

**THE MAHATMA GANDHI UNIVERSITY
UNDERGRADUATE PROGRAMMES (HONOURS)
SYLLABUS**

MGU-UGP (Honours)

(2024 Admission Onwards)



Faculty: Fine Arts

Expert Committee: Animation and Graphic Design

Subject: Visual Development

**Mahatma Gandhi University
Priyadarshini Hills
Kottayam – 686560, Kerala, India**

Syllabus Index

Name of the Minor: **Visual Development**

Semester 1

Course Code	Title of the Course	Type of the Course DSC, MDC, SEC etc.	Credit	Hours/ week	Hour Distribution /week			
					L	T	P	O
MG1DSCVID100	Fundamentals of Drawing	DSC B	4	5	0	3	2	0

Semester: 2

Course Code	Title of the Course	Type of the Course DSC, MDC, SEC etc.	Credit	Hours/ week	Hour Distribution /week			
					L	T	P	O
MG2DSCVID100	Art of Character Creation	DSC B	4	5	0	3	2	0

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Semester: 3

Course Code	Title of the Course	Type of the Course DSC, MDC, SEC etc.	Credit	Hours/ week	Hour Distribution /week			
					L	T	P	O
MG3DSCVID200	Pre-production Techniques	DSC B	4	5	0	3	2	0

Semester: 4

Course Code	Title of the Course	Type of the Course DSC, MDC, SEC etc.	Credit	Hours/ week	Hour Distribution /week			
					L	T	P	O
MG4DSCVID200	Pre-production Techniques	DSC C	4	5	0	3	2	0

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Mahatma Gandhi University Kottayam

Programme							
Course Name	FUNDAMENTALS OF DRAWING						
Type of Course	DSC B						
Course Code	MG1DSCVID100						
Course Level	100-199						
Course Summary	This Fundamentals of Drawing course aims to provide a comprehensive foundation in fundamental drawing techniques and principles. Designed for beginners with little to no prior experience, this course explores various aspects of drawing, focusing on developing observational skills, understanding composition, and mastering fundamental drawing tools.						
Semester	I			Credits		4	Total Hours
Course Details	Learning Approach	Lecture	Tutorial	Practical / Practicum	Others		
	Experiential, Constructivist and Cognitive learning approach	0	3	1	0	75	
Prerequisites, if any	Some prior drawing experience is required. Students are expected to have a willingness to learn, practice regularly, and engage actively in class activities.						

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains*	PO No
	Upon completion of this course, students will be able to;		
1	Recall and identify fundamental drawing techniques, materials, and terminology, demonstrating comprehension of basic concepts such as line, shape, and form in drawing.	K	1
2	Explain the principles of composition, perspective, and shading in drawing, illustrating comprehension of how these elements contribute to creating visually appealing and realistic drawings.	U	1, 2, 3, 4
3	Apply learned drawing techniques to create artworks, demonstrating the ability to use various drawing materials effectively and execute basic drawing exercises and assignments.	A	1, 2, 3
4	Analyze and evaluate the elements of successful drawings, critiquing compositions, shading techniques, and use of perspective to assess strengths and areas for improvement in artworks.	An	1, 2, 4
5	Generate original drawings that showcase a synthesis of learned techniques, demonstrating creativity, proficiency, and individual style in compositions, shading, and perspective.	C	1, 2, 4, 10
*Remember (K), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Appreciation (Ap)			

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COURSE CONTENT

Content for Classroom transaction (Units)

