THE MAHATMA GANDHI UNIVERSITY

UNDERGRADUATE PROGRAMMES

(HONOURS) SYLLABUS

MGU-UGP (Honours)

(2024 Admission Onwards)

Faculty: Fine Arts

Expert Committee: Animation and Graphic Design

Subject: Bachelor of Arts (Honours)

Animation and Graphic Design

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

MGU-UGP (HONOURS)

Syllabus

CONTENTS

PREFACE

Embark on a Creative Odyssey: A Blended Programme in Animation and Graphic Design

This meticulously crafted syllabus provides a comprehensive and dynamic education for the undergraduate program in Animation and Graphic Design. It equips learners with the knowledge, skills, and mindset to thrive in the ever-evolving digital landscape, where skilled professionals in these fields are highly sought-after. The program offers specialization options in Animation or Design, catering to individual aptitudes and interests.

Key Features

- *Holistic Learning:* A well-rounded education is ensured by blending theoretical knowledge with hands-on experience. Learners will explore design principles, animation techniques, digital imaging, and more.
- *Industry-Relevant Content:* Learners stay ahead of the curve with content reflecting the latest industry trends and technological advancements.
- *Creative Exploration:* The program fosters a spirit of exploration and experimentation, encouraging learners to push creative boundaries and develop a unique artistic voice.
- *Professional Development:* Beyond technical skills, the program focuses on professional development. Learners will engage with industry professionals, participate in internships, and build a strong portfolio to showcase their talents.

These skills will prepare learners not only for rewarding careers but also empower them to contribute to the ever-evolving world of animation and design. This syllabus is more than a roadmap; it's a gateway to a world of possibilities.

A Transformative Journey

Welcome to a program that ignites your creative spirit! We present a transformative four-year Bachelor of Arts Honours journey, designed to empower you as a visual storyteller. This program seamlessly blends animation's artistic prowess with graphic design's strategic power, transcending boundaries.

Unlocking Your Potential

This syllabus isn't just a guide; it's a map to unlock your creative potential and propel you towards a dynamic career in graphic communication. We believe a successful animator or graphic designer needs a robust skillset that bridges artistic expression with technical mastery.

Curriculum Structure

Over four years, you'll delve into a carefully curated curriculum that fuses theory with hands-on application. Each module builds upon the last, nurturing your growth as a visual narrative architect, skilled artist, and tech-savvy designer.

Year 1: Building the Foundation: The first year sets the stage, introducing you to the core principles of animation and graphic design. You'll establish a solid foundation by mastering drawing, 2D animation, visual storytelling, typography, and digital art, equipping you with the tools to translate your vision onto a digital canvas.

Year 2: Deepening Your Expertise: The program delves deeper into animation in year two, introducing you to character design, storyboarding, and 3D modeling. You'll simultaneously explore graphic design software and techniques. Interactive projects and practical exercises allow you to apply your knowledge in real-world scenarios, building a dynamic portfolio.

Year 3: Specialization and Collaboration: Year three allows for specialization. You'll choose elective courses aligned with your passion, whether it's character animation, captivating motion graphics, or interactive design. Collaborative projects with students from different disciplines enrich your understanding of the interconnected creative industry, preparing you for collaborative professional environments.

Year 4: Culmination and Professional Development: The final year culminates your academic journey. Advanced courses in animation and graphic design will challenge you to push the boundaries of your creativity and technical skills. Additionally, the program incorporates professional development modules with industry internships and capstone projects. This ensures you graduate with a degree, practical experience, and professional connections needed to thrive in the competitive landscape of visual communication.

Your Creative Journey Begins Here

Throughout this journey, our experienced faculty, a blend of industry professionals and academics, will guide you with a commitment to excellence. The *BA (Honours) Animation and Graphic Design* program is not just about acquiring knowledge; it's about fostering a mindset of continuous learning, adaptability, and innovation.

The curriculum is a framework that serves as the launchpad for your creative development. We assist students to become self-employed creative artists. We are here to see your development, inventiveness, and achievement as you make your way through the dynamic field of new media, where graphic design creates potent visual languages and animation brings stories to life.

The members of the Syllabus Revision Committee &
The Expert Committee in Animation and Graphic Design,
Mahatma Gandhi University, Kottayam, Kerala.

EXPERT COMMITTEE & EXTERNAL EXPERTS

Members of the Expert Committee in Animation and Graphic Design (U.G)

1. Mr. Jean Sebastian,
   (Convenor, Expert Committee in Animation and Graphic Design (U.G))
   Dept. of Animation and Design,
   St. Joseph College of Communication,
   Kurissummoodu P.O, Changanacherry.

2. Mr. Thomas Joseph T,
   Vice Principal,
   St. Joseph College of Communication,
   Kurissummoodu P.O, Changanacherry.

3. Mr. Jotty Jacob,
   Dept. of Animation and Graphic Design
   Rajagiri College of Management & Applied Sciences,
   Rajagiri Valley P.O., Kakkanad, Kochi.

4. Mr. Vineeth V.
   Dept. of Animation & Graphic Design,
   Yeldo Mar Baselios College,
   Puthuppady P.O, Kothamangalam.

5. Mr. Sreenath V.G
   Dept. of Animation & Graphic Design,
   Yeldo Mar Baselios College,
   Puthuppady P.O, Kothamangalam.

Internal Subject Expert

1. Mr. Saji Lukose
   HOD, Dept of Animation and Design
   St Joseph College of Communication, Changanacherry.

External Subject Expert

1. Mr. George K. Paul,
   Independent Designer and Animator,
   COO, Forest Designs, Changanacherry.

Master Trainer

1. Dr. Thomson K Alex,
   HOD, Dept. of Economics,
   Bishop Abraham Memorial College, Thuruthicad.

MEMBERS OF THE SYLLABUS REVISION COMMITTEE

1. Mr. Abbin Joseph Thomas
   Assistant Professor, Dept. of Animation and Graphic Design
   Rajagiri College of Management & Applied Sciences, Kakkanad

2. Mr. Ani Antony
   Assistant Professor, Dept. of Animation and Graphic Design
   Yeldo Mar Baselios College, Kothamangalam

3. Mr. Binu Varghese
   Assistant Professor, Dept of Animation and Design
   St Joseph College of Communication, Changanacherry

4. Mr. Jean Sebastian
   Assistant Professor, Dept of Animation and Design
   St Joseph College of Communication, Changanacherry

5. Mr. Jotty Jacob
   HOD, Dept. of Animation and Graphic Design
   Rajagiri College of Management & Applied Sciences, Kakkanad

6. Mr. Krishnalal M B
   Assistant Professor, Dept of Animation and Design
   St Joseph College of Communication, Changanacherry

7. Mr. Lijo John
   Assistant Professor, Dept. of Animation and Graphic Design
   Yeldo Mar Baselios College, Kothamangalam

8. Mr. Muhammed Falah
   Assistant Professor, Dept. of Animation and Graphic Design
   Yeldo Mar Baselios College, Kothamangalam

9. Mr. Nitish M Nair
   Assistant Professor, Dept. of Animation and Graphic Design
   Yeldo Mar Baselios College, Kothamangalam

10. Mr. Rahul Nair
    Assistant Professor, Dept of Animation and Design
    St Joseph College of Communication, Changanacherry

11. Ms. Sajanu Susan Sunny
    Assistant Professor, Dept. of Visual Arts (Interior Design)
    Yeldo Mar Baselios College, Kothamangalam

12. Mr. Saji Lukose
    HOD, Dept of Animation and Design
    St Joseph College of Communication, Changanacherry

13. Mrs. Sarah Rex Varghese
    Assistant Professor, Dept. of Animation and Graphic Design
    KMM College of Arts & Science, Thrikkakara

14. Mr. Vineeth V
    Assistant Professor, Dept. of Animation and Graphic Design
    Yeldo Mar Baselios College, Kothamangalam

Syllabus Index

Name of the Major: ANIMATION AND GRAPHIC DESIGN

SEMESTER: 1

Course Code	Title of the Course	Type of the Course	Credit	Hours/ Week	Hour Distribution /Week			
					L	T	P	O
MG1DSCAGD100	Fundamental Drawing Techniques	DSC A	4	5	0	3	2	0
MG1MDCAGD100	History of Art and Design	MDC	3	4	2	0	2	0

L — Lecture, T — Tutorial, P — Practical/Practicum , O — Others

SEMESTER: 2

Course Code	Title of the Course	Type of the Course	Credit	Hours/ Week	Hour Distribution /Week			
					L	T	P	O
MG2DSCAGD100	Raster and Vector Graphics	DSC A	4	5	0	3	2	0
MG2MDCAGD100	History of Animation and VFX	MDC	3	4	2	0	2	0

SEMESTER: 3

Course Code	Title of the Course	Type of the Course	Credit	Hours/ Week	Hour Distribution /Week			
					L	T	P	O
MG3DSCAGD200	Script Writing and Storyboarding	DSC A	4	5	0	3	2	0
MG3DSCAGD201	Typography	DSC A	4	5	0	3	2	0
MG3DSEAGD200	Visual Development for Animation(**Animation Film Making Specialization)**	DSE	4	4	0	4	0	0
MG3DSEAGD201	Art of Grid and Layout (**Digital Design Specialization)**							
MG3DSCAGD202	Basics of 3D Animation *(Minor for Others)*	DSC B	4	5	0	3	2	0
MG3MDCAGD200	Web Development with CMS	MDC	3	3	0	3	0	0
MG3MDCAGD201	Introduction to Web Development							
MG3MDCAGD202	User Interface Design Fundamentals							
MG3VACAGD200	Human Values and Animation	VAC	3	3	0	3	0	0

SEMESTER: 4

Course Code	Title of the Course	Type of the Course	Credit	Hours/ Week	Hour Distribution /Week			
					L	T	P	O
MG4DSCAGD200	Stopmotion Animation	DSC A	4	5	0	3	2	0
MG4DSCAGD201	User Interface Design	DSC A	4	5	0	3	2	0
MG4DSEAGD200	Acting for Animation (**Animation Film Making Specialization)**	DSE	4	4	0	4	0	0
MG4DSEAGD201	Information Graphics(**Digital Design Specialization)**							
MG4DSCAGD202	Corporate Identity Design *(Minor for Others)*	DSC C	4	5	0	3	2	0
MG4SECAGD200	Design Thinking	SEC	3	3	0	3	0	0
MG4VACAGD200	Sustainability Design	VAC	3	3	0	3	0	0
MG4INTAGD200	Internship	INT	2					

SEMESTER: 5

Course Code	Title of the Course	Type of the Course	Credit	Hours/ Week	Hour Distribution /Week			
					L	T	P	O
MG5DSCAGD300	3D Character Art	DSC A	4	5	0	3	2	0
MG5DSCAGD301	Design for Web	DSC A	4	5	0	3	2	0
MG5DSEAGD300	Advanced Texturing (**Animation Film Making Specialization)**	DSE	4	4	0	4	0	0
MG5DSEAGD301	Packaging Design (**Digital Design Specialization)**							
MG5DSEAGD302	3D Character Animation(**Animation Film Making Specialization)**	DSE	4	4	0	4	0	0
MG5DSEAGD303	Digital Illustration (**Digital Design Specialization)**							
MG5DSEAGD304	Advanced 2D Animation (**Animation Film Making Specialization)**	DSE	4	4	0	4	0	0
MG5DSEAGD305	Publication Design (**Digital Design Specialization)**							
MG5SECAGD300	Iconography & Semiotics	SEC	3	3	0	3	0	0

SEMESTER: 6

Course Code	Title of the Course	Type of the Course	Credit	Hours/ Week	Hour Distribution /Week			
					L	T	P	O
MG6DSCAGD300	Animated Short Film	DSC A	4	5	0	3	2	0
MG6DSCAGD301	Graphic Design Portfolio	DSC A	4	5	0	3	2	0
MG6DSEAGD300	Motion Graphics (**Animation Film Making Specialization)**	DSE	4	5	0	3	2	0
MG6DSEAGD301	Maps and Signage Design (**Digital Design Specialization)**							
MG6DSEAGD302	Digital Sculpting (**Animation Film Making Specialization)**	DSE	4	4	0	4	0	0
MG6DSEAGD303	Content Management System (**Digital Design Specialization)**							
MG6SECAGD300	Demo Reel Presentation	SEC	3	3	0	3	0	0
MG6VACAGD300	Start-Up and Business Management	VAC	3	3	0	3	0	0

