functions of Light Meter.	

Aesthetics of Photography; Framing- Characteristics of Framing; Composition- Characteristics of Compositions, Types of Composition- Rule of Third, Frame within Frame & etc.; Types of Photography- Photo Journalism, Ad Photography, Natural Photography, Wild life Photography, Fashion Photography & Industrial Photography.	
MODULE NO. 3	**15**
Photo Management with ADOBE Lightroom: Importing pictures from a camera, Tethered, Capture, Lightroom Workflow, The catalog, DNG, Camera Raw and other formats, Metadata, Keywords, Lightroom interface, Best practices, Lightroom Classic vs. Others. **Lightroom's Develop Module:** Learn to develop images, adjust image color and tone, work in grayscale, adjust crop and rotation, retouch photos, apply local adjustments, sharpening, noise reduction, and process version, correct lens distortion and adjust perspective, vignette and grain effects, apply develop adjustments to other photos and manage image history and snapshots. Preferences, Develop Module, Working with the Histogram, White Balance, Light Adjustments, Color Adjustments, Sharpening and Noise Reduction, Lens Corrections.	
MODULE NO. 4	**15**
Photoshop Essentials: Professional workflow in Photoshop, Preferences, Bit Depth, Resolution, Color Mode, Tools and Adjustments, Color Correction, Retouching, Photomontage, Image analysis, Layers and Mask. **Photoshop Advanced:** Professional workflow in Photoshop, Advanced channels and compositing, How to work with advanced layers in Photoshop, Work with filters and advanced blending modes, Create actions and batch processing to shorten workflow processes, Export for web, Professional workflow for printing **Skin Retouching in Photoshop:** Apply advanced skin retouching techniques for advertising and fashion-related industries, Professional workflow for skin in Photoshop, Color Correction, Retouching imperfections, Smooth skin, Dodge and Burn, Texturing, Frequency separation, Skin styles for fashion and advertising. **Styles for Fashion & Ads** To learn the different styles that can be applied to an image, Various blend modes, effects and processes to produce different styles and art direction on a project, To retouch a model for the fashion industry. **Hair Retouching in Photoshop** To learn how to make difficult selections and extract object from the background, Working with selection with tools and channels, Refine edge, Extract hair from the background, Glowing effects, Creating hair, Color correction, Hair brushes and library, Working with tools for selections, Modify, transform and save selections, Extract an object from its background, Refine selection edges, Use anti-aliasing and feathering to soften the edges of selections, How to make difficult selections, Work with Channels for selections, Color adjustments to improve selections, Plugins and other options for selections **Photo Montage:** To learn and apply advanced techniques in photo-montage for the advertising	

industry, Advanced Photomontage workflow, Working with light and shadows, Light creation, shadow coherence, Retouching and modeling, Light effects and textures, Ad creation workflow, Styles and concepts.

Special Effects: To design and apply effects on images to add creativity and different styles to create fantastic photo montages, Photoshop filters and effects for photomontages, Add liquid effects, rain, water, fire, smoke and many other special effects of illumination and lightning to create unique and interesting photo montages, Add drama to images, Create illustrations, Create High Dynamic Range (HDR) effects, Special effects of illumination and lighting to create unique and interesting photo montages, Fantastic scenes, Plugins.

References:

1. David Taylor,Digital Photography Complete Course: Learn Everything You Need to Know in 20 Weeks,(Aug 18, 2015).
2. Scott Kelby, The Landscape Photography Book: The step-by-step techniques you need to capture breathtaking landscape photos like the pros, (Jun 7, 2019)
3. Zakia, R. D., & Page, D. (2012). Photographic composition: A visual guide. Routledge.
4. PHOTOSHOP: Absolute Beginners Guide to Mastering Photoshop and Creating World Class Photos by Andrew McKinnon- 2015Mohan, Graphic Design Portfolio CS5: Adobe InDesign Illustrator & Photoshop by Against the Clock 2010
5. Adobe Lightroom Classroom in a Book

Name of the Program: Bachelor of Science (Visual Communication) (B.Sc.- VC) **Course Code:** B.SC.SEC. 2.4 **Name of the Course:** Health & Wellness/ Social & Emotional Learning		
Course Credits	**No. of Hours per Week**	**Total No. of Teaching Hours**
2 Credits	**2 Hrs.**	**20 Hrs.**
Syllabus:		**Hours**
As per the syllabus prescribed by the University of Mysore for the 2nd Semester Degree Programme.		

Name of the Program: Bachelor of Science (Visual Communication) (B.Sc.- VC) **Course Code:** B.Sc.SEC. 2.5 **Name of the Course:** Environmental Studies		
Course Credits	**No. of Hours per Week**	**Total No. of Teaching Hours**
2 Credits	**2 Hrs.**	**20 Hrs.**
Syllabus:		**Hours**
As per the syllabus prescribed by the University of Mysore for the 2nd Semester Degree Programme.		

Name of the Program: Bachelor of Science (Visual Communication) (B.Sc.- VC) **Course Code:** B.Sc.OE. 2.6 **Name of the Course:** Colour Concepts (OE)		
Course Credits	**No. of Hours per Week**	**Total No. of Teaching Hours**
3 Credits	**3 Hrs.**	**45 Hrs.**
Pedagogy: Instruction consists of lectures demonstrations Practical assignments, studio projects, quizzes		
Course Outcomes: On successful completion of the course, the students will be able to • Apply colour in relation to light in interiors. • Understand psychological usage of colours.		

Syllabus:	**Hours**
MODULE NO. 1: INTROUCTION	**15**
Chapter-1: Introduction to Colour, Relationship of colour and light, Decision in colour selection. Chapter-2: History of colours – Aristotle, Leonardo Da Vinci, Adolf Hazel, Albert Munsell, Ewald Herring. Chapter-3: Primary, secondary, tertiary colours, dimensions of colour, colour schemes – harmonious and non-harmonious.	
MODULE NO. 2: COLOR PSYCHOLOGY	**15**
Chapter-4: Warm and cool colours, Advanced and receding colours, Heaviness and lightness of colour, effect of colours. Chapter-5: Colour mixing and appearance – dye and pigmentation, pigment Primaries, RYB, CMY, CMYK, Additive colours, colour mixing. Chapter-6: Colour perception in nature-effect of light on colour perception, Biological colour and technical interpretation of light, colour temperature.	
MODULE NO. 3: COLOUR APPLICATION	**15**
Chapter-7: Colour application to design principles and elements. Chapter-8: Interior and exterior application of colour. Adjusting scale and volume of space using colour. Chapter-9: Colour aid system, and colour systems in practice, simplified colour system, colour terminology, special colour issues, mixed colour effects, effects of texture, using colour systems.	

References:

1. Faulkner, R. and Faulkner's. (1987), Inside Today 's Home, Rine hart publishing company, New York.
2. Judy. (1994), How to see, how to paint it, Harpencolling publishers, London.
3. Pratap R.M (1988) Interior Design Principles and practice, Standard publishers' distribution, Delhi.
4. Seetharam, P and Pannu, P. Interior Design and Decoration, CBS publishers and distributors, New Delhi.
5. Stewart and Sally. W, (1997), The Complete Home Decorator, Annes publishers Ltd., New York