Module	Units	Course description	Hrs	CO No.
1	Introduction to Drawing Materials and Techniques			
	1.1	Overview of Drawing Tools Dry media - Pencils, Charcoals, Chalks, Crayons, Pastels, Erasers, Smudging Tools Wet Media - Dip pens, Disposable and Cartridge Pens, Brushes Paints - Water based, Acrylic, Oil Drawing surfaces - Papers, Newsprint, Watercolor paper, Charcoal paper, Canvas	6	1
2	Line and Contour Drawing			
	2.1	Doodling and Noodling Drawing straight lines, Drawing curved lines, Free hand drawing Holding the pencil - Angle and direction of lines, Drawing lines, circles, ovals, scribbles, patterns etc.	8	1, 4
	2.2	Basic Shapes and Forms Study and practice drawing basic geometric shapes and their manipulation Introduction to basic principles of form and volume Understanding the use of lines to represent form and contour	10	2, 3, 4
	2.3	Introduction to Light and Shadow Tones, Lighting and shading, Basic 3 Dimensional light set up Several types of shadows - Cast shadow, Contact shadow, Contour shadow, Reflected light, Overhang shadow, Highlight, Core shadow Objects and shapes in perspective with light and shade	10	2, 3, 4
3	Still Life and Object Drawing			
	3.1	Drawing from Observation	10	2, 4

		<p>Introduction to basic human anatomy</p> <p>Life drawing use of basic shapes and forms</p> <p>Sketching poses, rapid sketching from live models, gestures</p> <p>Line of action, balance, rhythm, positive and negative spaces, silhouettes</p> <p>Caricature drawing, exaggeration, thumbnails and stick figures</p>		
Principles of Perspective Drawing				
4	4.1	<p>Perspective Drawing</p> <p>Vanishing points, Orthogonal lines, Horizon, Eye level. One point perspective, Two point perspective, Three point perspective, Multi-point perspective, Overlapping and intersection of shapes in one point, Two point and three point perspective views, Foreshortening</p>	15	3, 4, 5
	4.2	<p>Landscape Drawing</p> <p>Basics of drawing landscapes and understanding perspective in natural settings</p>	16	3, 4, 5
5	Teacher Specific Content			

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<p style="text-align: center;">Teaching and Learning Approach</p>	<p>Classroom Procedure (Mode of transaction)</p> <ul style="list-style-type: none"> ● Demonstrations - Start with fundamental concepts such as lines, shapes, form, perspective, and composition. Incorporate theoretical explanations followed by demonstrations to illustrate these principles visually. ● Guided Practice and Exercises - After demonstrations, allocate time for students to practice what they've learned. Provide guided exercises that gradually increase in complexity, allowing students to apply and reinforce their understanding of each concept. ● Individualized Feedback - Offer regular feedback during practice sessions and assignments. Provide constructive criticism tailored to each student's strengths and areas for improvement. ● Practical Application - Organize sessions where students apply their learning to real-life subjects (still life, landscapes, figures). Field trips or outdoor drawing sessions can enhance observational skills and apply learned principles. ● Encourage Creativity and Expression - Provide opportunities for creative expression and individual style development. Allow students to explore personal themes and experiment with different drawing styles.
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Assessment Types	MODE OF ASSESSMENT						
	A. Continuous Comprehensive Assessment (CCA) - 30 Marks						
	CCA Components			Marks Distribution			
	Sketchbook Assignments			10			
	Examinations x 2			10 x 2 = 20			
	Total			30			
	B. End-Semester Evaluation (ESE) - 70 Marks						
	- Practical examination						
	Parts		Pattern	Marks	Choice of Questions	Marks Distribution	
	Question paper 1	Part A (Theory)	Answers not less than 1 page	10 marks each	2 out of 3 questions	2x10=20	
Part B (Practical)		Drawing exam on A3 sheets	10 marks each	2 out of 3 questions	2x10=20		
MGU-UGP (HONOURS) Break							
Question paper 2	Part C (Practical)	Drawing exam on A3 sheets	15 marks each	2 out of 3 questions	2x15=30		
Total					70		
Please refer the appendix for more details							

References

1. Evans, Poppy, and Mark A. Thomas. *Exploring the Elements of Design*. CENGAGE Learning Custom Publishing, 2012.
2. Jacobs, Michel. *The Art of Composition: A Simple Application of Dynamic Symmetry (Classic Reprint)*. Forgotten Books, 2018.
3. Wolchonok, Louis. *The Art of Pictorial Composition*. Harper & Bros, 1961.

