



Deccan Education Society's  
**Fergusson College (Autonomous)**  
**Pune**

Learning Outcomes-Based Curriculum  
for 3/4 years B. Sc. / B. Sc. (Honours) Programme  
as per guidelines of  
**NEP-2020**

for  
**F. Y. B. Voc. (Digital Art & Animation)**

With effect from Academic Year

**2023-2024**

**Program Outcomes (POs) for B.Voc.  
Programme**

<b>PO1</b>	<b>Disciplinary Knowledge:</b> Demonstrate comprehensive knowledge of the disciplines that form a part of an graduate programme. Execute strong theoretical and practical understanding generated from the specific graduate programme in the area of work.
<b>PO2</b>	<b>Critical Thinking and Problem solving:</b> Exhibit the skills of analysis, inference, interpretation and problem-solving by observing the situation closely and design the solutions.
<b>PO3</b>	<b>Social competence:</b> Display the understanding, behavioural skills needed for successful social adaptation , work in groups, exhibits thoughts and ideas effectively in writing and orally.
<b>PO4</b>	<b>Research-related skills and Scientific temper:</b> Develop the working knowledge and applications of instrumentation and laboratory techniques. Able to apply skills to design and conduct independent experiments, interpret, establish hypothesis and inquisitiveness towards research.
<b>PO5</b>	<b>Trans-disciplinary knowledge:</b> Integrate different disciplines to uplift the domains of cognitive abilities and transcend beyond discipline-specific approaches to address a common problem.
<b>PO6</b>	<b>Personal and professional competence:</b> Performing dependently and also collaboratively as a part of team to meet defined objectives and carry out work across interdisciplinary fields. Execute interpersonal relationships, self-motivation and adaptability skills and commit to professional ethics.
<b>PO7</b>	<b>Effective Citizenship and Ethics:</b> Demonstrate empathetic social concern and equity centred national development, and ability to act with an informed awareness of moral and ethical issues and commit to professional ethics and responsibility.
<b>PO8</b>	<b>Environment and Sustainability:</b> Understand the impact of the scientific solutions in societal and environmental contexts and demonstrate the knowledge of and need for sustainable development.
<b>PO9</b>	<b>Self-directed and Life-long learning:</b> Acquire the ability to engage in independent and life-long learning in the broadest context of socio-technological changes.

<b>PSO No.</b>	<b>Program Specific Outcomes(PSOs)</b> <b>Upon completion of this Programme the student will be able to</b>
<b>PSO1</b>	<p><b>Academic competence:</b></p> <ul style="list-style-type: none"> <li>(i) Build understanding for correct blend of Art &amp; Technology instead of only technical tools</li> <li>(ii) Create competence in the fields of Computer Graphics assets creation, Visual Effects,Gaming and Graphic designing.</li> <li>(iii) Understand the ongoing changing trends and keep them updated with the latest technology.</li> <li>(iv) Produce creative and technical skills in various domains of Animation, Gaming, VFX andmultimedia. This will enable them to be employed globally.</li> </ul>
<b>PSO2</b>	<p><b>Personal and Professional Competence:</b></p> <ul style="list-style-type: none"> <li>(i) Use critical thinking skills and problem-solving strategies for overall development of theprofessional growth in the fields like Animation, VFX, gaming, and graphics.</li> <li>(ii) Carry out industry orientated new technologies and new trends in animation, VFX &amp;graphics.</li> <li>(iii) Create ample opportunities to work effectively to emerge as an acceptable team leader byworking on team projects &amp; assignments.</li> </ul>
<b>PSO3</b>	<p><b>Research Competence:</b></p> <ul style="list-style-type: none"> <li>(i) Apply technical knowledge and methodologies from animation softwares in order to conductresearch and demonstrate appropriate skill to seek solutions to problems that emerge in various fields of 3d animation &amp; VFX simulations.</li> <li>(ii) Review relevant literature and can develop a hypothesis and conduct methodical research onany topic related to Animation.</li> </ul>
<b>PSO4</b>	<p><b>Entrepreneurial and Social competence:</b></p> <ul style="list-style-type: none"> <li>(i) Break down course with 3 exit points gives this course more entrepreneurial optionscompared with regular graduation degrees.</li> <li>(ii) Develop Entrepreneurial capabilities considering animation industry works mainly onfreelancing and individual creativity.</li> <li>(iii) Build adequate knowledge, skill, dedication and work ethics required for accomplishment ofthe assigned task and strengthen social competency skills.</li> <li>(iv) Able to demonstrate their acquired knowledge for the growth of social and ethical values inoutdoor activities, such as service learning, internships and field work.</li> <li>(v) Maintain and develop ethics of Media, Animation &amp; Gaming Industry as these industriesplays vital role in today's generations</li> </ul>