SEMESTER: 7

Course Code	Title of the Course	Type of the Course	Credit	Hours/ Week	Hour Distribution /Week			
					L	T	P	O
MG7DCCAGD400	Digital 2D Animation (**Animation Film Making)**	DCC	4	5	0	3	2	0
MG7DCCAGD401	Printing and Publishing (**Digital Design)**							
MG7DCCAGD402	Advanced Motion Graphics and Compositing (**Animation Film Making)**	DCC	4	4	0	4	0	0
MG7DCCAGD403	Advertising Design with Digital Marketing (**Digital Design)**							
MG7DCCAGD404	3D Effects & Dynamics (**Animation Film Making)**	DCC	4	4	0	4	0	0
MG7DCCAGD405	Web Development (**Digital Design)**							
MG7DCEAGD400	Art of Comic Book Creation (**Animation Film Making)**	DCE	4	4	0	4	0	0
MG7DCEAGD401	Advanced Digital Painting (**Digital Design)**							
MG7DCEAGD402	Animation Production Management (**Animation Film Making)**	DCE	4	4	0	4	0	0
MG7DCEAGD403	UX Design (**Digital Design)**							
MG7DCEAGD404	Advanced 3D Animation (**Animation Film Making)**	DCE	4	4	0	4	0	0
MG7DCEAGD405	Advanced Typography (**Digital Design)**							

SEMESTER: 8

Course Code	Title of the Course	Type of the Course	Credit	Hours/ Week	Hour Distribution /Week			
					L	T	P	O
MG8DCCAGD400	3D Creature Animation (**Animation Film Making)**	DCC	4	5	0	3	2	0
MG8DCCAGD401	Simulated Graphics (**Digital Design)**							
MG8DCCAGD402	2D Rotoscopy (**Animation Film Making)**	DCC	4	5	0	3	2	0
MG8DCCAGD403	Game Design (**Digital Design)**							
MG8DCEAGD400	AI Assisted Animation (**Animation Film Making)**	DCE	4	5	0	3	2	0
MG8DCEAGD401	Design for Teaching and Learning (**Digital Design)**							
MG8DCEAGD402	AR & VR with 3D Animation (**Animation Film Making)**	DCE	4	5	0	3	2	0
MG8DCEAGD403	Promotional Design (**Digital Design)**							
MG8DCEAGD404	Experimental Animation (**Animation Film Making)**	DCE	4	5	0	3	2	0
MG8DCEAGD405	Interactive Media Production (**Digital Design)**							
MG8PRJAGD400	Animation Project (**Animation Film Making)/** Graphic Design Project (**Digital Design)**	PROJECT	12					

SEMESTER I

MGU-UGP (HONOURS)

Syllabus

Mahatma Gandhi University
Kottayam

Programme	**BA (Hons) ANIMATION AND GRAPHIC DESIGN**					
Course Name	**FUNDAMENTAL DRAWING TECHNIQUES**					
Type of Course	DSC A					
Course Code	MG1DSCAGD100					
Course Level	100 - 199					
Course Summary	Fundamental Drawing Techniques is a comprehensive course perfect for beginners and enthusiasts alike, which explores the art of drawing. Learners of this course will explore a variety of drawing materials and tools, from dry media like pencils and charcoal to wet media including ink and paints. They will learn about different drawing surfaces and essential tools for erasing and sharpening. Learners can develop skills in doodling, noodling, and mastering lines, circles, and ovals. This course shed light into shapes, forms, and drawing techniques from memory, imagination, and observation and then to framing and picture composition, understanding elements, principles, and rules. Lastly, the learners can master perspective drawing and enhance their creations with light and shade. Even though some of the topics fall under the technical drawing side, this knowledge is very crucial to all animators.					
Semester	1	Credits			4	Total Hours
Course Details	Learning Approach	Lecture	Tutorial	Practical	Others	
		0	3	1	0	75
Pre-requisites, if any	Aptitude in drawing as well as observation skills and artistic sense are preferable.					

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
1	Students will master using diverse drawing tools and surfaces for effective artistic expression.	U, A, An, S	PO 1, PO 2, PO 10
2	Learners will develop fundamental drawing skills and will learn the proper techniques for using the tools.	U, A, An, C, S	PO 1, PO 2, PO 10
3	Learners will gain a deep understanding of the elements and principles of composition in visual arts.	U, A, An, C, S	PO 1, PO 2, PO 10
4	Learners will explore various aspects in perspective drawing.	U, A, An, C, S	PO 1, PO 2, PO 10

5	Learners will master realistic depiction through skills in tone, lighting, shading, and perspective.	U, A, An, C, S	PO 1, PO 2, PO 10
Remember (K), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Appreciation (Ap)			

COURSE CONTENT

Content for Classroom transaction (Units)

Module	Units	Course Description	Hrs	CO No.
1	**Introduction to Different Drawing Materials and Tools and Methods**			
	1.1	Dry Media (Pencils, charcoals, chalks, crayons, pastels, erasers, smudging tools) Wet Media (Dip pens, disposable and cartridge pens, brushes) Inks (Water based, alcohol based, indian/chinese ink) Paints (Water based, acrylic, oil)	4	1
	1.2	Drawing Surfaces (Papers – Newsprint, Watercolor Paper, Charcoal Paper, Canvas) Tools for Erasing and Sharpening, Palettes, Knives, Easels	5	1
	1.3	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.)	5	2
	1.4	Shapes and Forms – Use of basic shapes and forms, Memory and Imagination Drawing - Drawing from observation, still-life drawing, drawing with grids	4	2
2	**Framing and Picture Composition**			
	2.1	Elements of composition (Line, Shape, Colour, Form, Texture, Value, Space)	4	3
	2.2	Principles of composition (Balance, Unity, Contrast, Rhythm, Emphasis)	5	3
	2.3	Composition Rules (Rule of Thirds, Rule of Odds, Rule of the Golden Triangle, Rule of the Golden Spiral, Etc.) Breaking the rules	5	3
	2.4	Foreground, middle ground and background - Leading Lines – Proportion - Focal Point - Framing within a frame	5	3
3	**Perspective Drawing**			
	3.1	Introduction to Perspective Drawing - Picture plane, vanishing points, orthogonal lines, horizon, eye level	4	4
	3.2	One Point Perspective Drawing - Overlapping and intersection of shapes	7	4
	3.3	Two Point Perspective Drawing - Overlapping and Intersection of Shapes	6	4
	3.4	Three Point Perspective Drawing - Overlapping and intersection of shapes, multi-point perspective, foreshortening	6	4
	Enhancing the Drawings with Light and Shade			

4	4.1	Tones - Lighting and shading, basic 3-Dimensional light setup	5	5
	4.2	Types of Shadows – Cast shadow, contact shadow, contour shadow, overhang shadow, core shadow, reflected light, highlight	5	5
	4.3	Drawing objects and shapes in perspective with proper light and shade	5	5
5	**Teacher Specific Content**			

Teaching and Learning Approach	**Classroom Procedure (Mode of transaction)** Lectures Presentations and Practicum sessions - Traditional classroom-style lectures to cover theoretical aspects. Demonstration classes and practical sessions to explain complex concepts.

Assessment Types

MODE OF ASSESSMENT

Continuous Comprehensive Assessment (CCA) - 30 marks

Evaluation will be based on test papers and proper submission and timely completion of assignments.

CCA Components
Assignments
Test Papers x 2

End Semester Examination (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
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 to the appendix for more details

References

1. Evans, P., & Thomas, M. A. (2012). *Exploring the elements of design*. Cengage Learning.
2. Jacobs, M. (1926). *The art of composition: a simple application of dynamic symmetry*. Doubleday.
3. Wolchonok, L. (1969). The art of pictorial composition.
4. Herbers, Dr. Kurt. (1958). The Complete Book of Artists' Techniques: Frederick A. Praeger.
5. Garcia, C. W. (2018). *Drawing for the Absolute and Utter Beginner, Revised*. Watson-Guptill.

D'amelio, J. (2013). *Perspective drawing handbook*. Courier Corporation.

Mahatma Gandhi University
Kottayam

Programme	**BA (Hons) ANIMATION AND GRAPHIC DESIGN**
Course Name	**HISTORY OF ART AND DESIGN**
Type of Course	MDC
Course Code	MG1MDCAGD100
Course Level	100-199
Course Summary	This course surveys the major works and trends in the history of painting, sculpture, design and architecture from the prehistoric times to the twentieth century. Different sections of this course will focus on specific themes that will guide the content of each section. Important artistic innovations, techniques and methods are considered. Though arranged according to historical chronology, lecture content is driven by thematic and contextual issues such as civilization, scholasticism, humanism, absolutism, colonialism, the enlightenment, various art movements and printing methods. At the end of the course, the students must be able to approach a work of art from a perspective informed by the history and tradition of art and the social milieu in which it was produced as well as the perspective of aesthetics.

Semester	1	Credits			3	Total Hours
Course Details	Learning Approach	Lecture	Tutorial	Practical	Others	
		2	0	1	0	60
Pre-requisites, if any	A normal level of language skill (both reading and writing) are preferable.					

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
1	Identify the prehistoric and historical visual representation of Art	K, U	PO4
2	Identify the aesthetic and cultural value of artworks and architectural monuments across different time periods and civilizations	K	PO4
3	Recognize the distinguishing features and characteristics of different art movements across the world	K	PO2, PO4, PO5
4	Interpreting the history of Printing and Design and Differentiate various printing methods	U, An	PO4, PO3

Remember (K), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Appreciation (Ap)

COURSE CONTENT

Content for Classroom transaction (Units)

Module	Units	Course Description	Hrs	CO No.
1	**Timeline of Art from Prehistory to Enlightenment**			
	1.1	Prehistoric-Cave Art (Chauvet, Lascaux, Altamira, Ajanta Ellora)	4	1
	1.2	Mesopotamian Art, Egyptian Art, Greek Architectural Orders	10	1,2
	1.3	Early Christian Art –Byzantine (Special reference to Architecture and Mosaics, Manuscripts) Gothic (Illuminated Manuscript)	8	1,2
	1.4	Renaissance era Artist and Styles- Masaccio, Donatello, Da Vinci, Michelangelo, Raphael, Titian Baroque -special reference to Artist (Caravaggio, Bernini, Paul Rubens, Rembrandt) Rococo Style	7	1,2
2	**Art movements and Indian Art**			
	2.1	19th and 20th century Art movements (Romanticism, Impressionism, Neo-Impressionism, Post -Impressionism, Expressionism, Cubism, OP Art, Conceptual Art, Minimal Art)	5	3
	2.2	Indian Art (Madhubani Paintings, Pattachitra Painting, Mysore Painting, Mughal Painting, Rajput Painting, Tanjore Painting, Warli Painting, Pahari Painting Lepakshi Painting, Kalamkari Painting)	6	3
	2.3	Painting of (Abanindranath Tagore, Nandalal Bose, Jamini Roy, Amrutha Shergil, F N Souza, M F Hussain, S H Raza, K C S Panicker, Raja Ravi Varma)	4	3
3	**History of Printing, Graphic Design and Web Design**			
	3.1	Development of Paper, Development of Printing	5	4
	3.2	Invention of Movable types (Guttenberg Printing Press, Lithography)	4	4
	3.3	Twentieth Century Graphic Design, Victorian era Graphic Design	4	4
	3.4	History of Internet- Origin and Evolution	3	4
4	**Teacher Specific Content**			

<table>
<tr><td>Teaching and Learning Approach</td><td>Classroom Procedure (Mode of transaction)
MODULE-1 Emphasizes theoretical understanding through lectures and interactive classroom-style sessions. Learners likely receive foundational knowledge and concepts through traditional teaching methods.
MODULE-2 Demonstration classes and practical sessions, debates, and analysis sessions to deepen their understanding of theoretical concepts. Peer teaching methods and Case based learning.
MODULE-3 This involves hands-on activities, case studies, or field trips, providing students with practical experience and a deeper understanding of how theoretical concepts apply in practice. Demonstration classes and practical sessions. Peer teaching methods and Experimental learning</td></tr>
<tr><td rowspan="3">Assessment Types</td><td>MODE OF ASSESSMENT</td></tr>
<tr><td>Continuous Comprehensive Assessment (CCA) 25 Marks.
<table><tr><th>CCA Components</th></tr><tr><td>Assignments / Test paper</td></tr><tr><td>Examinations x 2</td></tr></table></td></tr>
<tr><td>End Semester Examination 50 Marks
Written examination
<table><tr><th>Part</th><th>Pattern</th><th>Marks per Part</th><th>Choice of Questions</th><th>Total Marks</th></tr><tr><td>A</td><td>Short Answers</td><td>2 marks each</td><td>5 out of 7 questions</td><td>2 x 5 = 10</td></tr><tr><td>B</td><td>Short Essay</td><td>5 marks each</td><td>5 out of 7 questions</td><td>5 x 5 = 25</td></tr><tr><td>C</td><td>Essay</td><td>15 marks each</td><td>1 out of 3 questions</td><td>15 x 1 = 15</td></tr><tr><td colspan="4">Total</td><td>50</td></tr></table>
Please refer to the appendix for more details</td></tr>
</table>

References

1. Gombrich, E. H. (1995). *The Story of Art* (16th ed.). Hatchett Book Group.
2. Craven, R. C. (Year of publication). *Indian Art: A Concise History*. Thames and Hudson.
3. Meggs, P. B., & Purvis, A. W. (Year of publication). *Meggs' History of Graphic Design* (6th ed.).
4. Janson, H. W. (Year of publication). *History of Art* (6th ed.). Harry N Abrams Inc.
5. Christensen, E. O. (Year of publication). *The History of Western Art*. Mentor/NAL.
6. Pedley, J. G. (Year of publication). *Greek Art and Archaeology* (5th ed.). Pearson.
7. Gombrich, E. H. (Year of publication). *A Story of Art*. Phaidon Press.
8. Ketkar, S. (Year of publication). *History of Western Art, History of Indian Art*. Jyotsna Prakashan.
9. Carotti, G. (Year of publication). *History of Art* (Vol. 1-2). Swati Publication.
10. Motichandra. (Year of publication). *Studies in Early Indian Paintings*. Asia Publishing House.
11. Sivaramamurti, C. (Year of publication). *South Indian Painting, Indian Painting*. Publication Division.
12. Chaitanya, K. (Year of publication). *A History of Indian Painting: Manuscript, Mughal and Deccani Tradition*. Abhinav Publication.
13. Ketkar, S. (Year of publication). *History of Indian Art*. Jyotsna Prakashan.

