VIVEKANAND COLLEGE, KOLHAPUR. (AUTONOMOUS)

ANIMATION
& FILM MAKING

Syllabus

For

B. Voc Part - III

Bachelor of Vocation in Animation & Film Making

To be implemented from Academic Year 2020-2021 onwards

STRUCTURE OF SYLLABUS:

To be implemented from the academic year 2020-2021

1. Title of the course: BACHELOR OF VOCATION (Animation & Film Making)
A. INTRODUCTION
B. RATIONALE
C. COURSE OBJECTIVES
By studying animation & film making students will have a wider horizon in the field of art and will

- Students will complete an extensive body of amateur work as writer/directors.
- In addition to training as writer/directors, students will become proficient in other production and postproduction skills (camera, lighting sound, editing) and have the ability to enter careers in the entertainment industry, broadcasting, journalism, art, advertising, and arts management.
- Students will be able to apply theoretical, critical, and historical concepts when making style choices in their own projects and in referencing or analyzing the medium of cinema.
- Students will learn the rudiments of narrative filmmaking in the short form and be able to apply these skills to long-form work.
- Students will learn the fundamentals of documentary filmmaking and forms-direct cinema, cinema verite, re-enactment, the documentary essay, the place film, diary forms-and the documentary of systems and abstract processes-finance, globalization, and the environment. Young people have a healthy sense of outrage; they are inspired by the greater good.
- Students will engage in the use and analysis of emerging technologies.
- Students will be able to research, gather, and synthesize information.
- Students will demonstrate the ability to depart from traditional or comfortable ways of thinking, to explore, to wander, to get lost, to journey down unfamiliar channels and emerge with renewed perceptions in order to innovate and add to cinematic practice.

THE STUDENTS WILL LEARN:
- Students will demonstrate that they understand the pre-production, production, and postproduction filmmaking process
- Students will demonstrate the relationship between film form and aesthetic effect through both film analysis and the creation of motion pictures.
- Students will be able to conduct film research and compose cogent, persuasive, and valid essays about film.
- Students will demonstrate a broad knowledge of film history, national cinemas and models of production.
- Recognize and evaluate critical and aesthetic issues within computer graphics and the mixed media. (Issues)
- Apply aesthetic judgments and critical thinking skills to art and graphics related issue. (Aesthetics)
- Demonstrate mastery of specific technical, conceptual and critical abilities within computer graphics and the mixed media. (Abilities)
- Demonstrate proficiency with industrial applications to visual communication related technologies. (Proficiency)
- Communicate effectively in written format on research and creative issues. (Written)
- Communicate effectively in oral format on research and creative issues. (Oral)

- Apply critical thinking and aesthetic judgments in critiquing mixed media and computer graphics productions. (Critiquing)
- Function on multi-disciplinary teams. (Teams)
- Work collaboratively and individually with an understanding of the production process utilized in industry-standard studios. (Process)
- Demonstrate professionalism through creative and intellectual independence. (Professionalism)

2. Duration:

The duration of the B.Voc. Course will be of **three years.**

▪ **B.Voc. Part I - Diploma in Animation & Film Making**

▪ **B.Voc. Part II - Advanced Diploma in Animation & Film Making**

▪ **B.Voc. Part III - Bachelor of Vocation in Animation & Film Making**

The final B.Voc degree will be awarded only after completion of three year course. The suggested credits for each of the years are as follows:

Year	Awards	Normal calendar duration	Skill Component Credits	General Education Credits
1	**Diploma in Animation & Film Making**	Two Semesters	36	24
2	**Advanced Diploma in Animation & Film Making**	Four Semesters	36	24
3	**B.Voc in Animation & Film Making**	Six Semesters	36	24
			TOTAL	**108**

General Education Component should not exceed 40% of the total curriculum. Credits can be defined as the workload of a student in

1. Lectures
2. Practical
3. Seminars
4. Private work in the Library/home
5. Examination
6. Other assessment activities.

The following formula should be used for conversion of time into credit hours.

a) One Credit would mean equivalent of 15 periods of 60 minutes each, for theory, workshops /labs and tutorials;

b) For internship/field work, the credit weightage for equivalent hours shall be 50% of that for lectures/workshops;

c) For self-learning, based on e-content or otherwise, the credit weightage for equivalent hours of study should be 50% or less of that for lectures/workshops.