Fergusson College (Autonomous), Pune  
First Year Curriculum as per NEP 2020

**Department of B. Voc (Digital Art & Animation)**  
**Course Structure**

Semester	Paper	Paper Code	Paper Title	Type	Credits
<b>I</b>	<b>Major</b>	<b>BVA-100</b>	<b>Classical Animation</b>	<b>Practical</b>	<b>2</b>
		<b>BVA-101</b>	<b>Basics of Animation</b>	<b>Theory</b>	<b>4</b>
	<b>OE-1</b>	<b>BVA-120</b>	<b>Industrial Drawing</b>	<b>Theory</b>	<b>2</b>
	<b>OE-2</b>	<b>BVA-121</b>	<b>Basics of Animation</b>	<b>Theory</b>	<b>2</b>
	<b>VSC-1</b>	<b>BVA-130</b>	<b>Still Photography</b>	<b>Voc. Skill</b>	<b>2</b>
	<b>SEC-1</b>	<b>BVA-140</b>	<b>Character Design</b>	<b>Skill</b>	<b>2</b>
	<b>IKS</b>	<b>IKS-101</b>	<b>Indian Knowledge System</b>	<b>IKS</b>	<b>2</b>
<b>II</b>	<b>Major</b>	<b>BVA-150</b>	<b>Adv. Character Design</b>	<b>Practical</b>	<b>2</b>
		<b>BVA-151</b>	<b>Stop Motion Animation</b>	<b>Theory</b>	<b>4</b>
	<b>Minor</b>	<b>BVA-160</b>	<b>Digital Film Production</b>	<b>Theory</b>	<b>2</b>
	<b>OE-3</b>	<b>BVA-170</b>	<b>Fundamentals of Design</b>	<b>Theory</b>	<b>2</b>
	<b>OE-4</b>	<b>BVA-171</b>	<b>Basics of Animation 2</b>	<b>Theory</b>	<b>2</b>
	<b>VSC-2</b>	<b>BVA-180</b>	<b>Illustrator</b>	<b>Voc. Skill</b>	<b>2</b>
	<b>SEC-2</b>	<b>BVA-190</b>	<b>Adv. Foundation Art</b>	<b>Skill</b>	<b>2</b>

**Teaching and Evaluation (Only for FORMAL education courses)**

Course Credits	No. of Hours per Semester	No. of Hours per Week	Maximum Marks	CE 40 %	ESE 60%
	Theory/Practical	Theory/Practical			
<b>1</b>	<b>15 / 30</b>	<b>1 / 2</b>	<b>25</b>	<b>10</b>	<b>15</b>
<b>2</b>	<b>30 / 60</b>	<b>2 / 4</b>	<b>50</b>	<b>20</b>	<b>30</b>
<b>3</b>	<b>45 / 90</b>	<b>4 / 6</b>	<b>75</b>	<b>30</b>	<b>45</b>
<b>4</b>	<b>60 / 120</b>	<b>4 / 8</b>	<b>100</b>	<b>40</b>	<b>60</b>

**F. Y. B. Voc. (DAA) Semester I**

<b>BVA-101</b>	<b>Fundamentals of Animation (Major - Theory)</b>	<b>Number of Credits : 04</b>
<b>Course Outcomes (COs)</b> <b>On completion of the course, the students will be able to:</b>		<b>Bloom's cognitive level</b>
CO1	Describe the evolution of animation and its history.	1
CO2	Discuss the art of movement and analyse creative work of artist.	2
CO3	Examine various processes of animation techniques that are developed withvarious equipments.	3
CO4	Compare and contrast various traditional animation techniques.	4
CO5	Explain various concepts of digital art.	5
CO6	Illustrate the usage of various tools for graphic software.	6