SEMESTER II

MGU-UGP (HONOURS)

Syllabus

Mahatma Gandhi University
Kottayam

Programme	**BA (Hons) ANIMATION AND GRAPHIC DESIGN**					
Course Name	**RASTER AND VECTOR GRAPHICS**					
Type of Course	DSC A					
Course Code	MG2DSCAGD100					
Course Level	**100-199**					
Course Summary	This course delves into the fundamental principles and practical applications of raster and vector graphics, two core components of digital visual communication. Students will explore the distinctions between these formats, gaining insights into the strengths and weaknesses of each. Through hands-on assignments and theoretical discussions, participants will develop proficiency in creating and manipulating raster and vector graphics, empowering them to make informed design decisions in diverse visual communication contexts.					
Semester	3	Credits			4	Total Hours
Course Details	Learning Approach	Lecture	Tutorial	Practical	Others	
		0	3	1	0	75
Pre-requisites, if any	Requires knowledge in Elements of Graphic Design and basic computer knowledge					

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
1	Comprehend the theoretical foundations of raster and vector graphics, including their applications and limitations.	K, U	PO 1 PO 2
2	Demonstrate the ability to create, edit, and manipulate raster and vector graphics using industry-standard software tools.	K, A	PO 1 PO 2 PO 3 PO 10
3	Evaluate when to use raster or vector graphics based on resolution, scalability, and file size.	U, A, E	PO 2 PO 5 PO 6
4	Assess raster and vector graphics for design projects based on visual impact and communication goals.	An, E	PO 1 PO 5 PO 8 PO 10
5	Produce high-quality designs using raster and vector graphics, demonstrating mastery of course techniques.	A, C, S, I, Ap	PO 3 PO 4 PO 10

Remember (K), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Appreciation (Ap)

COURSE CONTENT

Content for Classroom transaction (Units)

Module	Units	Course description	Hrs	CO No.
1	**Introduction to Digital Graphics**			
	1.1	Overview of digital graphics: raster vs. vector	5	1
	1.2	Understanding pixel-based images (raster)	6	1
	1.3	Understanding paths and shapes (vector) Basic concepts of resolution and scalability	5	1
2	**Raster Graphics: Creation and Manipulation**			
	2.1	Raster graphics software tools and techniques	7	2
	2.2	Image editing fundamentals	8	3
	2.3	Colour modes in raster graphics Optimizing raster images for various applications	5	3
3	**Vector Graphics: Creation and Manipulation**			
	3.1	Vector graphics software tools and techniques	5	3
	3.2	Drawing and editing vector shapes	6	3
	3.3	Colour and gradient handling in vector graphics Exporting and optimizing vector graphics	8	3
4	**Integration and Practical Applications**			
	4.1	Combining raster and vector elements in design projects	7	5
	4.2	Best practices for workflow efficiency	6	5
	4.3	Industry-standard file formats and their applications Class practice- Comprehensive design incorporating both raster and vector graphics	7	5
5	**Teacher Specific Content**			

Teaching and Learning Approach	**Classroom Procedure (Mode of transaction)** ● Lectures, Presentations and Practical sessions. Demonstration classes and practical sessions to explain complex concepts. ● Hands-on exercises and discussions ● Resource Accessibility - Ensure learners have access to resources including lecture notes, reference materials, and online tutorials for further review and reinforcement. ● Online Resources and Webinars - Access to digital materials, tutorials, and webinars for additional learning.

<table>
<tr>
<td>Assessment Types</td>
<td>
MODE OF ASSESSMENT

Continuous Comprehensive Assessment (CCA) - (30 Marks)
<table>
<tr><th>CCA Components</th></tr>
<tr><td>Assignments</td></tr>
<tr><td>Practical test (Midterm)</td></tr>
<tr><td>Model Exam (Lab)</td></tr>
</table>
End Semester Examination (ESE) - 70 Marks

Computer lab exam
<table>
<tr><th>ESE Components</th><th>Marks distribution</th></tr>
<tr><td>Part A
Question 1</td><td>40</td></tr>
<tr><td>Part B
Question 2</td><td>30</td></tr>
<tr><td>Total</td><td>70</td></tr>
</table>
Please refer to the appendix for more details.
</td>
</tr>
</table>

References

1. Morrison, R. (2021, February 16). *Adobe Photoshop Guide 2021*
2. *Slavio, J. (2016, December 15). Photoshop. Abiprod Pty Limited.*
3. *Faulkner, A., & Chavez, C. (2017, December 22). Adobe Photoshop CC Classroom in a Book (2018 release). Adobe Press.*
4. *Wood, B. (2023, January 6). Adobe Illustrator Classroom in a Book (2023 Release). Classroom in a Book.*
5. *Chelius, C., & Schwartz, R. (2018, September 14). Learn Adobe Illustrator CC for Graphic Design and Illustration. Peachpit Press.*
6. *Schneider, R. (2013, April 1). Adobe for Fashion: Illustrator CS6. Lulu.com.*
7. *Evening, M. (2020, January 1). Adobe Photoshop for Photographers. Routledge*

Mahatma Gandhi University
Kottayam

Programme	**BA (Hons) ANIMATION AND GRAPHIC DESIGN**					
Course Name	**HISTORY OF ANIMATION AND VFX**					
Type of Course	MDC					
Course Code	MG2MDCAGD100					
Course Level	**100-199**					
Course Summary	Delving into the captivating world of animation, understanding its rich history is paramount. The history of animation traces back through an incredible evolution, from the early days of hand-drawn sketches to the advent of CGI and beyond, showcasing its impact on entertainment, art, and technology. In this course learners will receive a chronological and thematic overview of the history and development of animation and VFX throughout the 20th century. Emphasis will be given to animation and VFX as to how these changes reflected events or changes at the time. The course will also study the development of regional animation and VFX. The culmination of this course will touch on the more contemporary aspects of animation and VFX today.					
Semester	2	Credits			3	Total Hours
Course Details	Learning Approach	Lecture	Tutorial	Practical	Others	
		2	0	1	0	60
Pre-requisites, if any	Learner should have a normal level of reading and writing skills					

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
1	Articulate the attempts and optical devices of Animation in its historical context.	A	PO1, PO 4
	Understand the role of Pioneers of Animation and Visual effects	U	
2	Develop ideas for Visual effects and Special Effects inspired by the pioneering works in the industry.	C	PO 3, PO 4
3	Illustrate the impact of Animation and VFX on society, culture and storytelling	U	PO 1, PO 4, PO 6
Remember (K), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Appreciation (Ap)			

COURSE CONTENT

Content for Classroom transaction (Units)

Module	Units	Course Description	Hrs	CO No.
1	**Early Animation Techniques**			
	1.1	Origin of Animation Cave painting, Optical Phenomenon and Early Animation Devices Development of Silent era Animation techniques (Hand Drawn Animation, Stop motion Animation)	5	1
	1.2	Animation Equipment: Lightbox, Pegbar, Cel, Rostrum Camera Animation Techniques (Experimental Animation, Keyframes, Rotoscoping) Principles of Animation	6	1
	1.3	Animation Pioneers their contributions & Rise of Animation Studios Key figures in early animation: J S Blackton, Emile Cohl, Winsor McCay, Max Fleischer, Raoul Barre, Earl Hurd, Walt Disney, Ub Iwerks, Norman McLaren Animation Studios: Disney, Pixar, DreamWorks, Warner Bros, MGM, Fleischer, Studio Ghibli, Toonz	12	1,2
2	**Introduction to Visual Effects & Special Effects**			
	2.1	Evolution of visual effects in cinema: early experiments and milestones	8	3
	2.2	Emergence of computer-generated imagery (CGI) and Digital Compositing	8	3
	2.3	Special effects before CGI era	6	3
3	**Advancements in VFX Technologies**			
	3.1	Cutting-edge VFX technologies (e.g., motion capture, AI, VR, AR, Drones, Animatronics, Digital Twin)	6	4
	3.2	Impact of animation and VFX on society, culture, and storytelling	5	4
	3.3	Major visual effects studios (ILM, Zoic, Afterparty VFX, Carbon, East side effects, DNEG, Nomad, Animal logic)	4	4
4	**Teacher Specific Content**			

Teaching and Learning Approach	**Classroom Procedure (Mode of transaction)** Module-1 Interactive classroom-style lectures to cover theoretical aspects. Demonstration classes and practical sessions. Peer teaching methods and Industrial Visits Module-2 Presentation sessions to compare the early and new era.Peer teaching methods and Case based learning. Module-3 Experimental learning methods and introduction to the advancement in VFX technologies.

Assessment Types

MODE OF ASSESSMENT

Continuous Comprehensive Assessment (CCA) - 25 Marks.

CCA Components
Assignments / Test paper
Examinations x 2

End Semester Examination (ESE) - 50 Marks

Written examination

Part	Pattern	Marks per Part	Choice of Questions	Total Marks
A	Short Answers	2 marks each	5 out of 7 questions	2 x 5 = 10
B	Short Essay	5 marks each	5 out of 7 questions	5 x 5 = 25
C	Essay	15 marks each	1 out of 3 questions	15 x 1 = 15
			Total	**50**

Please refer to the appendix for more details

References

1. Adamson, J. (1975). *Tex Avery, king of cartoons*. Da Capo Press.
2. Bendazzi, G. (2017). *Animation: A World History: The Complete Set*. CRC Press.
3. Crafton, D. (1993). *Before Mickey: The Animated Film 1898-1928*. University of Chicago Press.
4. Pinteau, P. (Publisher). (Year). *Special effects: An Oral History*. Harry N Abrams.
5. Furniss, M. (2016). *A New History of Animation*. Thames & Hudson.
6. Harryhausen, R., & Dalton, T. (2003). *Ray Harryhausen: An Animated Life*. Billboard Books.
7. Harryhausen, R., & Dalton, T. (2008). *A Century of Stop Motion Animation: From Melies to Aardman*. Watson-Guptill Publications.
8. Lasseter, J., & Daly, S. (1995). *Toy Story: The Art and Making of the Animated Film*. Hyperion.
9. Maltin, L. (1980). *Of Mice and Magic: A History of American Animated Cartoons*. McGraw-Hill Companies.
10. Mannoni, L. (2015). *The Great Art of Light and Shadow: Archaeology of the Cinema*. Royal College of General Practitioners.
11. Merritt, R., & Kaufman, J. B. (Year). *Walt in Wonderland: The Silent Films of Walt Disney*.

Online Platforms:

- Historical animation clips and documentaries
- TED Talks and industry conferences on animation and VFX history

SEMESTER III

MGU-UGP (HONOURS)

Syllabus

Mahatma Gandhi University
Kottayam

Programme	**BA (Hons) ANIMATION AND GRAPHIC DESIGN**					
Course Name	**SCRIPTWRITING AND STORYBOARDING**					
Type of Course	DSC A					
Course Code	MG3DSCAGD200					
Course Level	**200 - 299**					
Course Summary	This course on Scriptwriting and Storyboarding is designed to equip learners with a comprehensive understanding of the creative and technical aspects involved in crafting compelling narratives for animation. Throughout the modules, learners will delve into the foundational elements of storytelling, exploring concepts such as character roles, dialogue, story structures, and story adaptation. The curriculum further guides learners through the intricacies of animation scriptwriting, emphasizing the distinctions from live-action scripts. Storyboarding, a crucial visual storytelling tool, is covered extensively, focusing on its importance, various formats, and essential elements like design, color, perspective, and composition rules. The course culminates in professional applications, introducing exposure sheets and animatics.					
Semester	3	Credits			4	Total Hours
Course Details	Learning Approach	Lecture	Tutorial	Practical	Others	
		0	3	1	0	75
Pre-requisites, if any	Along with writing skills, strong aptitude in drawing, observation skills, patience and artistic sense are desirable. Learners should have studied courses like: Fundamental Drawing Techniques, Exploring Animation etc. in the previous semesters.					