3. Eligibility:

The eligibility condition for admission to B.Voc. program shall be 10+2 or equivalent, in any stream from any recognized board or university.

4. Medium of Instruction:

The medium of instruction of the course will be **Marathi / English**

5. Pattern: Choice based Credit System (CBCS) Semester Pattern.

6. Examination:
A. Scheme of examination:

• The semester examination will be conducted at the end of each term (both theory and practical examination)

• Theory paper will be of 50 marks each. The practical examination will be of 200 marks and industrial practical training/project work is of 50 marks.

• Question papers will be set in the view of the entire syllabus and preferably covering each unit of the syllabus.

For each semester there will be three theory papers. Practical Examination will be conducted at the end of every semester.

Paper Number	Title of Paper (For Semester -V)	Total Marks
I	Advance VFX	40+10 = 50
II	Sound Techniques	40+10 = 50
III	Film Planning	40 +10 = 50
	TOTAL	**150**

The practical examination will be of 200 marks.

Sr. No.	Practical examination	Marks	Internal Assessment	Marks
1	Practical	180	Projects/ Industry Visit	50
2	Portfolio	20		
	Total	**200**		50

The total weightage of first term is of 450 marks, the details of which are-

Sr. No.	Title	Marks
1	Theory Examination 50 X 4	150
2	Practical Examination.	200
3	Internal Assessment	100
	TOTAL	**450**

B. Nature of question paper:
For the **papers II, III and IV** there will be in all **SEVEN** questions in each paper of which any **FIVE** should be solved. All questions will carry equal marks i.e. each question will be of 10 marks.

General nature of the question paper will be:

Question Number	Type	
Q.1	Short answer	Any two out of three
Q.2,3,4,5,6	Long answer	No internal options.
Q.7	Short notes	Any two out of three

C. Standard of Passing:

To pass the examination a candidate must obtain at least 35% i.e 14 marks out of 40 for theory examination and 4 marks out of 10 in internal assessment of each paper. Total minimum 14 marks out of 50 for each paper should be obtained.
For practical examination minimum 50% marks should be obtained.
The result will be declared on the basis of theory and practical examination for each semester during the course.

D. External Students: Not applicable as this is a practical oriented course**.**

7. University Term: As per academic calendar of the university.

For the third year i.e. B. Voca in Animation & Film Making practical examination and theory paper assessment will be done at college level.

8. List of equipment and instruments:
1. Computer Machines
2. Colour Printer
3. Scanner
4. Digital Camera
5. Projector
6. Internet Connectivity
7. CCTV Camera for Animation Laboratory is must.

9. Laboratory Safety Equipments:
Part I: Personal Precautions:

1. Must wear **Lab Aprons / Lab Jacket** and proper shoes.
2. Except in emergency, **over-hurried activities** are forbidden.
3. **Eating, Drinking and Smoking** in the laboratories is strictly forbidden.
4. **Mobile phones, external hard drives, pen drives are not allowed.**

Part II: Use of Safety and Emergency Equipments:
1. First aid Kits
2. Fire extinguishers (dry chemical and carbon dioxide extinguishers)
3. Management of Local exhaust systems.
4. Sign in register if using instruments.

10. Workload:

Each skill based paper (i.e. Paper no. I, II and III) will have **three theory** periods per week. There are **five practical** per week. Each practical will be of four periods. The practical batch will have maximum 20 students.

The total workload for one batch will be:

1. **Three Papers** on skill based Education: 3 X 4   =   12 Theory Periods.
2. **Five Practical** work per week: 5 X 4   =   20 Practical periods.
3. **Project Work** per batch per week: =   04 Periods

TOTAL   36 Periods.

Working hours will be 5 hours (300 minutes) per day i.e. six periods each of 50 minutes.