Unit No.	Title of Unit and Contents	No. of Lectures
1	<b>EARLY ANIMATION</b> <ol style="list-style-type: none"> <li>1. Pre-History</li> <li>2. Persistence of Vision</li> <li>3. History of stop motion</li> </ol>	10
2	<b>EARLY STUDIOS AND ANIMATION PIONEERS</b> <ol style="list-style-type: none"> <li>1. Walt Disney</li> <li>2. Max Fleischer</li> <li>3. Tex Avery</li> <li>4. Warner bros</li> </ol>	10
3	<b>EARLY APPROACHES TO MOTION IN ART</b> <ol style="list-style-type: none"> <li>1. Animation Before Films</li> <li>2. The Magic Latern</li> <li>3. Thaumatrope</li> <li>4. Phenakistoscope</li> <li>5. Zeotrope</li> <li>6. Flip Book</li> </ol>	10
4	<b>ANIMATION TECHNIQUES</b> <ol style="list-style-type: none"> <li>1. Stop Motion</li> <li>2. Puppet</li> <li>3. Cut-out</li> <li>4. Clay Etc</li> </ol>	10
5	<b>HISTORY OF INDIAN ANIMATION, INDUSTRIES AND STUDIOS</b> <ol style="list-style-type: none"> <li>1. Growth of Indian Industry and Studio</li> <li>2. Animation art in India</li> </ol>	10
6	<b>Introduction to Photoshop</b> <ol style="list-style-type: none"> <li>1. Photoshop interface</li> <li>2. Basic Tools</li> <li>3. Black and White to color</li> <li>4. Matte Painting</li> </ol>	10

## **Learning Resources**

1. "Cartoon Animation", Preston Blair, Walter T. Foster, Apple Press, Limited, Eighth Edition, ISBN 1560100842
2. "History of Animation": Facts and Figures, Bredson, Philips Cardiff, Pearson Publications, 1972

<b>F. Y. B. Voc. (DAA) Semester I</b>		
<b>BVA-100</b>	<b>Classical Animation (Major - Practical)</b>	<b>Number of Credits : 02</b>
<b>Course Outcomes (COs)</b> <b>On completion of the course, the students will be able to:</b>		<b>Bloom's cognitive level</b>
CO1	Describe the production pipeline of animation.	1
CO2	Discuss the art and style carried in 2D Animation.	2
CO3	Determine various animation techniques with basic principles of animation.	3
CO4	Apply action analysis and observations to animated drawings.	4
CO5	Analyze basic animation movements for characters or objects.	5
CO6	Create drawings that represent actions and emotions.	6

<b>Unit No.</b>	<b>Title of Unit and Contents</b>	<b>No. of hours</b>
<b>I</b>	<b>Introduction to 2D classical animation.</b>	<b>5</b>
<b>II</b>	<b>2D classical animation pipeline.</b> 1.Pre-Production 2.Production 3Post - Production	<b>15</b>
<b>III</b>	<b>12 principles of animation.</b> 1 Squash and stretch 2 Anticipation 3 Staging 4 Straight-ahead action and pose-to-pose 5 Follow through and overlapping action 6 Slow in and slow out 7 Arc 8 Secondary action 9 Timing 10 Exaggeration 11 Solid drawing 12 Appeal	<b>12</b>



<b>IV</b>	<b>Introduction to Light box</b>	<b>10</b>
<b>V</b>	<b>Classical Animation Practical-</b> 1.1 Bouncing Ball 1.2 Jumping Sack 1.3 Pendulum Animation 1.4 Bird Fly 1.5 Wave Principle 1.6 Walk Cycle 1.7 Smears in animation	<b>18</b>

**Learning Resources:**

Reference Books	<ol style="list-style-type: none"> <li>1. The Animator's Survival kit (Richard Williams)</li> <li>2. Disney Animation: The Illusion of Life</li> <li>3. <i>Acting for Animators</i></li> <li>4. <i>Cartoon Animation</i></li> <li>5. <i>Timing for Animation</i></li> </ol>
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<b>F. Y. B. Voc. (DAA) Semester I</b>		
<b>BVA-120</b>	<b>Industrial Drawing (OE-1)</b>	<b>Number of Credits : 02</b>
<b>Course Outcomes (COs)</b> <b>On completion of the course, the students will be able to:</b>		<b>Bloom's cognitive level</b>
CO1	Recall the basics of drawing and material handling.	1
CO2	Illustrate the importance of elements of designs	2
CO3	Demonstrate the usage of 1-2 point perspective in drawing	3
CO4	Identify, analyze color theory and color harmony in drawing and sketching.	4
CO5	Review different type of art forms.	5
CO6	Demonstrate renders with appropriate style and proportions.	6