4. Herberts, Kurt. *The Complete Book of Artists' Techniques*. Frederick A. Praeger, 1958.
 5. Garcia, Claire Watson. *Drawing for the Absolute and Utter Beginner*. Watson-Guption, 2003.
- D'Amelio, Joseph. *Perspective Drawing Handbook*. Dover Publications Inc., 2004.



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Programme						
Course Name	ART OF CHARACTER CREATION					
Type of Course	DSC B					
Course Code	MG2DSCVID100					
Course Level	100-199					
Course Summary	The "Art of Character Creation" course is a comprehensive journey into the world of creating captivating and meaningful characters across various artistic styles. This course offers a structured approach that combines fundamental anatomical knowledge with artistic techniques, fostering the development of unique and compelling characters.					
Semester	II	Credits			4	Total Hours
Course Details	Learning Approach	Lecture	Tutorial	Practical / Practicum	Others	
	Experiential, Constructivist and Cognitive learning approach	0	3	1	0	75
Prerequisites, if any	Basic proficiency in drawing techniques, including lines, shapes, and forms. A creative mindset and the ability to think imaginatively.					

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains*	PO No
	Upon completion of this course, students will be able to;		
1	Recall and describe fundamental concepts in human and animal anatomy relevant to character design.	K	1, 3
2	Analyze the impact of different styles on character design and recognize the balance between realism and abstraction.	U	1, 3
3	Apply knowledge of anatomy to create dynamic and expressive character poses.	A	1, 2, 3
4	Assess the effectiveness of color choices in conveying character personality and mood.	E	1, 2, 4
5	Develop comprehensive character turnarounds and model sheets demonstrating a deep understanding of design principles.	C	4, 10
*Remember (K), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Appreciation (Ap)			



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COURSE CONTENT

Content for Classroom transaction (Units)

Module	Units	Course description	Hrs	CO No.
Foundations of Anatomy for Character Design				
1	1.1	Introduction to Human Anatomy Understanding basic human anatomy, proportions, skeletal structure, and muscle groups. Gesture drawing techniques to capture movement and expressiveness in characters.	10	1, 2, 3
	1.2	Facial Anatomy and Expressions Study of facial muscles and expressions to create emotive and engaging characters.	10	1, 2, 3
Developing Character Styles				
2	2.1	Understanding Style in Character Design Techniques for creating exaggerated, whimsical, and cartoonish characters.	15	2, 3
		Exploring animal anatomy and adapting it to create anthropomorphic characters. Balancing realism with stylization to create unique and compelling characters.		
Character Design Process				
3	3.1	Character Concept Development Idea generation, brainstorming, and sketching for character creation. Importance of silhouettes and using shape language to define characters.	15	1, 2
	3.2	Color Theory and Mood in Character Design Understanding color psychology and its role in conveying character personality. Refining character designs through feedback and iterative processes.	5	1, 2, 4
Advanced Techniques and Applications				
4	4.1	Character Turnarounds and Model Sheets	10	3, 5

		Creating comprehensive character turnarounds and model sheets for consistency.		
	4.2	Final Showcase and Critique Presenting and critiquing final character design projects.	10	5
5	Teacher Specific Content			

Teaching and Learning Approach	Classroom Procedure (Mode of transaction)
	<ul style="list-style-type: none"> • Demonstrations - Weekly demonstrations will cover the theory, techniques, and examples of character design. • Assignments and Critiques - Weekly assignments will allow students to apply what they've learned. Constructive feedback and critiques will be provided to enhance learning. • Guest Lectures and Industry Collaboration - Introduce guest lectures from industry professionals and experts in character design.

Assessment Types	MODE OF ASSESSMENT	
	A. Continuous Comprehensive Assessment (CCA) - 30 Marks	
	CCA Components	Marks Distribution
	Sketchbook Assignments	10
	Examinations x 2	10 x 2 = 20
	Total	30
	B. End Semester Evaluation (ESE) - 70 Marks	
	- Practical examination	
	ESE Components	Marks Distribution
	Creativity and Originality	20
Visual Design	20	
Technical Execution	20	
Time Management and Completeness	10	