11. MEMORANDUM OF UNDERSTANDING (MOU):

The purpose of this MOU is to clearly identify the roles and responsibilities of each party (i.e. college and industry partner) as they relate to the implementation of the **B.Voc. Programme in Animation & Film Making** at the college.
 It is recommended to sign at least **TWO MOUs** with the industry partners in the related field.

12. Program Outcomes (POs)
    1. B. Voc. Graduates in Animation & Film making will demonstrate that the critical studies of cinema inform their filmmaking and that the study and practice of film production enhance their work as film scholars analysts.
    2. B. Voc. Graduates in Animation & Film making will Computer Animation and Game Development graduates will have an understanding of critical and aesthetic issues in computer graphics and mixed-media.
    3. B. Voc. Graduates in Animation & Film making will access industry related learning resources.
    4. B. Voc. Graduates in Animation & film making will create effective visual animations using the elements of story.
    5. B. Voc. Graduates in Animation & film making will identify and apply the 12 principles of animation. List of films featuring clay animation
    6. B. Voc. Graduates in Animation & Film making will relate some knowledge of the history of animation.
    7. B. Voc. Graduates in Animation & film making will demonstrate entry-level workplace computer competencies using industry standard 2D & 3D animation software.
    8. B. Voc. Graduates in Animation & film making will demonstrate industry professional standards within their attitudes, conduct, ethics and work.
    9. B. Voc. Graduates in Animation & film making will design layouts and backgrounds that incorporate principles of composition, perspective and color, with speed accuracy and dexterity, using a variety of media.

Program Educational Outcomes:
1. The graduates will demonstrate that they understand the pre- production , production and post production filmmaking process.
2. The Graduates will produce a finished digital interactive portfolio visually demonstrating, animation storytelling, and technical skills.

Program Specific Outcomes:
1. B. Voc. Graduates in Animation & film making will demonstrate mastery of specific technical, conceptual and critical abilities within computer graphics and the mixed media.
2. B. Voc. Graduates in Animation & film making will create 2D and 3D characters and environments that reflect the integration of graphic clarity, design principles, performance principles and theoretical constructs.

SEMESTER – V

Paper : I   Advance VFX

Course Type: Theory / Practical	Theory
Required/Elective	Required
Prerequisite	Introduction pre- production , production and post production
Teaching Scheme (Lecture/Practical/Tutorial/Drawing)	02/02/00/00 Hours
Total contact Hours (Lecture/Practical/Tutorial/Drawing)	50/00/00/00 Hours
Evaluation Scheme: Theory Theory Paper /Term Work/Oral/Practical	--/--/--/--

Course Outcomes(COs): Up on completion of this course, students will be able to		Mapping with PO's
CO107.1	Design visual effects sequences using storyboarding and pre-visualization that meet production requirements.	4
CO107.2	Manage the production of visual effects projects to meet production schedules.	1
CO107.3	Action elements using compositing techniques.	4
CO107.4	Identify hardware and software protocols specific to the field of visual effects.	2
CO107.5	provide students with the opportunity to contribute these core skills to create a VFX shot or sequence.	7
CO107.6	demonstrate their competency with the use of the core VFX production techniques: matte painting, rot scoping, motion capture, match moving	1

Correlation matrix of Course outcomes with Programmed outcomes (CO-PO)
1=Low correlation, 2=Medium correlation, 3=High correlation

CO	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PSO1	PSO2
CO107.1	-	-	-	2	-	-	-	-	-	2	1
CO107.2	2	-	-	-	-	-	-	-	-	3	1
CO107.3	-	-	-	1	-	-	-	-	-	2	1
CO107.4	-	2	-	-	-	-	-	-	-	2	1
CO107.5	-	-	-	-	-	-	2	-	-	2	1
CO107.6	2	-	-	-	-	-	-	-	-	1	2

Visual effects (abbreviated **VFX**) is the process by which imagery is created or manipulated outside the context of a live action shot in film making.

Visual effects involve the integration of live-action footage (special effects) and generated imagery (digital effects and/or optical effects) to create environments which look realistic, but would be dangerous, expensive, impractical, time consuming or impossible to capture on film. Visual effects using computer-generated imagery (CGI) have recently become accessible to the independent filmmaker with the introduction of affordable and easy-to-use animation and compositing software.