<b>Unit No.</b>	<b>Title of Unit and Contents</b>	<b>No. of Lectures</b>
1	Introduction to drawing	4
2	Color pallet & wheel	4
3	1 – point perspective	6
4	2-point perspectiv	6
5	Basic rendering	6
6	Basic anatomy	4

<b>F. Y. B. Voc. (DAA) Semester I</b>		
<b>BVA-121</b>	<b>Basics of Animation (OE-2)</b>	<b>Number of Credits : 02</b>
<b>Course Outcomes (COs) On completion of the course, the students will be able to:</b>		<b>Bloom's cognitive level</b>
CO1	Describe the evolution of animation and its history.	1
CO2	Discuss the art of movement and analyse creative work of artist.	2
CO3	Examine various processes of animation techniques that are developed withvarious equipments.	3
CO4	Compare and contrast various traditional animation techniques.	4
CO5	Explain various concepts of digital art.	5
CO6	Illustrate the usage of various tools for graphic software.	6

<b>Unit No.</b>	<b>Title of Unit and Contents</b>	<b>No. of Lectures</b>
1	History of Animation	4
2	Early animations	4
3	Early approaches to motion in art	6
4	Animation Techniques	6
5	History of Indian Animation	6
6	Principles of Animations	4

### **Learning Resources**

1. "Cartoon Animation", Preston Blair, Walter T. Foster, Apple Press, Limited, Eighth Edition, ISBN 1560100842
2. "History of Animation": Facts and Figures, Bredson, Philips Cardiff, Pearson Publications, 1972

<b>F. Y. B. Voc. (DAA) Semester I</b>		
<b>BVA-130</b>	<b>Still Photography (VSC-1)</b>	<b>Number of Credits : 02</b>
<b>Course Outcomes (COs) On completion of the course, the students will be able to:</b>		<b>Bloom's cognitive level</b>
CO1	Recall history of Photography	1
CO2	Explain camera functioning	2
CO3	Operate camera and its accessories	3
CO4	Compare lighting techniques and types of lenses	4
CO5	Review color theory	5
CO6	Generate photographs using the given techniques	6

<b>Unit No.</b>	<b>Title of Unit and Contents</b>	<b>No. of hours</b>
<b>I</b>	<b>What is Photography?</b> - Meaning of Photography. - Genres in Photography - Photography as a Medium.	<b>3</b>
<b>II</b>	<b>Formation of a Digital Image</b> - Digital image ( Pixel ) - Technical Qualities of a Photograph	<b>6</b>
<b>III</b>	<b>History of Photography in Short</b> - Pinhole camera - Box Camera - Parallax error ( and its removal ) - Need for the Invention of a SLR	<b>4</b>
<b>IV</b>	<b>DSLR ( Handling techniques )</b> - Knowing the equipment and its functionality - What is an Exposure - Functions and effects of Aperture, Shutter, ISO - equivalent exposures - setting a White Balance for the images	<b>7</b>
<b>V</b>	<b>Aesthetics of images</b> - Aesthetic qualities of an image - Composition rules and design principles	<b>4</b>

<b>VI</b>	<b>Formats and Lenses</b> <ul style="list-style-type: none"><li>- Camera Formats</li><li>- Types of lenses</li><li>- Application of lensing</li><li>- Lens Defects</li></ul>	<b>6</b>
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**Learning Resources:**

**References:**

REFERENCE Books -

1. Langford's Advanced Photography - the Guide for aspiring Photographers
2. The camera by Ansel Adams

REFERENCE Youtube channels -

1. <https://www.youtube.com/@PIXELVILLAGE>

<b>F. Y. B. Voc. (DAA) Semester I</b>		
<b>BVA-140</b>	<b>Character Design (SEC-1)</b>	<b>Number of Credits : 02</b>
<b>Course Outcomes (COs) On completion of the course, the students will be able to:</b>		<b>Bloom's cognitive level</b>
CO1	Recall the basics of drawing and sketching	1
CO2	Illustrate the importance of character designing	2
CO3	Demonstrate the usage of expressions in character design	3
CO4	Identify, analyze types of characters and their styles	4
CO5	Review different type of concept arts in context of characters	5
CO6	Create Character Bible, Model Sheets for a newly designed character.	6