	Total	70
Please refer the appendix for more details		

References

1. Bancroft, Tom. *Creating Characters with Personality: For Film, TV, Animation, Video Games, and Graphic Novels*. Watson-Guption, 2006.
 2. Hart, Christopher. *Drawing Cutting Edge Anatomy: The Ultimate Reference for Comic Book Artists*. Watson-Guption, 2004.
 3. Tiner, Ron. *Figure Drawing Without a Model*. Dover Publications, 1997.
 4. Redeker, Robert. *Character Design for Animation with Nate Wragg*. Design Studio Press, 2017.
 5. Crossley, Kevin. *Character Design From the Ground Up*. CRC Press, 2014.
- Loomis, Andrew. *Figure Drawing*. Titan Books, 31 May 2011.



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Programme						
Course Name	PRE-PRODUCTION TECHNIQUES					
Type of Course	DSC B					
Course Code	MG3DSCVID200					
Course Level	200-299					
Course Summary	Dive into the creative heart of animation with Pre-Production Techniques. This course equips you with the skills to transform ideas into captivating animated stories. Master scriptwriting, storyboarding techniques, and develop design sheets, to craft stunning visuals. By the end, you'll be ready to contribute to the magic of animation with a strong foundation in pre-production.					
Semester	III	Credits			4	Total Hours
Course Details	Learning Approach	Lecture	Tutorial	Practical / Practicum	Others	
	Experiential, constructivist and cognitive learning approach	0	3	1	0	75
Prerequisites, if any	A foundation in drawing, basic storytelling principles, and a passion for animation are highly beneficial for this course. However, the course aims to equip students with the necessary skills regardless of prior experience. A willingness to learn, explore creatively, and collaborate effectively will be crucial for success in this comprehensive pre-production course.					

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains*	PO No
	Upon completion of this course, students will be able to;		
1	Recall and summarize foundational concepts and techniques in concept development, scriptwriting, storyboarding, and design.	K	1
2	Comprehend the principles and theories behind effective storytelling and visual communication in animation pre-production.	U	1, 4
3	Evaluate the effectiveness of their pre-production materials in communicating the overall vision and narrative intent of the animation project.	E	1, 2
4	Design comprehensive design sheets that define the visual style of the animation, including character development, environment concepts, and prop design.	C	4, 10
5	Create original storyboards that effectively translate the script into a sequence of visually engaging shots, considering camera angles, pacing, and composition.	C	4, 10
<p>*Remember (K), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Appreciation (Ap)</p>			

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COURSE CONTENT

Content for Classroom transaction (Units)

Module	Units	Course Description	Hrs	CO No.
1	Concept Development & Story Ideation			
	1.1	<p>Introduction to Pre-production</p> <p>Understand the various stages of the animation production process.</p> <p>Overview of animation pre-production and its role in the animation pipeline.</p>	2	1, 2, 3
	1.2	<p>Concept Development & Story Ideation</p> <p>Introduction to the three-act structure and its application in animation.</p> <p>Brainstorming techniques to generate compelling story ideas - Mind mapping, brainstorming etc.</p> <p>Crafting engaging and memorable characters.</p> <p>Developing plot points and arcs for storytelling.</p> <p>Case studies of successful animated stories and their structures.</p>	10	1, 2, 3
	1.3	<p>Concept Development Project</p> <p>Develop a compelling story idea and create a visual representation (mood board, storyboard snippet)</p>	3	4, 5
2	Scripting the Animation Journey			
	2.1	<p>Master the fundamentals of scriptwriting</p> <p>Learn to translate your story ideas into clear and concise animation scripts</p> <p>Focus on dialogue clarity, effective action lines, and visual storytelling through scriptwriting</p> <p>Understand the relationship between script and storyboard</p> <p>Explore story structure for animation (three-act structure, hero's journey)</p> <p>Case study: Analyze how different storytelling techniques are applied in actual scripts.</p>	10	2, 3
	2.2	<p>Script Development Project</p>	10	4, 5