Contents

- 1 Timing
- 2 Categories
- 3 Types
- 4 See also
- 5 Further reading
- 6 External links

Textbooks/Reference Books/ Other Books/E-material/Paper

Sr. No	Title	Author	Publisher	Edition	Year of Edition
1	The Visual Effects Producer	Susan Zwerm an, Charles Finance	-	-	-
2	Digital Compositing for Film and Video	Steve Wright	-	-	-
3	The Green Screen Handbook	Jeff Foster	-	-	-
4	Compositing Visual Effects	Steve Wright	-	-	-

Paper –II: Sound Techniques

Course Type: Theory / Practical	Theory
Required/Elective	Required
Prerequisite	Theoretical concepts and principles
Teaching Scheme (Lecture/Practical/Tutorial/Drawing)	02/02/00/00 Hours
Total contact Hours (Lecture/Practical/Tutorial/Drawing)	50/00/00/00 Hours
Evaluation Scheme: Theory Theory Paper /Term Work/Oral/Practical	--/--/--/--

Course Outcomes (COs):

Course Outcomes(COs): Up on completion of this course, students will be able to		Mapping with PO's
CO107.1	Demonstrate knowledge of the history of sound-recording technology	6
CO107.2	Understand and define key theoretical concepts and principles pertaining to audio and music recording and production;	1
CO107.3	Explain the sonic characteristics of music using correct technical terminologies;	9
CO107.4	Organize musicians, equipment and venue(s) for a music recording and production project to correct procedures;	3
CO107.5	Execute a group recording project applying theoretical concepts and principles; and Plan, document and evaluate a group recording project in a detailed log book.	5,9
CO107.6	Understand some of the decisions made by contemporary sound recordists, including the placement of microphones.	8

Correlation matrix of Course outcomes with Programmed outcomes (CO-PO)
1=Low correlation, 2=Medium correlation, 3=High correlation

CO	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PSO1	PSO2
CO107.1	-	-	-	-	-	3	-	-	-	1	1
CO107.2	3	-	-	-	-	-	-	-	-	2	3
CO107.3	-	-	-	-	-	-	-	-	2	1	2
CO107.4	-	-	2	-	-	-	-	-	-	1	1
CO107.5	-	-	-	-	2	-	-	-	3	2	3
CO107.6	-	-	-	-	-	-	-	2	-	1	1

Sound Techniques was a recording studio in Chelsea, London that was operational between 1965 and 1976. Housed in a former dairy, it was founded by recording engineers Geoff Frost and John Wood.

Contents

- 1History
- 2Film
- 3Video games
- 4Music
- 5Recording
- 6Processing effects
- 7Aesthetics
- 8Techniques
- 9References
- 10External links

Textbooks/Reference Books/ Other Books/E-material/Paper

Sr.No	Title	Author	Publisher	Edition	Year of Edition
1	The Fundamentals of Sonic Arts and Sound Design	Tony Gibbs	-	-	2007
2	Designing Sound	Andy Farnell	-	-	2008
3	Sound Effects Bible	Ric Viers	-	-	-
4	Audio Postproduction for Digital Video	Jay Rose	-	-	-

Paper –III: Film Planning

Course Type: Theory / Practical	Theory
Required/Elective	Required
Prerequisite	Story Boarding ,Character, Layout, Rigging, Sound
Teaching Scheme (Lecture/Practical/Tutorial/Drawing)	04/04/00/00 Hours
Total contact Hours (Lecture/Practical/Tutorial/Drawing)	50/00/00/00 Hours
Evaluation Scheme: Theory Theory Paper /Term Work/Oral/Practical	--/--/--/--

Course Outcomes (COs):

Course Outcomes(COs): Up on completion of this course, students will be able to	Mapping with PO's