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
1	Learners will apply knowledge of basic story elements, characterization, and dialogue to develop well-structured narratives.	A, C, S	PO 1, PO 2, PO 10
2	Learners will be able to understand the nuances of animation script writing and storyboarding.	U, A, C, S	PO 1, PO 2, PO 10
3	Learners will craft storyboards, integrating design elements like color, light, perspective, and composition principles.	A, C, S	PO 1, PO 2, PO 10
4	Learners will use various storyboards to illustrate character and camera movements effectively.	A, C, S	PO 1, PO 2, PO 10

5	Learners will utilize exposure sheets and animatics for visual storytelling and pre-visualization.	A, C, S	PO 1, PO 2, PO 10

Remember (K), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Appreciation (Ap)

COURSE CONTENT

Content for Classroom transaction (Units)

Module	Units	Course Description	Hrs	CO No.
1	**Story Development**			
	1.1	Developing Idea/Concept - Story Basic elements of a Story	3	1
	1.2	Types of Stories, Creating Story Ideas, Sources of storyline, Story adaptation	3	1
	1.3	Types of character roles (Protagonist, Antagonist, Antihero, Sidekick, Foil, Mentor, Etc.), Characterization, Dialogues	7	1
	1.4	Basic structure of a story Old and Modern Structures Concept of: Acts, Theme, Subplots, Tone, Genre etc. Writing for different types of audience	7	1
2	**Animation Scriptwriting**			
	2.1	Animation Script – Screenplay Format	8	2
	2.2	Elements of screenplay format - Shot, Scene, Sequence, Montage, Mise-en-Scene	7	2
	2.3	Difference between Animation Script and Live Action Movie Script	3	2
3	**Storyboarding for Animation**			
	3.1	Importance of storyboarding Different types of storyboards, storyboard formats	4	3
	3.2	Elements of storyboarding (Design, Color, Light and Shadow, Perspective, Staging, Composition Rules)	5	3
	3.3	Thumbnail Storyboards - Concept of Panels and its usage, Numbering Storyboard Panels	5	3
	3.4	Aspect Ratio, Safe Area, Visual Continuity - 180^0 Rule– Transitions - Floor Plans	7	3
	3.5	Illustrating Character movements and Camera movements in a Storyboard – use of Arrow Marks	5	3
4	**X-Sheet and Animatics**			
	4.1	Introduction to Exposure Sheet	5	4,5
	4.2	Introduction to Animatic – Scanning Storyboard panels and synchronizing it with the sound tracks.	6	4,5
5	**Teacher Specific Content**			

<table>
<tr><td>Teaching and Learning Approach</td><td>Classroom Procedure (Mode of transaction)
Lectures Presentations and Practicum sessions- Traditional classroom-style lectures to cover theoretical aspects. Demonstration classes and practical sessions to explain complex concepts.</td></tr>
<tr><td rowspan="3">Assessment Types</td><td>MODE OF ASSESSMENT</td></tr>
<tr><td>Continuous Comprehensive Assessment (CCA) - 30 Marks
<table><tr><th>CCA Components</th></tr><tr><td>Assignments</td></tr><tr><td>Test Papers X 2</td></tr></table></td></tr>
<tr><td>End Semester Examination (ESE) - 70 marks.
Project evaluation and Viva-Voce based evaluation
<table><tr><th>ESE Components</th><th>Marks Distribution</th></tr><tr><td>Preproduction Document</td><td>60</td></tr><tr><td>Viva-Voce</td><td>10</td></tr><tr><td>Total</td><td>70</td></tr></table>Please refer to the appendix for more details.</td></tr>
</table>

References

1. Scott, J. (2003). *How to write for animation*. Abrams.
2. Marx, C. (2012). *Writing for animation, comics, and games*. Routledge.
3. Simon, M. (2012). *Storyboards: motion in art*. Routledge.
4. Rousseau, D. H., & Phillips, B. R. (2013). *Storyboarding Essentials: SCAD Creative Essentials (How to Translate Your Story to the Screen for Film, TV, and Other Media)*. Watson-Guptill.
5. Wright, J. (2013). *Animation writing and development: From script development to pitch*. Routledge.
6. Smith, J. (1997). *How to Draw Animation: Learn the Art of Animation from Character Design to Storyboards and Layouts*. Watson-Guptill.

Mahatma Gandhi University
Kottayam

Programme	**BA (Hons) ANIMATION AND GRAPHIC DESIGN**					
Course Name	**TYPOGRAPHY**					
Type of Course	DSC A					
Course Code	MG3DSCAGD201					
Course Level	**200-299**					
Course Summary	Typography is the art and technique of arranging type to make written language legible, readable, and visually appealing. This course immerses students in the world of typography, exploring its historical evolution, principles of design, and contemporary applications. Through a combination of theoretical discussions and practical exercises, participants will develop a deep understanding of typefaces, layout, and the impact of typography on effective visual communication					
Semester	3	Credits			4	Total Hours
Course Details	Learning Approach	Lecture	Tutorial	Practical	Others	
		0	3	1	0	75
Pre-requisites, if any	Basic knowledge in graphic software skills and awareness of design principles					

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
1	Recall and identify fundamental typographic principles, terminology, and historical developments.	R	PO 1 PO 2 PO 3
2	Comprehend the theoretical foundations of typography, including principles of hierarchy, grid systems, and typographic relationships.	R, U,	PO 3 PO 7 PO 10
3	Apply typographic techniques in design projects using knowledge of type anatomy, layout, and composition.	U, A, E	PO 5 PO 6
4	Evaluate typographic designs for usability, readability, and visual impact, and offer constructive feedback to peers.	An, E, C	PO 1 PO 2 PO 8
5	Generate innovative and well-crafted typographic designs that highlight the best typographic concepts and tools.	A, C, S, Ap	PO 1 PO 2 PO 3 PO 5 PO 10

Remember (K), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Appreciation (Ap)

COURSE CONTENT

Content for Classroom transaction (Units)

Module	Units	Course description	Hrs	CO No.
1	**Foundations of Typography**			
	1.1	Introduction to typography and its historical evolution	5	1
	1.2	Anatomy of typefaces and letterforms	6	1
	1.3	Basic typographic terminology Principles of legibility and readability	5	1
2	**Typography in Design**			
	2.1	Typographic hierarchy and its role in communication	7	2
	2.2	Layout principles and grid systems	8	3
	2.3	Kerning, leading, and tracking in typography Colour and contrast in typographic design	5	3
3	**Typography Techniques**			
	3.1	Display typefaces and their applications	5	3
	3.2	Responsive typography for digital media	6	3
	3.3	Experimental typography and creative expression Typography for branding and identity	8	3
4	**Typography in Context**			
	4.1	Cultural influences on typography	7	5
	4.2	Typography in education Typography in advertising and marketing	6	5
	4.3	Typography in signage Typography for different mediums (print, web, mobile)	7	5
5	**Teacher Specific Content**			

Teaching and Learning Approach	**Classroom Procedure (Mode of transaction)** **Module-1** Lectures Presentations and Practical sessions- Traditional classroom-style lectures to cover theoretical aspects. Demonstration classes and practical sessions to explain complex concepts. **Module-2** Hands-on exercises, discussions **Module-3** Resource Accessibility: Ensure learners have access to resources including lecture notes, reference materials, and online tutorials for further review and reinforcement. **Module-4** Online Resources and Webinars: Access to digital materials, tutorials, and webinars for additional learning.

<table>
<tr><td>Assessment Types</td><td>MODE OF ASSESSMENT

Continuous Comprehensive Assessment (CCA) - 30 Marks
<table><tr><th>CCA Components</th></tr><tr><td>Assignment + Midterm</td></tr><tr><td>3rd Assignment (Print out)</td></tr><tr><td>Model Exam (Lab)</td></tr></table></td></tr>
<tr><td></td><td>End Semester Examination (ESE) - 70 Marks

Practical (Computer Lab) Examination
<table><tr><th>ESE Components</th><th>Marks distribution</th></tr><tr><td>Part A Question No 1</td><td>40</td></tr><tr><td>Part B Question No 2</td><td>30</td></tr><tr><td>Total</td><td>70</td></tr></table>Please refer to the Appendix for more details.</td></tr>
</table>

References

1. Krysinski, M. J. (2017, October 24). *The Art of Type and Typography*. Taylor & Francis.
2. Heller, S., & Lita, T. (2011, September 28). *Typography Sketchbooks*. Princeton Architectural Press.
3. Jaspert, W. P., Berry, W. T., & Johnson, A. F. (1970, January 1). *The Encyclopaedia of Typefaces*. London, Blandford P
4. Shaoqiang, W. (2020, January 20). *Typography for Screen*. Hoaki.
5. Saltz, I. (2019, February 12). *Typography Essentials Revised and Updated*. Rockport Publishers.
6. Heller, S., & Anderson, G. (2016, August 23). *The Typography Idea Book*. Laurence King Publishing.

Mahatma Gandhi University
Kottayam

Programme	**BA (Hons) ANIMATION AND GRAPHIC DESIGN**					
Course Name	**VISUAL DEVELOPMENT FOR ANIMATION**					
Type of Course	DSE					
Course Code	MG3DSEAGD200					
Course Level	**200 - 299**					
Course Summary	This course, 'Visual Development for Animation' provides a comprehensive exploration of visual development stages of an animation production. Starting with realistic depictions, learners will gain a fundamental understanding of human anatomy and its application in constructing body parts from different perspectives. Transitioning to cartoon character creation, the course emphasizes mastering cartoon constructions, character development, and the art of distortion for unique features. Additionally, learners will explore the anatomy of animals, birds, and reptiles, focusing on motion and grace in their depiction. As the course progresses, attention shifts to character designing for animation, covering features, types, prop design, turnarounds, and character model sheets. Finally, learners will learn layout design for animation, including character and background layouts, enhancing their overall skills in visual development for animation.					
Semester	3	Credits			4	Total Hours
Course Details	Learning Approach	Lecture	Tutorial	Practical	Others	
		0	4	0	0	60
Pre-requisites, if any	Along with key drawing skills, observation skills, patience and artistic sense are required. Learners should have studied courses like: Fundamental Drawing Techniques, Exploring Animation etc. in the previous semesters.					

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
1	Learners will grasp human anatomy, crafting body parts with fundamental shapes.	U, A, An, C, S, I	PO 1, PO 2, PO10
2	Learners excel in crafting cartoon characters through construction, development, and basic shape drawing skills.	U, A, An, C, S, I	PO 1, PO 2, PO10
3	Students will grasp animal anatomy, shape construction, and movement portrayal for artistic expression.	U, A, An, C, S, I	PO 1, PO 2, PO10

4	Students will learn character design, props, turnarounds, and size comparisons for diverse animation character attitudes.	U, A, An, C, S, I	PO 1, PO 2, PO10
5	Master animation layout drawing, character and background layout design for compelling visual storytelling in animation.	U, A, An, C, S, I	PO 1, PO 2, PO10
Remember (K), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Appreciation (Ap)			

COURSE CONTENT
Content for Classroom transaction (Units)

Module	Units	Course Description	Hrs	CO No.
1	**Realistic Character Creation**			
	1.1	Human Anatomy - Basic understanding of the skeletal and muscular system, Human forms in perspective (Construction of body parts using basic shapes)	8	1
	1.2	Anatomy of Different Age Groups - Body proportions, male and female anatomy, study of poses	6	1
	1.3	Anatomy of Animals, Birds, Reptiles - Body structure, basic forms, proportions, construction of body parts using basic shapes, understanding motion and grace	6	3
2	**Cartoon Character Creation**			
	2.1	Understanding Cartoon Characters - Cartoon constructions, character development, drawing from basic shapes, distortion of proportions and exaggeration	6	2
	2.2	Classic Cartoon Characters (Humans, animals, birds, reptiles - cute, screwball, goofy, heavy, pugnacious – fairy tale characters, gnomes, elves, dwarfs, witches etc.)	5	2
	2.3	Introduction to manga style	2	2
3	**Character Designing for Animation**			
	3.1	Features of a Character - Types and kinds of characters	3	4
	3.2	Designing Props and Assets for Characters	5	4
	3.3	Creation of Turnarounds/Character model sheets – blueprints	5	4
	3.4	Creation of Character Size Comparison Charts - Character attitude poses	4	4
4	**Layout Design for Animation**			
	4.1	Introduction to Animation Layout drawing	2	5
	4.2	Character Layout design for animation	3	5
	4.3	BG Layout (Foreground, Midground, Background) for animation	5	5
5	**Teacher Specific Content**			

Teaching and Learning Approach	**Classroom Procedure (Mode of transaction)** Lectures, Presentations, Movie Analysis and Practicum sessions- Traditional classroom-style lectures to cover theoretical aspects. Demonstration classes and practical sessions to explain complex concepts.