<b>Unit No.</b>	<b>Title of Unit and Contents</b>	<b>No. of hours</b>
<b>I</b>	<b>Introduction to Character design for animation.</b>	<b>5</b>
<b>II</b>	<b>Character design for different industries.</b>	<b>5</b>
<b>III</b>	<b>Introduction to Caricaturing.</b> 1.1 Human Face Proportions 1.2 Exaggeration 1.3 Caricaturing faces from photo references  Creating multiple variations for one face	<b>7</b>
<b>IV</b>	<b>Exaggerating poses</b>	<b>3</b>
<b>V</b>	<b>Principles of Character Design</b> 1.1 Proportions 1.2 Exaggeration 1.3 Basic shapes (Circle, Square, Triangle) 1.4 Volume 1.5 Body Construction 1.6 Silhouette 1.7 Contrast 1.8 Rhythm 1.9 Color	<b>10</b>

**Learning Resources:**

Reference Books	<ol style="list-style-type: none"> <li>1. The Animator's Survival kit (Richard Williams)</li> <li>2. Disney Animation: The Illusion of Life</li> <li>3. <i>Acting for Animators</i></li> <li>4. <i>Cartoon Animation</i></li> <li>5. <i>Timing for Animation</i></li> </ol>
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F. Y. B. Voc. (DAA) Semester I		
<b>IKS-101</b>	<b>Indian Knowledge System (IKS)</b>	<b>Credits: 2 Hours: 30</b>
<b>Course Outcomes (COs) On completion of the course, the students will be able to:</b>		<b>Bloom's cognitive level</b>
CO1	Recall the basic concepts of Indian Knowledge System (IKS)	1
CO2	Articulate the foundation of IKS and explain historical and cultural context of Indian knowledge systems	2
CO3	Use the knowledge of IKS to understand discipline specific case studies.	3
CO4	Develop critical thinking and problem-solving skills in the context of Indian knowledge systems.	4

Unit	Contents	No. of hours
<b>I</b>	<p style="text-align: center;"><b>Overview of IKS</b></p> <p>1.1 Survey of IKS Domains: A broad overview of disciplines included in the IKS and historical developments.</p> <p>1.2 Sources of IKS knowledge, classification of IKS texts, a survey of available primary texts, translated primary texts, and secondary resource materials. Differences between a sutra, bhashya, karika, and vartika texts. Fourteen/eighteen vidyasthanas, tantrayukti</p> <p>1.3 Vocabulary of IKS: Introduction to Panchamahabhutas, concept of a sutra, introduction to the concepts of non-translatables (Ex. dharma, punya, aatma, karma, yagna, shakti, varna, jaati, moksha, loka, daana, itihaasa, puraana etc.) and importance of using the proper terminology. Terms such as praja, janata, loktantra, prajatantra, ganatantra, swariva, surajya, rashtra, desh.</p> <p>1.4 Philosophical foundations of IKS: Introduction to Samkhya, vaisheshika and Nyaya.</p> <p>1.5 Methods in IKS: Introduction to the concept of building and testing hypothesis using the methods of tantrayukti. Introduction to pramanas and their validity, upapatti; Standards of argumentation in the vada traditions (introduction to concepts of vaada, samvaada, vivaada, jalpa, vitanda). Concept of poorvapaksha, uttarapaksha.</p>	<b>15</b>

<b>II</b>	<b>Case Studies (Few of these may be selected as appropriate)</b> 2.1 Mathematics of Madhava, Nilakantha Somayaji 2.2 Astronomical models of Aryabhata 2.3 Wootz steel, Aranumula Mirrors, and lost wax process for bronze castings 2.4 Foundational aspects of Ayurveda 2.5 Foundational aspects of Ashtanga yoga 2.6 Foundational aspects of Sangeeta and Natva Shastra 2.7 Discipline Specific Case Study	<b>10</b>
<b>III</b>	<b>India and the World:</b> 3.1 Influence of IKS on the world, knowledge exchanges with other classical civilizations. and inter-civilizational exchanges	<b>05</b>

### **Learning Resources:**

1. An Introduction to Indian Knowledge Systems: Concepts and Applications, B Mahadevan, V R Bhat, and Nagendra Pavana R N; 2022 (Prentice Hall of India).
2. Indian Knowledge Systems: Vol I and I, Kapil Kapoor and A K Singh; 2005 (D. K. Print World Ltd).
3. The Beautiful Tree: Indigenous India Education in the Eighteenth Century. Dharampal, Biblia Impex, New Delhi, 1983. Reprinted by Keerthi Publishing House Pvt. Ltd. Coimbatore, 1995.
4. Indian Science and Technology in the Eighteenth Century, Dharampal. Delhi: Impex India, 1971. The British Journal for the History of Science.
5. The Wonder That Was India, Arthur Llewellyn Basham, 1954, Sidgwick & Jackson.
6. The India they saw series (foreigner visitors on India in history from 5CE to 17<sup>th</sup> century), Ed. Meenakshi Jain and Sandhya Jain, Prabhat Prakashan.