CO107.1	Develop your creativity and analytical skills by identifying quality story concepts and creating script breakdowns/analyses from at least two disciplinary perspectives.	9
CO107.2	Including: producing/production, management, screenwriting, directing, camera and lighting, editing, audio, art direction, set design, special effects and television studio production.	1
CO107.3	Develop an understanding of the industry as a whole by executing all components of development, pre-production, production and post-production planning in at least two disciplinary areas.	1
CO107.4	Contextualize the social, political, cultural, technological and/or artistic influences upon film and television stories.	8
CO107.5	Apply what you learn and prepare for employment by creating a portfolio or demo reel.	3
CO107.6	Prepare for employment by developing a plan based upon critical self-reflection and employer/placement feedback.	2

Correlation matrix of Course outcomes with Programmed outcomes (CO-PO)
1=Low correlation, 2=Medium correlation, 3=High correlation

CO	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PSO1	PSO2
CO107.1	-	-	-		-	-	-	-	3	3	1
CO107.2	2	-	-			-		-	-	1	2
CO107.3	2	-	-	-		-		-	-	1	1
CO107.4	-	-	2	-		-	-	2	-	1	1
CO107.5	-	-	-	-	-	-	-	-		1	2
CO107.6	-	3	-	-	-	-	-	-		3	1

Film Planning

The best way to plan animations is to create storyboards of your project. This will help you look at your work with both a micro and macro lens. A storyboard is essentially a series of drawings that convey the shots you have in mind that address content, framing, camera angle, composition, etc. It also helps you bridge the divide between the image you have in your mind and the actual execution of the work.

Source:

Types of Animations

- Cell Animation
- 2D animation
- 3D Animation
- Motion Graphics
- Stop Motion
- 12 Basic Principles of Animation

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. Arcs
8. Secondary Action
9. Timing
10. Exaggeration
11. Solid Drawing
12. Appeal

Textbooks/Reference Books/ Other Books/E-material/Paper

Sr.No	Title	Author	Publisher	Edition	Year of Edition
1	Making Short Films	Clifford Thurlow	-	-	
2	Making Documentary Film and Videos	Barry Hampe	-	-	
3	Movie Planning with Imaginary Clara	Alex Ohnemus	-	-	-
4	The Ultimate Guide To Filmmaking	The Ultimate Guide To Filmmaking	-	-	-

A) Practical   **100 Hrs.**
- Story Boarding
- Title Adobe Premiere, Adobe After Effects
- Adobe Premiere, Adobe After Effects Compositing
- Sound Forge / Adobe Audition recording Remix song

B) Practical   **116 Hrs.**

- management, screenwriting, directing, camera and lighting,
- Editing, audio, art direction, set design,
- Special effects and television studio production.
- pre-production, production and post-production planning

C) Project Work   **108Hrs.**

- **Demo reel**
- **Short Film**

Semester -VI

Paper Number	Title of Paper (For Semester VI)	Total Marks
V	Script-writing	40 + 10 = 50
VI	2D Animation	40 + 10 = 50
VII	3D Animation	40 + 10 = 50
	TOTAL	**150**

The practical examination will be of 200 marks.

Sr. No.	Practical examination	Marks	Internal Assessment	Marks
1	Practical	180	Projects/ Industry Visit	100
2	Portfolio	20		
	Total	**200**		**100**

The total weightage of second term is of 450 marks, the details of which are-

Sr. No.	Title	Marks
1	Theory Examination 50 X 3	150
2	Practical Examination.	200
3	Internal Assessment	100
	TOTAL	**450**

B. Nature of question paper:

For the **papers V to VII** there will be in all **SEVEN** questions in each paper of which any **FIVE** should be solved. All questions will carry equal marks i.e. each question will be of 10 marks.

General nature of the question paper will be:

Question Number	**Type**	
Q.1	Short answer	Any two out of three
Q.2,3,4,5,6	Long answer	No internal options.
Q.7	Short notes	Any two out of three

SYLLABUS:
N. B.

(i) Figures shown in bracket indicate the total lectures required for the respective units.

(ii) The question paper should cover the entire syllabus. Marks allotted to questions should be in proportion to the lectures allotted to respective to units.

(iii) All units should be dealt with S.I. units.

(iv) Project / Industrial visit per semester is compulsory.

(v) Use of recent editions of reference books is essential.