Assessment Types

MODE OF ASSESSMENT

Continuous Comprehensive Assessment (CCA) - 30 Marks

CCA Components
Assignments
Examinations x 2

End Semester Examination (ESE) - 70 marks.

Practical examination-based evaluation.

Part	Pattern	Marks per Part	Choice of Questions	Time distribution per part	Total Marks
A	Short Answers	2 Marks each	5 out of 7 questions	5 questions at 4 minutes each	2x5=10
B	Practical work	5 marks each	6 out of 8 questions	6 questions at 10 minutes each	5x6=30
C	Practical work	15 marks each	2 out of 3 questions	2 questions at 20 minutes each	15x2=30

Please refer to the appendix for more details

References

1. Loomis, A. (2011). *Figure Drawing for All It's Worth.* Titan Books.
2. Hart, C. (2008). *The Cartoonist's Big Book of Drawing Animals.* Watson-Guptill.
3. Goldfinger, E. (2004). *Animal Anatomy for Artists.* Oxford University Press.
4. Balo, N. (2020). *Bird Anatomy for Artists.* Artistic Press.
5. Proko. (2020). *Proko Anatomy Course.* [Online Course] Proko.
6. McCloud, S. (1994). *Understanding Comics: The Invisible Art.* Harper Perennial.
7. Blair, P. (1994). *Cartoon Animation.* Walter Foster Publishing.
8. Force, M. D. (2018). *The Force Awakens: Analyzing the Forces in Animation, Art, and Design.* Michael D. Force.
9. Bancroft, T. (2006). *Creating Characters with Personality.* Watson-Guptill.
10. Thomas, F., & Johnston, O. (1995). *The Illusion of Life: Disney Animation.* Disney Editions.
11. Smith, J. (2020). *Animation: The Art of Layout and Storyboarding.* ABC Publishing.
12. *Layout and Background Design. The Art of Animation Layout.* (2004). Chronicle Books.

Mahatma Gandhi University
Kottayam

Programme	**BA (Hons) ANIMATION AND GRAPHIC DESIGN**					
Course Name	**ART OF GRID AND LAYOUT**					
Type of Course	DSE					
Course Code	MG3DSEAGD201					
Course Level	200-299					
Course Summary	This course offers students a comprehensive understanding of grid systems and layout design principles, focusing on creating visually appealing and functional designs using grids for various design projects.					
Semester	3	Credits			4	Total Hours
Course Details	Learning Approach	Lecture	Tutorial	Practical	Others	
		0	4	0	0	60
Pre-requisites, if any	Basic knowledge of graphic design principles and proficiency in raster and vector graphic software.					

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
1	Analyse and Apply Advanced Grid Concepts	K, A, An	PO 1, PO 4
2	Implement Experimental Layouts	C, S, E	PO 2, PO 4
3	Design for Editorial and Multi-Page Layouts	C, S	PO 2, PO 3
4	Integrate Advanced Typography in Layout Design	A, E, S	PO 2, PO 4
5	Apply Design Principles to Real-World Scenarios	U, A	PO 2, PO 4, PO 10

Remember (K), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Appreciation (Ap)

COURSE CONTENT

Content for Classroom transaction (Units)

Module	Units	Course description	Hrs	CO No.
1	**Review of Basic Grid Concepts**			
	1.1	Brief overview of fundamental grid concepts	1	CO 1
	1.2	Modular, Hierarchical, and Manuscript grids	2	CO 1 CO 2
	1.3	Anatomy of a Grid system: Gutter, Margin, Flow line, Modules, Spatial Zone etc	2	CO 1 CO 2
	1.4	How to read a page: Reading Gravity-the Guttenberg rule-F pattern etc	2	CO 1
2	**Grid Construction**			
	2.1	Hands-on exercises for creating intricate grid layouts: Creating balanced compositions using grids Exploration of asymmetry and symmetry in layouts	5	CO 2 CO 4
	2.2	Golden Ratio and Fibonacci sequence in grid design	3	CO 1 CO 2
	2.3	Dynamic grid systems and their applications- Readability and legibility in grid-based layouts	7	CO 2 CO 4
	2.4	Introduction to pagination software: Interface and tools. How to design a page layout -Grid and Typefaces	8	CO 2 CO 3 CO 4
3	**Grid and Applications**			
	3.1	**Study of grids in editorial and magazine design**: Typesetting and grid interaction with long-form content. Designing for multi-page layouts and editorial spreads	6	CO 2 CO 3 CO 4
	3.2	Responsive Design and Grids: Principles of responsive design in the context of grids	6	CO 1 CO 2 CO 4
	3.3	**Experimental Layouts:** Breaking traditional grid conventions Incorporating asymmetry, overlapping elements, and irregular grids Case studies of innovative design projects	5	CO 1 CO 2 CO 4 CO 5
4	4.1	Practical Application of Creating Experimental Layouts with Specific Themes.	13	CO 5
5	**Teacher Specific Content**			

Teaching and Learning Approach	**Classroom Procedure (Mode of transaction)** Classroom Lecture/ Discussion Experiential Learning: Conduct hands-on exercises. Self-Directed Learning / Seminar/ Group work/ Project-Based Learning

MODE OF ASSESSMENT

A. Continuous Comprehensive Assessment (CCA) - 30 Marks

CCA Component
Assignments
Seminars / Group discussions
Course Project *(Based on module 4)*

B. End Semester Evaluation (ESE) - 70 Marks

The semester-end evaluation for this course is a **practical examination** that assesses the students' skills and understanding of grid and layout.

ESE Component	Mark Distribution
Artistic Skill	50 Mark
Technical Perfection	20 Mark
Total	**70 Mark**

Please refer to the appendix for more details

References

1. Tondreau, B. (2005). Layout Essentials: 100 Design Principles for Using Grids. Rockport Publishers. ISBN: 978-1592533527.
2. Müller-Brockmann, J. (1996). Grid Systems in Graphic Design: A Visual Communication Manual for Graphic Designers, Typographers, and Three-Dimensional Designers. Verlag Niggli AG. ISBN: 978-3721201451.
3. Samara, T. (2005). Making and Breaking the Grid: A Graphic Design Layout Workshop. Rockport Publishers. ISBN: 978-1592531257.
4. Elam, K. (2004). Grid Systems: Principles of Organizing Type. Princeton Architectural Press. ISBN: 978-1568984650.
5. Vanden-Eynden, M. (2007). Layout Workbook: A Real-World Guide to Building Pages in Graphic Design. Rockport Publishers. ISBN: 978-1592533527.
6. Ambrose, G., & Harris, P. (2011). Layout Design: A Good Guide to Design. Ava Publishing. ISBN: 978-2940411168.
7. Dodd, R. (2013). The Elements of Graphic Design: Space, Unity, Page Architecture, and Type. Allworth Press. ISBN: 978-1581157628.
8. Samara, T. (2006). Design Elements: A Graphic Style Manual. Rockport Publishers. ISBN: 978-1592532612.

SUGGESTED READINGS

1. Information Design Journal
   - *Publisher:* John Benjamins Publishing Company
   - *Link:* https://benjamins.com/catalog/idj
2. The Design Journal
   - Publisher: Taylor & Francis
   - Link: https://www.tandfonline.com/journals/rfdj20

Mahatma Gandhi University
Kottayam

Programme	**BA (Hons) ANIMATION AND GRAPHIC DESIGN**					
Course Name	**BASICS OF 3D ANIMATION**					
Type of Course	DSC B (For Others)					
Course Code	MG3DSCAGD202					
Course Level	200-299					
Course Summary	This course is meant to provide a comprehensive overview of the fundamental principles, tools, and applications within the realm of three-dimensional design. Learners will emerge with a well- rounded skill set, capable of navigating the complexities of 3D Modeling, texturing, lighting and rendering. The ability to analyse and tackle intricate projects involving exterior and interior environments positions graduates as proficient 3D artists prepared for diverse challenges in the professional realm. The emphasis on ongoing practice and exploration underscores the commitment to fostering a learning environment where participants can continually refine their skills, staying abreast of advancement in the dynamic field of 3D production.					
Semester	3	Credits			4	Total Hours
Course Details	Learning Approach	Lecture	Tutorial	Practical	Others	
		0	3	1	0	75
Pre-requisites, if any	Proficiency in basic computer skill, familiarity with foundational concepts in computer graphics, basic familiarity with 3D modelling software's, Awareness of common file formats.					

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
1	Mastering 3D production requires understanding its aspects and continuous practice with software tools.	U	PO1
2	Develop proficiency in basic and advanced 3D modeling techniques for diverse visual asset creation.	U, C, An	PO1, PO2, PO10
3	Master complex texturing and lighting techniques for 3D props to enhance visual presentations effectively.	A, An, E	PO1, PO2, PO5, PO10
4	Assess and critique intricate projects encompassing modeling, lighting, and rendering indoor and outdoor environments.	A, An, E, C, S	PO1, PO2, PO5, PO10

Remember (K), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Appreciation (Ap)

COURSE CONTENT

Content for Classroom transaction (Units)

Module	Units	Course description	Hrs	CO No.
1	**Introduction to 3D software**			
	1.1	Overview of 3D: Uses, Pipelines, Software, and formats.	3	1
	1.2	Introduction to 3D Software: Workspace Organization & Basic Skills	3	1
	1.3	Elements and processes in 3D production are "Asset Management."	2	1
2	**A Comprehensive Guide to Primitives, Tools and Advanced techniques**			
	2.1	Geometry basics: NURBS, Polygons	2	1
	2.2	Geometry Tool Proficiency	1	1
	2.3	NURBS Modeling Essentials	3	1,2
	2.4	Polygonal Model Refinement	6	1,2
	2.5	Inorganic Asset Modeling	7	2,3,4
	2.6	Shader & Material Mastery	4	2,3
	2.7	Advanced Texturing Techniques	3	2,3
	2.8	Bump Mapping Techniques	5	2
3	**UV Mapping & Lighting Techniques**			
	3.1	UV Mapping Fundamentals	3	2,3
	3.2	Dynamic lighting Techniques	7	2,3,4
	3.3	Effective 3D Model Presentation	5	3,4
4	**Elevating 3D Exterior and Interior Design**			
	4.1	Exterior Environment Modeling & Lighting	8	3,4
	4.2	Interior Scene Design	8	3,4
	4.3	Render Optimization Essentials	5	4
5	**Teacher Specific Content**			

Teaching and Learning Approach	**Classroom Procedure (Mode of transaction)** **Module 1 - Academic lectures**: Learners can create an engaging and effective learning environment that seamlessly integrates theoretical knowledge with hand-on application. This structured mode of transaction promotes active learning and prepares students for practical challenges in their respective fields. **Module 2 - Instructional Presentations:** Conduct a comprehensive demonstration of the practical task, emphasizing key techniques, methodologies and safety protocols. Accompany the demonstration with a step-by-step explanation, ensuring students grasp the intricacies of the task. **Module 3 - Resource Accessibility:** Ensure learners have access to resources including lecture notes, reference materials, and online tutorials for further review and reinforcement.