<b>F. Y. B. Voc. (DAA) Semester II</b>		
<b>BVA-151</b>	<b>Stop Motion Animation (Major - Theory)</b>	<b>Number of Credits : 04</b>
<b>Course Outcomes (COs)</b> <b>On completion of the course, the students will be able to:</b>		<b>Bloom's cognitive level</b>
CO1	Describe the working of stop motion industry.	1
CO2	Explain the process of handling materials for clay modelling and cut out animation.	2
CO3	Classify armature and miniature modelling.	3
CO4	Differentiate techniques between cut-out animation and clay-mation.	4
CO5	Review the techniques of tool handling.	5
CO6	Create an animated clip by using the cut out and clay animation techniques.	6

<b>Unit No.</b>	<b>Title of Unit and Contents</b>	<b>No. of hours</b>
<b>I</b>	<b>Introduction to Stop Motion animation.</b>	<b>5</b>
<b>II</b>	<b>Stop Motion Animation Production pipeline.</b> 1.4 Pre-Production 1.5 Production 1.6 Post - Production	<b>5</b>
<b>III</b>	<b>Types of Stop Motion Animation</b> 1.1 Puppet animation 1.2 Cutout Animation	<b>5</b>
<b>IV</b>	<b>History of Stop Motion Animation</b>	<b>3</b>
<b>V</b>	<b>Supplies for Stop Motion animation</b>	<b>2</b>

<b>VI</b>	<b>Puppet Animation</b> <b>1 Types of Clays</b> 1.1 Water Based Clay 1.2 Oil Based Clay <b>2 Armatures</b> 1.1 Wire Armature 1.2 Ball-Socket Armature <b>3 Character Design for Stop Motion Animation.</b> <b>4 Molds</b> Mold making techniques & its importance. <b>5 Foam Latex Material</b> <b>6 Latex buildup Puppets</b> <b>7 Clay Puppets</b>	<b>15</b>
<b>VII</b>	<b>Introduction to Cutout Animation</b> 1 History of Cutout animation 2 Style of cutout animation 3 Pipeline For cutout animation	<b>15</b>
<b>VIII</b>	<b>Group Project (Clay Animation / Cutout Animation)</b> <b>1 Preproduction</b> <b>2 Animation</b> <b>3 Final Project Presentations and Viva</b>	<b>10</b>

**Learning Resources:**

Reference Books	1 The Art of Stop-Motion Animation (Ken A. Priebe)
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## F. Y. B. Voc. (DAA) Semester II

<b>BVA-150</b>	<b>Advance Character Design (Major - Practical)</b>	<b>Number of Credits : 02</b>
<b>Course Outcomes (COs)</b> <b>On completion of the course, the students will be able to:</b>		<b>Bloom's cognitive level</b>
CO1	Recall the basics of drawing and sketching	1
CO2	Illustrate the importance of character designing	2
CO3	Demonstrate the usage of expressions in character design	3
CO4	Identify, analyze types of characters and their styles	4
CO5	Review different type of concept arts in context of characters	5
CO6	Create Character Bible, Model Sheets for a newly designed character	6

Unit No.	Title of Unit and Contents	No. of hours
<b>I</b>	<b>Creating Characters from basic shapes</b>	<b>10</b>
<b>II</b>	<b>Character design Process</b>	<b>10</b>
<b>III</b>	<b>Character designing from live Action characters</b>	<b>5</b>
<b>IV</b>	<b>Character designing demo-</b>  1 Brainstorming / Conceptualizing character's description 2 Creating basic body construction through rough sketches 3 Creating multiple options for the same character 4 Finalising the design	<b>10</b>
<b>V</b>	<b>Introduction to character Model Sheets</b>	<b>5</b>
<b>V</b>	<b>Creating a Character Model Sheet</b> 1 Three Fourth angle 2 Front Angle 3 Side/Profile Angle 4 Back Angle 5 Back Three Fourth Angle	<b>10</b>
<b>IV</b>	<b>Photoshop</b> 1 Introduction to digital sketching 2 Tracing traditional sketches/designs in Photoshop	<b>10</b>