(vi) Use of Output Devise al

Paper –V : Script-Writing

Course Type: Theory / Practical	Theory
Required/Elective	Required
Prerequisite	Story Boarding ,Character, Layout, Screenwriting
Teaching Scheme (Lecture/Practical/Tutorial/Drawing)	02/02/00/00 Hours
Total contact Hours (Lecture/Practical/Tutorial/Drawing)	50/00/00/00 Hours
Evaluation Scheme: Theory Theory Paper /Term Work/Oral/Practical	--/--/--/--

Course Outcomes(COs): Upon completion of this course, students will be able to		Mapping with PO's
CO107.1	Develop a working definition of drama that notes its divergence from other narrative forms	3
CO107.2	Understand the techniques, formats and style of story breakdowns, outlines, treatments, and screenplays.	4
CO107.3	Write screenplays for short film, feature film and television formats.	4
CO107.4	Convey story ideas both orally and in writing with clarity, conviction and style.	4
CO107.5	Demonstrate an understanding of the process by which writers submit scripts for production.	4
CO107.6	Understanding of the unification of form, content, and structure in a script.	4

Correlation matrix of Course outcomes with Programmed outcomes (CO-PO)
1=Low correlation, 2=Medium correlation, 3=High correlation

CO	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PSO1	PSO2
CO107.1	-	-	3	-		-	-	-	-	1	1
CO107.2	-	-	-	3		-	-	-	-	1	2
CO107.3	-	-	-	3		-	-	-	-	2	1
CO107.4	-	-	-	3		-	-	-	-	1	2
CO107.5	-	-	-	3		-	-	-	-	1	2
CO107.6	-	-	-	3		-	-	-	-	1	2

The Five Key Points of Story Structure

One thing is true of all stories. They all have a beginning, middle and end. Film scripts typically run from 100 to 120 pages with each page representing about a minute of screen time. Within these script pages there will be five vital events.

There are five key points of story structure which are incredibly important in scriptwriting.

Feature assignment writing
Rewriting and script doctoring
Television writing
Writing for daily series
Writing for game shows
Theories on writing a screenplay
The Hero's Journey
Syd Field's Paradigm
The sequence approach
History

Textbooks/Reference Books/ Other Books/E-material/Paper

Sr.No	Title	Author	Publisher	Edition	Year of Edition
1	Screenplay	Syd Field	-	-	-
2	Making a Good Script Great	Linda Seger	-	-	-
3	Save the Cat	Blake Snyder	-	-	-
4	How Not to Write a Screenplay	Denny Martin Flynn	-	-	-

Paper –VI: **2D Animation**

Course Type: Theory / Practical	Theory
Required/Elective	Required
Prerequisite	Classical animation & animation principals, Photoshop & Flash
Teaching Scheme (Lecture/Practical/Tutorial/Drawing)	02/02/00/00 Hours
Total contact Hours (Lecture/Practical/Tutorial/Drawing)	50/00/00/00 Hours
Evaluation Scheme: Theory Theory Paper /Term Work/Oral/Practical	--/--/--/--

Course Outcomes (COs):

Course Outcomes(COs): Up on completion of this course, students will be able to	**Mapping with PO's**
CO107.1 Sketch key emotions and body language.	4,5
CO107.2 Create drawings that convey action in terms of movement, emotion, attitude, and expression.	5
CO107.3 Develop and render advanced character movements through cycles of walking, running, throwing, and anticipation.	5
CO107.4 Manage project timelines, layers, and compositions for efficient animation.	2
CO107.5 Create drawings and paintings using custom brush libraries.	2,9
CO107.6 Export digital content for use in other software programs.	7

Correlation matrix of Course outcomes with Programmed outcomes (CO-PO)
1=Low correlation, 2=Medium correlation, 3=High correlation

CO	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PSO1	PSO2
CO107.1	-	-	-	3	2	-	-	-	-	-	2
CO107.2	-	-	-	-	3	-	-	-	-	-	2
CO107.3	-	-	-	-	3	-	-	-	-	1	2
CO107.4	-	2	-	-	-	-	-	-	-	2	
CO107.5	-	3	-	-	-	-	-	-	2	2	1
CO107.6	-	-	-	-	-	-	2	-	-	3	

2D Animation

Animation is a method in which pictures are manipulated to appear as moving images.
In traditional animation, images are drawn or painted by hand on transparent celluloid
sheets to be photographed and exhibited on film.