<table>
<tr><td></td><td>Module 4 - Practical Exercises: Clearly articulate the assignment objectives, outlining the practical skills or concepts that students are expected to apply. Relate the assignment to real-world application to underscore its relevance.
Module 5 - Hands-on Workshops: Learners can create an environment that fosters active learning, collaboration, and the practical application of skills. This approach aims to enhance student engagement and proficiency in the subject matter.</td></tr>
<tr><td rowspan="2">Assessment Types</td><td>MODE OF ASSESSMENT
A. Continuous Comprehensive Assessment (CCA) - 30 Marks
<table><tr><th>CCA Components</th></tr><tr><td>Assignments</td></tr><tr><td>Examinations x 2</td></tr></table></td></tr>
<tr><td>B. End-Semester Evaluation (ESE) - 70 Marks
Practical examination
<table><tr><th>ESE Components</th><th>Marks Distribution</th></tr><tr><td>Modelling</td><td>30</td></tr><tr><td>Texturing</td><td>10</td></tr><tr><td>Lighting</td><td>10</td></tr><tr><td>Final Output</td><td>20</td></tr><tr><td>Total</td><td>70</td></tr></table>Please refer to the appendix for more details.</td></tr>
</table>

References

1. Murdock, K. L. (2023). *Autodesk Maya 2024 basics guide* (1st ed.). SDC Publications.
2. Murdock, K. L. (2023). *Autodesk 3ds Max 2024 basics guide* (1st ed.). SDC Publications.
3. Venâncio, V. M. (2023). *Blender 3D asset creation for the metaverse: Unlock endless possibilities with 3D object creation, including metaverse characters and avatar models*. Packt Publishing.
4. Cusson, R., & Cardoso, J. (2007). *Realistic architectural visualization with 3ds Max and mental ray* (1st ed.). Focal Press.
5. Gahan, A. (2010). *3D automotive modeling: An insider's guide to 3D car modeling and design for games and film* (1st ed.). Routledge.
6. Avgerakis, G. (2003). *Digital animation bible* (1st ed.). McGraw-Hill Education TAB

Mahatma Gandhi University
Kottayam

Programme	**BA (Hons) ANIMATION AND GRAPHIC DESIGN**					
Course Name	**WEB DEVELOPMENT WITH CMS**					
Type of Course	MDC					
Course Code	MG3MDCAGD200					
Course Level	200 - 299					
Course Summary	The course aims to provide students with a comprehensive understanding of Content Management Systems (CMS) web development, covering fundamental concepts, customization techniques, and practical skills necessary for deploying and maintaining CMS-based websites.					
Semester	3	Credits			3	Total Hours
Course Details	Learning Approach	Lecture	Tutorial	Practical	Others	Total Hours
		0	3	0	0	45
Pre-requisites, if any	Basic computer literacy; familiarity with internet usage.					

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
1	Explain the fundamental concepts of Content Management Systems (CMS).	U	1
2	Create and manage web content using a chosen CMS platform.	C	1,2,3
3	Apply acquired knowledge in customizing CMS themes/templates and extending website functionality using plugins/extensions.	A, C	1,2,7
4	Apply advanced features and management techniques to security measures, and access controls for effective protection.	E, C	1,2

Remember (K), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Appreciation (Ap)

COURSE CONTENT

Content for Classroom transaction (Units)

Module	Units	Course description	Hrs	CO No.
1	**Understanding Content Management Systems (CMS)**			
	1.1	**Introduction to CMS:** Overview of Content Management Systems. Advantages and disadvantages of using CMS. Popular CMS platforms (WordPress, Joomla, Drupal and other popular CMS).	5	1
	1.2	**Setting up a CMS Environment:** Installation and configuration of chosen CMS (e.g., WordPress or any other popular CMS). Exploring the CMS dashboard. Basic settings and customization options.	5	1
	1.3	**Content Creation and Management:** Creating pages and posts. Managing media (images, videos). Understanding categories and tags.	5	2
2	**Customizing CMS Websites**			
	2.1	**Themes and Templates:** Introduction to themes/templates. Installing and customizing themes. Creating child themes for customization.	5	3
	2.2	**Plugins and Extensions:** Understanding plugins/extensions. Installing and activating plugins/extensions. Popular plugins for enhancing functionality.	5	3
	2.3	**Customizing Functionality:** Customizing website functionality using plugins and custom code. Implementing common website features (contact forms, galleries). Responsive design principles for CMS-based websites	5	3
3	**Advanced Features and Management**			
	3.1	**SEO and Performance Optimization:** Basics of SEO for CMS websites. Optimizing website performance (speed, caching, image optimization).	5	3
	3.2	**User Management and Access Control:** Managing user accounts and roles. Implementing access control policies.	5	4
	3.3	**Security Best Practices:** Common security threats to CMS websites. Implementing security measures (e.g., updates, backups, SSL). Maintenance (e.g., updates, backups) and Troubleshooting.	5	4
4	**Teacher Specific Content**			

<table>
<tr><td>Teaching and Learning Approach</td><td>Classroom Procedure (Mode of transaction)
Interactive lectures with live demonstrations and visual aids.
Hands-on practice sessions with individual or group exercises.
Online learning resources and tools will be utilized to supplement in-class learning.
Peer review and feedback on project work or assignments.
Workshops and brainstorming sessions for creative concept development.
Guest lectures from industry professionals (optional).</td></tr>
<tr><td rowspan="2">Assessment Types</td><td>MODE OF ASSESSMENT
Continuous Comprehensive Assessment (CCA) - 25 Marks
<table><tr><td>CCA Components</td></tr><tr><td>MCQ or Quizzes or Assignments</td></tr><tr><td>Project execution and presentation</td></tr></table></td></tr>
<tr><td>End Semester Examination (ESE) - 50 Marks
<table><tr><th>ESE Components</th><th>Marks Distribution</th></tr><tr><td>Final Project</td><td>25</td></tr><tr><td>Record Book</td><td>10</td></tr><tr><td>Viva-Voce</td><td>15</td></tr><tr><td>Total</td><td>50</td></tr></table>Please refer to the appendix for more details.</td></tr>
</table>

References

1. Adkins, A. (2019). WordPress for Beginners 2020: A Visual Step-by-Step Guide to Mastering WordPress. Independently published.
2. Rahmel, D. (2017). Drupal 8 Development Cookbook. Packt Publishing.
3. Boylan-Kolchin, J., & Zanardelli, L. (2015). Joomla! 3 Beginner's Guide. Packt Publishing.
4. Butcher, M. (2016). Building Websites with TYPO3. Packt Publishing.
5. Alvarez, R., & Bardus, M. (2017). MODX Revolution - Building the Web Your Way: A Journey Through a Content Management Framework. Packt Publishing.

Suggested Readings

Online resources and tutorials

1. WordPress Codex: https://codex.wordpress.org/Main_Page
2. Drupal Documentation: https://www.drupal.org/documentation
3. Joomla! Documentation: https://docs.joomla.org/
4. W3Schools: https://www.w3schools.com/

Mahatma Gandhi University
Kottayam

Programme	**BA (Hons) ANIMATION AND GRAPHIC DESIGN**					
Course Name	**INTRODUCTION TO WEB DEVELOPMENT**					
Type of Course	MDC					
Course Code	MG3MDCAGD201					
Course Level	200 - 299					
Course Summary	This course provides an introduction to the fundamental concepts of web development, focusing on HTML and CSS. Through hands-on projects and exercises, students will gain a solid understanding of how to create and style web pages.					
Semester	3	Credits			3	Total Hours
Course Details	Learning Approach	Lecture	Tutorial	Practical	Others	
		0	3	0	0	45
Pre-requisites, if any	Basic computer literacy; familiarity with internet usage.					

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
1	Create well-structured web pages using HTML.	U	1
2	Apply styling to web pages using CSS for enhanced design.	A, C, S	1,2,4
3	Apply responsive web design principles	A, C, S	1,2,4,7
4	Develop a website to showcase their acquired skills.	A, C, S	1,2,4,7,10

Remember (K), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Appreciation (Ap)

COURSE CONTENT

Content for Classroom transaction (Units)

Module	Units	Course description	Hrs	CO No.
1	**HTML Fundamentals**			
	1.1	Introduction to the World Wide Web. HTML Basics: Tags, Elements, and Attributes. Document Structure: HTML Boilerplate	3	1
	1.2	Creating a Basic Web Page: Headings, Paragraphs, Links, Images, audio and video. Semantic HTML: Using meaningful tags (e.g., <header>, <footer>, <nav>, etc).	3	1
	1.3	HTML Forms: Input elements, Labels, and Form Submission. Tables in HTML: Creating Tabular Data	3	1
	1.4	Project: Building a Personal Portfolio Page or any other web page using HTML.	4	1
2	**CSS Fundamentals**			
	2.1	CSS Syntax - Selectors, Properties, and Values Applying Styles Inline, Internal, and External.	2	2
	2.2	CSS Box Model - Understanding Margin, Border, Padding, and Content. Adding Backgrounds and Borders.	3	2
	2.3	Working with Text - Fonts, Colors, and Text Properties CSS Layouts: Positioning and Display Properties.	3	2
	2.4	Project - Styling the portfolio page or any other web page with CSS.	4	2
3	**Responsive Design Basics**			
	3.1	Responsive Design Basics Understanding viewport and media queries.	5	3
	3.2	Creating responsive layouts using CSS.	5	3
	3.3	Testing and debugging responsive websites. Using AI Tools for content and Code generation.	5	3
	3.4	Project - Make the portfolio webpage or any other webpage responsive for mobile, tablet, and desktop screens.	5	4
4	**Teacher Specific Content**			

Teaching and Learning Approach	**Classroom Procedure (Mode of transaction)** • Interactive lectures with live coding demonstrations and visual aids. Hands-on practice sessions with individual or group coding exercises. Online learning resources and tools will be utilized to supplement in-class learning. Peer review and feedback on project work or assignments. • Workshops and brainstorming sessions for creative concept development. Guest lectures from industry professionals (optional).

<table>
<tr><td rowspan="2">Assessment Types</td><td>MODE OF ASSESSMENT
Continuous Comprehensive Assessment (CCA) -25 Marks
<table><tr><th>CCA Components</th></tr><tr><td>MCQ or Quizzes or Assignments</td></tr><tr><td>Examination or mini project</td></tr></table></td></tr>
<tr><td>End Semester Examination (ESE) - 50 Marks
<table><tr><th>ESE Components</th><th>Marks Distribution</th></tr><tr><td>Final Project</td><td>25</td></tr><tr><td>Record Book</td><td>10</td></tr><tr><td>Viva-Voce</td><td>15</td></tr><tr><td>Total</td><td>50</td></tr></table>Please refer to the appendix for more details.</td></tr>
</table>

References

1. Duckett, J. (2014). HTML and CSS: Design and Build Websites. Wiley.
2. Flanagan, D. (2020). JavaScript: The Definitive Guide. O'Reilly Media.
3. Myers, E. (2019). CSS: The Definitive Guide. O'Reilly Media.
4. McFarland, D. (2015). JavaScript & jQuery: The Missing Manual. O'Reilly Media.
5. Gaunt, K. (2018). Learning Web Design: A Beginner's Guide to HTML, CSS, JavaScript, and Web Graphics. O'Reilly Media.

Suggested Readings

Online resources and tutorials

1. W3Schools (https://www.w3schools.com/)
2. Tutorial Republic (https://www.tutorialrepublic.com/)
3. MDN Web Docs (https://developer.mozilla.org/)
4. Web.dev (https://web.dev/learn/design)

Mahatma Gandhi University
Kottayam

Programme	**BA (Hons) ANIMATION AND GRAPHIC DESIGN**					
Course Name	**USER INTERFACE DESIGN FUNDAMENTALS**					
Type of Course	MDC					
Course Code	MG3MDCAGD202					
Course Level	200 - 299					
Course Summary	This course introduces the fundamental principles and practices of user interface (UI) design. Students will gain the knowledge and skills to create user-centered, intuitive, and aesthetically pleasing interfaces for various digital products.					
Semester	3	Credits			3	Total Hours
Course Details	Learning Approach	Lecture	Tutorial	Practical	Others	Total Hours
		0	3	0	0	45
Pre-requisites, if any	Basic computer literacy.					