<b>F. Y. B. Voc. (DAA) Semester II</b>		
<b>BVA-160</b>	<b>Digital Film Production (Minor)</b>	<b>Number of Credits : 02</b>
<b>Course Outcomes (COs)</b> <b>On completion of the course, the students will be able to:</b>		<b>Bloom's cognitive level</b>
CO 1	Recall basics of Camera	1
CO2	Explain lighting & cinematography techniques	2
CO3	Execute video shoots with lighting setups	3
CO4	Compare different cameras with lenses	4
CO5	Review post production techniques & stages	5
CO6	Compose video footages to create final outputs	6

<b>Unit No.</b>	<b>Title of Unit and Contents</b>	<b>No. of Lectures</b>
1	<b>What is a Video?</b> - Difference between a still image and a video. ( Digital Image Formation ) - FPS - Pre production, Production and Post Production process ( Intro ) - What is a Cinematographer ? What are his / her responsibilities ?	5
2	<b>Basic Grammar of a Video.</b> - Frame / Shot / Scene / Sequence / Story - Camera Angles - Types of shots	6
3	<b>Understanding the visuals / Films</b> - Screening of Short films / Scenes from the movies - Discussion over the production design / dialogues / music in films. - Reading the frames - Visual Treatment and the meaning	5
4	<b>Basic Video settings ( on DSLR )</b> - Basics of Exposure - Exposure triangle - Mounting a Camera on a Tripod and practicing basic shot taking. - 3 shot / 5 shot Assignments.	5
5	<b>Aesthetics of images / video</b> - Aesthetic qualities of an image - Composition rules and design principles	4

6	<b>Colours and Lighting in Films</b> - Light sources ( Key + Fill + Rim ) - Types of Lights - Lighting to create the mood / Look of the film. - Colours and their usage / application in Visual media	6
7	<b>Aspect Ratios</b> - What are Aspect ratios? - Meanings and Impacts.	2

**Learning Resources:**

Reference Books	1. Langford's Advanced Photography - the Guide for aspiring Photographers 2. 5 C's of Cinematography 3. How to read a film by James Monaco  REFERENCE Youtube channels -  1. <a href="https://www.youtube.com/@PIXELVILLAGE">https://www.youtube.com/@PIXELVILLAGE</a> 2. <a href="https://www.youtube.com/@StudioBinder">https://www.youtube.com/@StudioBinder</a> 3. <a href="https://www.youtube.com/@InDepthCine">https://www.youtube.com/@InDepthCine</a>
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### F. Y. B. Voc. (DAA) Semester II

<b>BVA-170</b>	<b>FUNDAMENTALS OF DESIGN (OE-3)</b>	<b>Number ofCredits: 02</b>
<b>Course Outcomes (COs) On completion of the course, the students will be able to:</b>		<b>Bloom's cognitive level</b>
CO1	Recall the basics of drawing and material handling.	1
CO2	Illustrate the importance of elements of designs	2
CO3	Demonstrate the usage of 1-2 point perspective in drawing	3
CO4	Identify, analyze color theory and color harmony in drawing and sketching.	4
CO5	Review different type of art forms.	5
CO6	Demonstrate renders with appropriate style and proportions.	6

Unit No.	Title of Unit and Contents	No. of Lectures
1	<b>Visual Literacy</b> <ul style="list-style-type: none"> <li>a. Types of image</li> <li>b. Colour modes</li> <li>c. Dimensions of imagery</li> <li>d. Power of visuals</li> <li>e. Visual illusions</li> <li>f. Importance of visual literacy</li> </ul>	6
2	<b>Elements of design</b> <ul style="list-style-type: none"> <li>a. Colour</li> <li>b. Shape</li> <li>c. Space d. Texture</li> <li>e. Form</li> <li>f. Implementation of all elements of design</li> </ul>	6
3	<b>Principles of design</b> <ul style="list-style-type: none"> <li>a. Unity</li> <li>b. Balance</li> <li>c. Similarity and contrast</li> </ul>	6
4	<b>Colours and layouts</b> <ul style="list-style-type: none"> <li>a) Value</li> </ul>	6