Contents

- 1Etymology
- 2History
- 3Techniques
- 4Animator
- 5Production
- 6Criticism

Textbooks/Reference Books/ Other Books/E-material/Paper

Sr.No	Title	Author	Publisher	Edition	Year of Edition
1	The Illusion of Life	Frank Thomas and Ollie Johnston		-	
2	Animation: From Script to Screen	Shamus Culhane	-	-	-
3	Cartoon Animation	Preston Blair	-	-	-
4	Timing For Animation	Harold Whitaker and John Halas	-	-	-

PAPER : VII   3D Animation   50 hrs.

Course Type: Theory / Practical	Theory
Required/Elective	Required
Prerequisite	Classical animation & animation principals, Photoshop , Maya
Teaching Scheme (Lecture/Practical/Tutorial/Drawing)	02/02/00/00 Hours
Total contact Hours (Lecture/Practical/Tutorial/Drawing)	50/00/00/00 Hours
Evaluation Scheme: Theory Theory Paper /Term Work/Oral/Practical	--/--/--/--

Course Outcomes (COs):

Course Outcomes(COs): Upon completion of this course, students will be able to		Mapping with PO's
CO107.1	Communicate ideas, believable action and emotion effectively by employing principles of animation and performance in all aspects of drawing.	4,5
CO107.2	Create 3D characters and environments that reflect the integration of graphic clarity, design principles, performance principles and theoretical constructs.	5,7
CO107.3	Develop and render advanced character movements through cycles of walking, running, throwing, and anticipation.	5

CO107.4	Manage project timelines, layers, and compositions for efficient animation.	9
CO107.5	Coordinate and manage the production of a student film, including the aspects of cinematography, art direction and editing.	1,9
CO107.6	Generate work that reflects initiative, creativity, adaptability.	8

Correlation matrix of Course outcomes with Programmed outcomes (CO-PO)
1=Low correlation, 2=Medium correlation, 3=High correlation

CO	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PSO1	PSO2
CO107.1	-	-	-	3	2	-	-	-	-	1	-
CO107.2	-	-	-	-	3	-	-	-	-	1	-
CO107.3	-	-	-	-	3	-	1	-	-	-	2
CO107.4	-	-	-	-	-	-	-	-	3	1	-
CO107.5	1	-	-	-	-	-	-	-	3	-	2
CO107.6	-	-	-	-	-	-	-	3	-	-	2

PAPER : VII   3D Animation   50 hrs.

3D Animation

3D Animation Computer animation is the process used for digitally generating animated images. The more general term computer-generated imagery (CGI) encompasses both static scenes and dynamic images, while computer animation only refers to the moving images. Modern computer animation usually uses 3D computer graphics, although 2D computer graphics are still used for stylistic, low bandwidth, and faster real-time renderings. Sometimes, the target of the animation is the computer itself, but sometimes film as well.

Contents

History

Animation methods

Modelling

Facial animation

Web animations

Textbooks/Reference Books/ Other Books/E-material/Paper

Sr.No	Title	Author	Publisher	Edition	Year of Edition
1	3D Animation for the Raw Beginner Using Autodesk Maya	Roger King	-	-	-

2	Autodesk Maya 2018 Basics Guide	Murdoch Kelly	-	-	-
3	The Art of 3D Computer Animation and Effets	Isaac V. Kerlow	-	-	-
4	Mastering Autodesk Maya 2016	Palamar Todd	-	-	-

A) Practical   100 Hrs.

- Story Telling
- Short Story
- 2d / 3d Animation
- Walk cycle, Run cycle, jump, Facial Expression

B) Practical   116Hrs.

- Screenplay is written
- film is distributed, marketed, and screened in cinemas and/or released to home video.

C) Project Work   108Hrs.

- Movies (2d / 3d Animation)