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
1	Understand the fundamentals of user interface design.	U	1
2	Apply design principles to create intuitive and aesthetically pleasing interfaces.	A	1,3
3	Develop wireframes, prototypes, and mockups to visualize UI designs.	C	1,2,3
4	Design and prototype interactive user interfaces for various digital platforms.	C, S	1,2,3,7,10

Remember (K), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Appreciation (Ap)

COURSE CONTENT

Content for Classroom transaction (Units)

Module	Units	Course description	Hrs	CO No.
1	**Foundations of User Interface Design**			
	1.1	**Introduction to UI Design** Overview of user interface design. Importance of user-centered design approach. Historical perspectives and evolution of UI design	5	1
	1.2	**Understanding User Needs** Understanding user needs and behaviors through research methods like surveys, interviews, and usability testing.	5	1
	1.3	**UI Design Principles** Visual hierarchy, balance, composition, color theory, typography, and layout.	5	2
2	**Building UI Elements and Interaction**			
	2.1	**Interaction Design** Understanding user interaction patterns, designing for different screen sizes, and creating a smooth user flow.	5	2
	2.2	**Design Tools & Prototyping** Introduction to a chosen UI design tool (e.g., Figma, Sketch) and creating low-fidelity and high-fidelity prototypes.	5	3
	2.3	**UI Design for Different Platforms** Designing for web, mobile, desktop applications, and considering platform-specific design conventions.	5	3
3	**User Experience and Refinement**			
	3.1	**Accessibility** Designing interfaces that are usable by everyone, including users with disabilities. Refining UI designs based on user feedback and accessibility guidelines.	5	3
	3.2	**UI Design Trends & Best Practices** Staying current with the latest trends and best practices in UI design.	3	3
	3.3	**Working on a final project** Students will apply their knowledge and skills to design and prototype a user interface for a real-world application or website.	7	4
4	**Teacher Specific Content**			

<table>
<tr><td>Teaching and Learning Approach</td><td>Classroom Procedure (Mode of transaction)
Interactive lectures with live demonstrations and visual aids.
Hands-on practice sessions with individual or group exercises.
Online learning resources and tools will be utilized to supplement in-class learning.
Peer review and feedback on project work or assignments.
Workshops and brainstorming sessions for creative concept development.
Guest lectures from industry professionals (optional).</td></tr>
<tr><td rowspan="2">Assessment Types</td><td>MODE OF ASSESSMENT
Continuous Comprehensive Assessment (CCA) - 25 Marks<table><tr><th>CCA Components</th></tr><tr><td>MCQ or Quizzes or Assignments</td></tr><tr><td>Mini project</td></tr></table></td></tr>
<tr><td>End Semester Examination (ESE) - 50 Marks<table><tr><th>ESE Components</th><th>Marks Distribution</th></tr><tr><td>UI/UX Design</td><td>15</td></tr><tr><td>Prototyping</td><td>15</td></tr><tr><td>Record</td><td>10</td></tr><tr><td>Viva-Voce</td><td>10</td></tr><tr><td>Total</td><td>50</td></tr></table>Please refer to the appendix for more details.</td></tr>
</table>

References

1. Norman, D. A. (2013). The Design of Everyday Things: Revised and Expanded Edition. Basic Books.
2. Shneiderman, B., & Plaisant, C. (2010). Designing the User Interface: Strategies for Effective Human-Computer Interaction (5th ed.). Pearson.
3. Tidwell, J. (2010). Designing Interfaces: Patterns for Effective Interaction Design. O'Reilly Media.
4. Cooper, A., Reimann, R., & Cronin, D. (2007). About Face 3: The Essentials of Interaction Design. Wiley.

Suggested Readings

Online resources and tutorials

1. Nielsen Norman Group: https://www.nngroup.com/
2. Interaction Design Foundation: https://www.interaction-design.org/
3. Figma Learn: https://help.figma.com/hc/en-us
4. Adobe XD User Guide: https://helpx.adobe.com/in/xd/user-guide.html
5. Material Design https://m3.material.io/

Mahatma Gandhi University
Kottayam

Programme	**BA (Hons) ANIMATION AND GRAPHIC DESIGN**					
Course Name	**HUMAN VALUES AND ANIMATION**					
Type of Course	VAC					
Course Code	MG3VACAGD200					
Course Level	200 - 299					
Course Summary	This course explores the intersection of human values and animation, examining the ethical and moral dimensions of animated content creation. Learners will critically analyze the impact of animation on society and reflect on the ethical considerations in the production of animated media. This course aims to develop learners' awareness of the social responsibility of animators and the influence of animated content on cultural perceptions.					
Semester	3	Credits			3	Total Hours
Course Details	Learning Approach	Lecture	Tutorial	Practical	Others	
		0	3	0	0	45
Pre-requisites, if any	A basic knowledge about the techniques, tools, principles, production work flow of various types of animation are desirable.					

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
1	Learners will understand and apply ethical principles in animation throughout production, reflecting societal values.	U, A, An	PO 6, PO 7, PO 8
2	Learners will create culturally sensitive, inclusive animated media free from stereotypes, analyzing and addressing cultural diversity and representation.	U, A, An, E	PO 6, PO 7, PO 8
3	Learners will understand legal and ethical aspects of intellectual property in animation content creation.	U, A, An, E	PO 6, PO 7, PO 8
4	Learners will create animated stories that entertain while promoting social justice and positive messages.	U, A, An, E	PO 6, PO 7, PO 8

Remember (K), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Appreciation (Ap)

COURSE CONTENT

Content for Classroom transaction (Units)

Module	Units	Course Description	Hrs	CO No.
1	**Foundations of Human Values in Animation**			
	1.1	Introduction to Human Values Understanding the concept of human values Exploring the role of human values in creative industries Analyzing the impact of animated content on societal values	4	1
	1.2	Ethics in Animation Overview of ethical principles in animation Case studies on ethical dilemmas in animated productions Developing a personal code of ethics for animators	4	1
	1.3	Cultural Perspectives in Animation Examining cultural diversity in animated media Analyzing stereotypes and cultural representation in animation Addressing cultural sensitivity in animated content	4	1
	1.4	Social Responsibility of Animators Exploring the animator's role in shaping societal perceptions Understanding the consequences of animated content on different age groups Promoting positive social messages through animation	3	1
2	**Ethical Decision-Making in Animation Production**			
	2.1	Production Workflow and Ethical Considerations Mapping the animation production process Identifying ethical challenges at each stage of production Implementing ethical guidelines in animation workflows	4	2
	2.2	Intellectual Property and Copyright in Animation Understanding intellectual property rights in animation Analyzing copyright infringement issues in animated media Navigating legal and ethical aspects of animation content creation	4	2, 3
	2.3	Representation and Diversity in Character Design Exploring ethical considerations in character design Addressing stereotypes and inclusivity in animated characters Creating diverse and authentic character representations	3	2
	2.4	Environmental and Sustainable Practices in Animation Investigating the environmental impact of animation production Implementing sustainable practices in animation studios Promoting eco-friendly animation content	4	2
3	**Animation and Social Change**			
	3.1	Animation as a Tool for Social Advocacy Examining animated content with a social justice perspective Analyzing the impact of socially conscious animation Developing animated messages for positive social change	4	4
	3.2	Responsible Storytelling in Animation Understanding the power of storytelling in animation	3	4

		Addressing sensitive topics in animated narratives Balancing entertainment with responsible storytelling		
	3.3	Community Engagement through Animation Exploring the role of animation in community outreach Collaborating with local communities on animated projects Using animation for public awareness campaigns	4	4
	3.4	Future Trends and Challenges in Ethical Animation Investigating emerging ethical challenges in animation Exploring new technologies and their ethical implications Preparing for a responsible and sustainable future in animation	4	4
4	**Teacher Specific Content**			

Teaching and Learning Approach	**Classroom Procedure (Mode of transaction)** Lecture-Based Instruction, Group Discussions, Case Study Analysis, Studio Visit, Advocacy Film Screening, and Seminars.
Assessment Types	**MODE OF ASSESSMENT**
	Continuous Comprehensive Assessment (CCA) - 25 Marks

CCA Components
Assignments
Test Papers X 2

End Semester Examination (ESE) - 50 Marks

ESE Components	Marks Distribution
Record Book Evaluation	40
Viva Voce	10
Total	**50**

Please refer to the appendix for more details.

References

1. Wells, P. (1998). *Understanding Animation*. Routledge.
2. King, C. R., et al. (2010). *Animating Difference: Race, Gender, and Sexuality in Contemporary Films for Children*. Rowman & Littlefield Publishers.
3. Herhuth, E. (2017). *Pixar and the Aesthetic Imagination: Animation, Storytelling, and Digital Culture*. University of California Press.
4. Ehrlich, N. (2021). *Animating Truth: Documentary and Visual Culture in the 21st Century*. Edinburgh University Press.
5. Besen, S. M., & Raskind, L. J. (2003). *An Introduction to the Law and Economics of Intellectual Property*. Cambridge University Press.
6. Plaisance, P. L. (2020). *Media Ethics: Key Principles for Responsible Practice*. Cognella, Inc.

SEMESTER IV

Mahatma Gandhi University
Kottayam

Programme	**BA (Hons) ANIMATION AND GRAPHIC DESIGN**					
Course Name	**STOPMOTION ANIMATION**					
Type of Course	DSC A					
Course Code	MG4DSCAGD200					
Course Level	200 - 299					
Course Summary	This hands-on course in Stopmotion Animation provides a comprehensive exploration of the art form, offering learners a journey through its rich history and practical techniques. Covering the entire animation process, from scriptwriting and storyboarding to character and set design, the course delves into various stop motion methods, including cutout animation, puppet and clay animation, pixilation, and the unique art of sand animation. Through immersive modules, learners will master the technical aspects of equipment selection, lighting, and post-production while cultivating their creativity in crafting compelling narratives. By the end of this course, participants will emerge with a versatile skill set, capable of bringing inanimate objects to life through the mesmerizing world of stop motion animation.					
Semester	4	Credits			4	Total Hours
Course Details	Learning Approach	Lecture	Tutorial	Practical	Others	
		0	3	1	0	75
Pre-requisites, if any	An aptitude in drawing, craft making, clay modelling, observation skills, patience and artistic sense are desirable. Apart from this, learners should have studied courses like: Fundamental Drawing Techniques, Exploring Animation, Introduction to 2D Animation, Visual Development for Animation, Scriptwriting and Storyboarding etc. in the previous semesters.					

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
1	Learners will understand stop motion animation history, workflow, and prepare scripts, storyboards, characters, and sets.	U, A, C	PO 1, PO 2, PO 10
2	Learners will apply various mediums to enhance the visual appeal of characters in cutout animation, showcasing creativity and attention to detail.	A, C	PO 1, PO 2, PO 10
3	Learners will gain proficiency in creating animation with different types of puppets.		PO 1, PO 2, PO 10

4	Learners will creatively design sets, lighting, and animations for visually engaging and dynamic pixilation sequences.	A, C, S, I	PO 1, PO 2, PO 10
5	Learners will master set design, lighting, and animation techniques specific to sand animation.	A, C, S, I	PO 1, PO 2, PO 10
Remember (K), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Appreciation (Ap)			

COURSE CONTENT

Content for Classroom transaction (Units)

Module	Units	Course Description	Hrs	CO No.
1	**Understanding the Foundations of Stopmotion Animation**			
	1.1	Brief history of stop motion animation	4	1
	1.2	General Workflow of Stop Motion Animations Procedures and techniques Choosing camera, tripods, lights, software etc.	6	1
	1.3	Preparation of: - Script, Storyboard, Character Designs Etc. Character and props creation for stop motion animation	5	1
	1.4	Set Designing for Stop Motion Animation Lighting, Post Production	5	1
2	**Mastery in Cutout Animation Techniques**			
	2.1	Preparation of Characters/Models – Finding suitable materials for making characters	5	2
	2.2	Different medium for adding details on a model	5	2
	2.3	Set Designing - Lighting	5	2
3	**Proficiency in Puppet and Clay Animation**			
	3.1	Types of Puppets - Simple clay models, toys, maquette, armature, simple wire and plasticine puppets, clothed puppets	6	3
	3.2	Modeling characters using natural clay	5	3
	3.3	Preparation of Models - Colouring, costumes	5	3
	3.4	Set design for animation	6	3
4	**Exploring Pixilation and Sand Animation Techniques**			
	4.1	Preparation of - Script, storyboard, models etc. for pixilation and sand animation	6	4,5
	4.2	Set Designing and Lighting	6	4,5
	4.3	Animation and post production of pixilation and sand animation	6	4,5
5	**Teacher Specific Content**			

<table>
<tr><td>Teaching and Learning Approach</td><td>Classroom Procedure (Mode of transaction)

Lectures Presentations and Practicum sessions - Traditional classroom-style lectures to cover theoretical aspects. Demonstration classes and practical sessions to explain complex concepts.</td></tr>
<tr><td rowspan="3">Assessment Types</td><td>MODE OF ASSESSMENT</td></tr>
<tr><td>Continuous Comprehensive Assessment (CCA) - 30 Marks

<table><tr><th>CCA Components</th></tr><tr><td>Concept & Visual Development</td></tr><tr><td>Stop motion Skills</td></tr><tr><td>Planning & Time Management for various project works</td></tr></table></td></tr>
<tr><td>End Semester Examination (ESE) - 70 Marks

<table><tr><th>ESE Components</th><th>Marks Distribution</th></tr><tr><td>Stop Motion Film</td><td>45</td></tr><tr><td>Pre Production Documents</td><td>15</td></tr><tr><td>Viva-Voce</td><td>10</td></tr><tr><td>Total</td><td>70</td></tr></table>
Please refer to the appendix for more details.</td></tr>
</table>

References

1. Laybourne, K., Griffin, G., & Canemaker, J. (1998). The animation book: a complete guide to animated filmmaking--from flip-books to sound cartoons to 3-D animation.
2. Shaw, S. (2012). *Stop motion: craft skills for model animation*. Taylor & Francis.
3. Purves, B. (2012). *Stop motion: passion, process and performance*. Routledge.
4. Williams, R. (2012). *The animator's survival kit: a manual of methods, principles and formulas for classical, computer, games, stop motion and internet animators*. Macmillan.
5. Taylor, R. (1999). *The Encyclopedia of Animation Techniques: A Comprehensive Step-By-Step Directory of Techniques, with an Inspirational Gallery of Finished Works.* Focal Press.