	<ul style="list-style-type: none"> <li>b) Colour wheel</li> <li>c) Colour harmony</li> <li>d) Layout – magazine and website</li> <li>e) Importance of layout</li> </ul>	
5	<p><b>Unit 5 – Graphic design</b></p> <ul style="list-style-type: none"> <li>a. What is a graphic design</li> <li>b. Guidelines to make a good graphic design</li> <li>c. Factors affecting and point to remember</li> <li>d. Graphic design techniques</li> <li>e. How to catch viewer’s attention</li> <li>f. How to create good graphic design concept</li> </ul>	6

## F. Y. B. Voc. (DAA) Semester II

<b>BVA-171</b>	<b>Basics of Animation 2 (OE-4)</b>	<b>Number of Credits : 02</b>
<b>Course Outcomes (COs)</b> <b>On completion of the course, the students will be able to:</b>		<b>Bloom's cognitive level</b>
CO1	Describe the evolution of animation and its history.	1
CO2	Discuss the art of movement and analyze creative work of artist.	2
CO3	Examine various processes of animation techniques that are developed with various equipments.	3
CO4	Compare and contrast various traditional animation techniques.	4
CO5	Explain various concepts of digital art.	5
CO6	Illustrate the usage of various tools for graphic software.	6

Unit No.	Title of Unit and Contents	No. of Lectures
1	2D Animation a) Digital Animation b) Classical Animation c) Vector Animation	6
2	3D Animation a) Modelling b) Texturing c) Rigging d) Animation e) Lighting f) FX	6
3	Stop Motion Animation a) Clay Animation b) Cutout Animation	6
4	Gaming a) Classification of Games b) Generations of Games c) Game process	6
5	VFX a) Early VFX b) Modern VFX c) Rotoscopy d) Chroma Removal e) Tracking	6



## F. Y. B. Voc. (DAA) Semester II

<b>BVA-180</b>	<b>Illustrator (VSC-2)</b>	<b>Number of Credits : 02</b>
<b>Course Outcomes (COs)</b> <b>On completion of the course, the students will be able to:</b>		<b>Bloom's cognitive level</b>
CO1	Recall theoretical knowledge of print and digital media.	1
CO2	Explain various concepts of digital art.	2
CO3	Illustrate the usage of various tools for vector graphic software.	3
CO4	Identify various points of vector design styles & raster designing	4
CO5	Compare Concept Art and Fantasy Art while converting from paper to digital format.	5
CO6	Create art related to print media and vector based using digital platforms.	6

Sr. No.	Topics	No. of Hours
1	Logo Design	3
2	Typography	3
3	Visiting Card Design	3
4	Brochure design	3
5	Cover page design	3
6	Cartoon Character design	3
7	Cartoon Character design	3
8	Landscape Design	3
9	Character Design	3
10	Character Design	3

## Learning Resources:

### REFERENCE Books -

1. Langford's Advanced Photography - the Guide for aspiring Photographers
2. The camera by Ansel Adams
3. 5 C's of Cinematography
4. If it is purple, Someone is gonna die ( by Patti Bellantoni )

### REFERENCE Youtube channels -

1. <https://www.youtube.com/@PIXELVILLAGE>
2. <https://www.youtube.com/@theartofphotography>
3. <https://www.youtube.com/@StudioBinder>

## F. Y. B. Voc. (DAA) Semester II

<b>BVA-190</b>	<b>Adv. Foundation Art (SEC-2)</b>	<b>Number of Credits : 02</b>
<b>Course Outcomes (COs)</b>		<b>Bloom's cognitive level</b>
<b>On completion of the course, the students will be able to:</b>		
CO1	Recall the basics of drawing and sketching	1
CO2	Illustrate the importance of color theory	2
CO3	Demonstrate the usage of 1-2 point perspective in drawing	3
CO4	Identify, analyze color theory and color harmony in drawing and sketching.	4
CO5	Review different type of art forms.	5
CO6	Create backgrounds, compositions and storyboards with the help of color theory and color harmony.	6

Sr. No.	Title	
1	Advance sketching 1. Time sketching 2. Outdoor sketching 3. Action base sketching 4. Line of action	5.
2	Advance Colour theory 1. Color psychology 2. color schemes 3. character color schemes 4. Project on Color	5.
3	1 point perspective 1. Create an object in which student can understand the depth, hollow, extrude and overlapping objects. 2. Project in 1 point	3.
4	2 point perspective 1. Create an object in which student can understand the depth, hollow, extrude and overlapping objects. 2. Project in 2 point	3.
5	Human Anatomy 1. Basic proportions (Human Body & Face) 2. Hands 3. Legs & Feet 4. Figure drawing	5.
6	Landscape Sketching	9