		Write a short animation script based on your developed story concept		
3	Visualizing Your Story			
	3.1	<p>Mastering Storyboarding</p> <p>Deep dive into storyboarding techniques and tools for clear and dynamic storytelling</p> <p>Understand the power of shot composition, framing, and camera angles in animation storyboarding</p> <p>Learn how to create storyboards that capture the emotional arc of the story</p> <p>Utilize storyboards to communicate your ideas effectively with team members</p> <p>Case Study - Analysis of exemplary storyboards from films, animations, and commercials</p>	10	2, 3
	3.2	<p>Storyboards Development Project</p> <p>Create a storyboard sequence for a scene from your script</p>	10	5
4	Character Development and World-Building			
	4.1	<p>Breathing Life into Your World</p> <p>Develop compelling character designs for animation, focusing on anatomy, form, and personality</p> <p>Create detailed character model sheets for consistency in animation production</p> <p>Explore how character design incorporates expressions and emotions for storytelling</p> <p>Design sheets for environments and props: establishing a cohesive visual style</p> <p>Color theory and its application in animation.</p>	10	2, 3
	4.2	<p>Design Sheet Project</p> <p>Design characters and environment with a detailed design sheet showcasing its visual style</p>	10	4, 5
5	Teacher Specific Content			

<p>Teaching and Learning Approach</p>	<p>Classroom Procedure (Mode of transaction)</p> <ul style="list-style-type: none"> • Engaging discussions - Encouraging open dialogue and critical thinking through group discussions, brainstorming sessions, and debates about different approaches to story development, scriptwriting, and visual design. • Learning by doing - Assigning individual projects throughout the course, allowing students to apply the learned concepts to practical scenarios and develop their creative skills through hands-on experience. • Individualized guidance - Providing individual feedback and guidance to students throughout the course, addressing their specific needs and helping them refine their approaches. • Guest Speaker Sessions - Inviting industry professionals like storyboard artists, concept artists, or character designers to share their experiences and insights can provide students with invaluable real-world perspectives and practical advice on the pre-production process.
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References

1. McKee, Robert. *Story: Substance, Structure, Style, and the Principles of Screenwriting*. It Books, 1997.
2. Beiman, Nancy. *Prepare to Board! Creating Story and Characters for Animation*. Focal Press, 2007.
3. Marx, Christy. *Writing for Animation, Comics, and Games*. Focal Press, 2006.

4. Hart, John. *The Art of the Storyboard, 2nd Edition: A Filmmaker's Introduction*. Focal Press, 2008.
5. Rousseau, David Harland. *Storyboarding Essentials: SCAD Creative Essentials*. Watson-Guption, 2014.
6. Cristiano, Giuseppe. *The Storyboard Artist: A Guide to Freelancing in Film, TV, and Advertising*. Routledge, 2017.

Amidi, Amid. *The Art of Pixar: 25th Anniversary: The Complete Color Scripts and Select Art from 25 Years of Animation*. Chronicle Books, 2 November 2011.



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Programme						
Course Name	PRE-PRODUCTION TECHNIQUES					
Type of Course	DSC C					
Course Code	MG4DSCVID200					
Course Level	200-299					
Course Summary	Dive into the creative heart of animation with Pre-Production Techniques. This course equips you with the skills to transform ideas into captivating animated stories. Master scriptwriting, storyboarding techniques, and develop design sheets, to craft stunning visuals. By the end, you'll be ready to contribute to the magic of animation with a strong foundation in pre-production.					
Semester	IV	Credits			4	Total Hours
	Learning Approach	Lecture	Tutorial	Practical / Practicum	Others	
Course Details	Experiential, constructivist and cognitive learning approach	0	3	1	0	75
Prerequisites, if any	A foundation in drawing, basic storytelling principles, and a passion for animation are highly beneficial for this course. However, the course aims to equip students with the necessary skills regardless of prior experience. A willingness to learn, explore creatively, and collaborate effectively will be crucial for success in this comprehensive pre-production course.					

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains*	PO No
	Upon completion of this course, students will be able to;		
1	Recall and summarize foundational concepts and techniques in concept development, scriptwriting, storyboarding, and design.	K	1
2	Comprehend the principles and theories behind effective storytelling and visual communication in animation pre-production.	U	1, 4
3	Evaluate the effectiveness of their pre-production materials in communicating the overall vision and narrative intent of the animation project.	E	1, 2
4	Design comprehensive design sheets that define the visual style of the animation, including character development, environment concepts, and prop design.	C	4, 10
5	Create original storyboards that effectively translate the script into a sequence of visually engaging shots, considering camera angles, pacing, and composition.	C	4, 10
<p>*Remember (K), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Appreciation (Ap)</p>			

Syllabus

COURSE CONTENT

Content for Classroom transaction (Units)

Module	Units	Course Description	Hrs	CO No.
1	Concept Development & Story Ideation			
	1.1	<p>Introduction to Pre-production</p> <p>Understand the various stages of the animation production process.</p> <p>Overview of animation pre-production and its role in the animation pipeline.</p>	2	1, 2, 3
	1.2	<p>Concept Development & Story Ideation</p> <p>Introduction to the three-act structure and its application in animation.</p> <p>Brainstorming techniques to generate compelling story ideas - Mind mapping, brainstorming etc.</p> <p>Crafting engaging and memorable characters.</p> <p>Developing plot points and arcs for storytelling.</p> <p>Case studies of successful animated stories and their structures.</p>	10	1, 2, 3
	1.3	<p>Concept Development Project</p> <p>Develop a compelling story idea and create a visual representation (mood board, storyboard snippet)</p>	3	4, 5
2	Scripting the Animation Journey			
	2.1	<p>Master the fundamentals of scriptwriting</p> <p>Learn to translate your story ideas into clear and concise animation scripts</p> <p>Focus on dialogue clarity, effective action lines, and visual storytelling through scriptwriting</p> <p>Understand the relationship between script and storyboard</p> <p>Explore story structure for animation (three-act structure, hero's journey)</p> <p>Case study: Analyze how different storytelling techniques are applied in actual scripts.</p>	10	2, 3
	2.2	Script Development Project	10	4, 5

		Write a short animation script based on your developed story concept		
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	3.1	<p>Mastering Storyboarding</p> <p>Deep dive into storyboarding techniques and tools for clear and dynamic storytelling</p> <p>Understand the power of shot composition, framing, and camera angles in animation storyboarding</p> <p>Learn how to create storyboards that capture the emotional arc of the story</p> <p>Utilize storyboards to communicate your ideas effectively with team members</p> <p>Case Study - Analysis of exemplary storyboards from films, animations, and commercials</p>	10	2, 3
	3.2	<p>Storyboards Development Project</p> <p>Create a storyboard sequence for a scene from your script</p>	10	5
4	Character Development and World-Building			
	4.1	<p>Breathing Life into Your World</p> <p>Develop compelling character designs for animation, focusing on anatomy, form, and personality</p> <p>Create detailed character model sheets for consistency in animation production</p> <p>Explore how character design incorporates expressions and emotions for storytelling</p> <p>Design sheets for environments and props: establishing a cohesive visual style</p> <p>Color theory and its application in animation.</p>	10	2, 3
	4.2	<p>Design Sheet Project</p> <p>Design characters and environment with a detailed design sheet showcasing its visual style</p>	10	4, 5
5	Teacher Specific Content			

<p>Teaching and Learning Approach</p>	<p>Classroom Procedure (Mode of transaction)</p> <ul style="list-style-type: none"> • Engaging discussions - Encouraging open dialogue and critical thinking through group discussions, brainstorming sessions, and debates about different approaches to story development, scriptwriting, and visual design. • Learning by doing - Assigning individual projects throughout the course, allowing students to apply the learned concepts to practical scenarios and develop their creative skills through hands-on experience. • Individualized guidance - Providing individual feedback and guidance to students throughout the course, addressing their specific needs and helping them refine their approaches. • Guest Speaker Sessions - Inviting industry professionals like storyboard artists, concept artists, or character designers to share their experiences and insights can provide students with invaluable real-world perspectives and practical advice on the pre-production process.
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Syllabus

Assessment Types	MODE OF ASSESSMENT																									
	A. Continuous Comprehensive Assessment (CCA) - 30 Marks																									
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