Mahatma Gandhi University
Kottayam

Programme	**BA (Hons) ANIMATION AND GRAPHIC DESIGN**					
Course Name	**USER INTERFACE DESIGN**					
Type of Course	DSC A					
Course Code	MG4DSCAGD201					
Course Level	200 - 299					
Course Summary	This course focuses on providing students with a comprehensive understanding and practical skills in User Interface (UI) Design. Through hands-on projects and real-world applications, students will learn to create effective and user-friendly interfaces for various digital platforms. The course covers UI design fundamentals, usability principles, prototyping tools, and practical skills using industry-standard tools.					
Semester	4	Credits			4	Total Hours
Course Details	Learning Approach	Lecture	Tutorial	Practical	Others	
		0	3	1	0	75
Pre-requisites, if any	Basic understanding of design principles and familiarity with graphic design software.					

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
1	Understand the fundamentals of user interface design.	U	1
2	Apply design principles and best practices to create effective user interface layouts.	A	1
3	Conduct user research and apply the findings to improve your design decisions and ensure accessibility.	A, E, C	2,4,6,7
4	Critically analyze and evaluate the user interfaces, identifying strengths and weaknesses.	An, E	1,2,6
5	Design and prototype interactive user interfaces for various digital platforms.	A, C, S	1,2,7,10

Remember (K), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Appreciation (Ap)

COURSE CONTENT

Content for Classroom transaction (Units)

Module	Units	Course Description	Hrs	CO No.
1	**Design Foundations & Tools**			
	1.1	**What is UI Design?** User Experience (UX) vs. UI Design. Role of UI Design in the Product Development Process. Design Thinking Methodology.	3	CO1
	1.2	**Design Principles** Usability, Accessibility, Visual Hierarchy, Balance, Proportion, Contrast, Rhythm, Color Theory, Typography.	5	CO1
	1.3	**Introduction to UI design software** Latest UI design software, wireframing, prototyping, and design handoff.	15	CO2
2	**Visual Design & Interaction Design**			
	2.1	**Typography & Color** Explore font selection, hierarchy, legibility, color theory, and creating palettes.	2	CO2
	2.2	**Imagery & Layout** Learn effective use of visuals and icons, grid systems, white space, and visual balance.	3	CO2
	2.3	**Interaction Design** Design intuitive user interactions, navigation, menus, and forms. Micro interactions and animations.	5	CO2
3	**User-Centered Design & Prototyping**			
	3.1	**User Research** Conduct user interviews, analyze user behavior, and create user personas and scenarios.	5	CO3
	3.2	**Information Architecture** Organize content for optimal usability through sitemaps and user flows.	5	CO3
	3.3	**Prototyping & Testing** Build interactive prototypes, conduct usability testing, gather feedback, and iterate on designs.	7	CO4
4	**UI Design for Different Platforms**			
	4.1	**Mobile & Web Design** Explore specific considerations for mobile app and web design, including responsiveness.	15	CO5
	4.2	**Accessibility** Learn how to design for users with disabilities. Understanding accessibility guidelines and standards.	5	CO5
	4.3	**Usability Testing** Evaluating designs through user testing. Gathering feedback and iterating on designs. Exploring emerging trends and technologies in UI design.	5	CO5
5	**Teacher Specific Content**			

<table>
<tr><td>Teaching and Learning Approach</td><td>Classroom Procedure (Mode of transaction)
Module1 - Interactive lectures with live demonstrations and visual aids.
Module2 - Hands-on practice sessions with individual or group exercises.
Module3 - Online learning resources and tools will be utilized to supplement in-class learning.
Module4 - Peer review and feedback on project work or assignments. Workshops and brainstorming sessions for creative concept development. Guest lectures from industry professionals (optional).</td></tr>
<tr><td rowspan="2">Assessment Types</td><td>MODE OF ASSESSMENT
Continuous Comprehensive Assessment (CCA) - 30 Marks<table><tr><th>CCA Components</th></tr><tr><td>MCQ or Quizzes or Assignments</td></tr><tr><td>Mini project</td></tr></table></td></tr>
<tr><td>End Semester Examination (ESE) - 70 Marks<table><tr><th>ESE Components</th><th>Marks Distribution</th></tr><tr><td>UI/UX Design</td><td>25</td></tr><tr><td>Prototyping</td><td>20</td></tr><tr><td>Record</td><td>10</td></tr><tr><td>Viva-Voce</td><td>15</td></tr><tr><td>Total</td><td>70</td></tr></table>Please refer to the appendix for more details.</td></tr>
</table>

References

1. Norman, D. A. (2013). The Design of Everyday Things: Revised and Expanded Edition. Basic Books.
2. Shneiderman, B., & Plaisant, C. (2010). Designing the User Interface: Strategies for Effective Human-Computer Interaction (5th ed.). Pearson.
3. Tidwell, J. (2010). Designing Interfaces: Patterns for Effective Interaction Design. O'Reilly Media.
4. Cooper, A., Reimann, R., & Cronin, D. (2007). About Face 3: The Essentials of Interaction Design. Wiley.

Suggested Readings

Online resources and tutorials

1. Nielsen Norman Group: https://www.nngroup.com/
2. Interaction Design Foundation: https://www.interaction-design.org/
3. Figma Learn: https://help.figma.com/hc/en-us
4. Adobe XD User Guide: https://helpx.adobe.com/in/xd/user-guide.html
5. Material Design https://m3.material.io/

Mahatma Gandhi University
Kottayam

Programme	**BA (Hons) ANIMATION AND GRAPHIC DESIGN**					
Course Name	**ACTING FOR ANIMATION**					
Type of Course	DSE					
Course Code	MG4DSEAGD200					
Course Level	**200-299**					
Course Summary	Character Animation is another form of Acting. The key skill required for an Animator is Acting skill, while a live action film actor performs using his own body, an animator manipulates a drawing or a puppet to do the same thing. Moreover, the animation character is an artificial one which does not have the physical limitations of a Live action character; thus, the acting scope of an animator is limitless. An animator is the only kind of actor who can literally "invent Actions." Acting for Animation course provides students with a strong understanding of the body mechanics and Timing sense also enables Creative planning of a performance and a pantomime acting.					
Semester	4	Credits			4	Total Hours
Course Details	Learning Approach	Lecture	Tutorial	Practical	Others	
		0	4	0	0	60
Pre-requisites, if any	Keen observation skill					

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome **Upon completion of this course, students will be able to;**	Learning Domains *	PO No
1	Learners in a group activity observe, learn and practice warm up exercises, creative activities and games.	U,S	1.3,4
2	Movie Analysis, Silent era movies to analyze how visual performance communicates ideas.	U, S, E	1,10
3	Develop proficiency in fundamental acting techniques, including body language, physical expression, facial communication and voice modulation. Methods or approaches in practise	E, An, S, Ap	1,3,4
4	Gain proficiency in crafting well-rounded, dynamic characters with depth, complexity, and a clear sense of identity. A mime performance should be developed, practiced and performed by a group of 5 to 10 students.	E, An, AP	3,4

Remember (K), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Appreciation (Ap)

COURSE CONTENT

Content for Classroom Transactions (Units)

Module	Units	Course description	Hrs	CO No.
1	**Acting for Animation**			
	1.1	Acting Warm up exercises	3	1,2,3
	1.2	Role plays – exploring characters, and imitating acts.	4	1,3
	1.3	Timing exercises, group activities	4	3,
	1.4	Creative games & tasks	4	3,2
2	**Movie Analysis**			
	2.1	Importance of visual performance over dialogue. Sample short films	4	1,3
	2.2	Chaplin films – city lights, The Kid, Battleship Potemkin, The Passion of Joan of Arc - silent era films.	4	4,5
	2.3	Film analysis, Art and theatre analysis.	5	4,5
3	**Acting Skills**			
	3.1	Exercises, individual and group	3	2,3
	3.2	fundamental acting techniques	5	1,2,3
	3.3	Methods or approaches in practise	4	1,2,
4	**Mime Practice**			
	4.1	Concept and visual development for mime project.	4	2,5,
	4.2	Practice and self-evaluation	5	2,3,
	4.3	Costume, props and stage design	4	3,2
	4.4	Stage performance and evaluation	7	6
5	**Teacher Specific Content**			

Teaching and Learning Approach	**Classroom Procedure (Mode of transaction)** **Module 1** - Classroom Lectures: Traditional lectures can provide a solid foundation of theoretical knowledge on resource economics and sustainable development. Use multimedia presentations, case studies, and real-world examples to illustrate concepts and theories. **Module 2** - Interactive Discussions: Foster student engagement through interactive class discussions. Encourage students to express their thoughts on key topics and share their perspectives on sustainable resource management. Facilitate debates on current issues related to resource economics and sustainable development. **Module 3** - class room acting training: The objective of classroom acting training is to equip students with fundamental acting skills, character development techniques, and script analysis abilities. Through improvisation, scene work, and exploration of diverse styles, students cultivate emotional intelligence, collaboration, and a strong stage presence, preparing them for confident, expressive performances in various theatrical contexts. **Module 4** - PowerPoint presentations: Arrange field trips to relevant sites, such as sustainable development projects, resource management organizations, or eco-friendly businesses. Invite guest speakers from the industry, academia, or government agencies to share their experiences and insights with the students.

	Module 5 - Seminars: Use simulations or role-playing exercises to immerse students in scenarios related to resource economics and sustainable development. This hands-on approach can help students understand the complexities of decision-making in resource management and sustainable practices. Project-Based Learning: Assign projects that require students to research and develop solutions for real-world challenges in resource economics and sustainable development. Encourage collaborative projects that integrate knowledge from various disciplines and promote critical thinking.

Assessment Types

MODE OF ASSESSMENT

Continuous Comprehensive Assessment (CCA) – 30 Marks

CCA Components
Theory of Acting
Acting Practice
Film and Drama analysis

End Semester Examination (ESE) – 70 Marks

ESE Components	Marks Distribution
Mime Project Conceptualization	40
Live Performance	20
Viva-Voce	10
Total	**70**

Please refer to the appendix for more details.

References

1. Hooks, E. (Year). *Acting for animators: A complete guide to performance animation*.
2. Rangacharya, A. (1996). *Natyasastra: English Translation with Critical Notes*. Munshiram Manoharial Publishers Private Limited.
3. Stanislavsky, C. (2008). *My life in art*. Taylor & Francis, Inc.
4. Stanislavski, C. (1989). *An actor prepares*. Taylor & Francis, Inc.
5. Stanislavski, C. (1989). *Building a Character*. Taylor & Francis, Inc.
6. Chinoy, T. K., & Chinoy, H. K. (Eds.). (1949). *Actors on acting: The theories, techniques, and practices of the great actors of all times as told in their own words*. Crown.
7. Harrp, J. (1992). *Acting*. Routledge.
8. Makers of Modern Theatre. (1975). *Makers of modern theatre*. Lalitha Publication.
9. Appa Rao, P. S. R., & Ramasastry, P. (1967). *A monograph on Bharata's Natya Saastra*. Hyderabad, India: Natya Mandla Publishers.
10. Cleaver, J. (1946). *The theatre through the ages*. George G. Harrap and Company Ltd.

Mahatma Gandhi University
Kottayam

Programme	**BA (Hons) ANIMATION AND GRAPHIC DESIGN**					
Course Name	**INFORMATION GRAPHICS**					
Type of Course	DSE					
Course Code	MG4DSEAGD201					
Course Level	200-299					
Course Summary	This course explores the art and science of conveying complex information visually through graphics. From charts and diagrams to interactive data visualizations, participants will learn to distill intricate data sets into clear, compelling, and easily understandable visuals. Through a combination of theoretical discussions, hands-on exercises, and real-world applications, this course empowers individuals to become proficient in the creation and interpretation of information graphics, enhancing their ability to communicate effectively in various professional and academic contexts					
Semester	4	Credits			4	Total Hours
Course Details	Learning Approach	Lecture	Tutorial	Practical	Others	
		0	4	0	0	60
Pre-requisites, if any	Knowledge in Raster and vector graphics					

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
1	Identify key concepts in information graphics, such as chart types, data visualization principles, and design terminology.	K	PO 1 PO 2
2	Understand the theory of information graphics, including visual perception, color theory, and data storytelling.	U,A	PO 1 PO 2 PO 3 PO 10
3	Apply information graphic techniques to data sets using proper tools and design principles.	U, A, E	PO 5 PO 6
4	Evaluate information graphics for effectiveness, considering data accuracy, visual hierarchy, and audience engagement.	An, E, S	PO 2 PO 8 PO 10
5	Create innovative and well-crafted information graphics that effectively communicate complex data to diverse audiences.	A,C, S, Ap	PO 5 PO 8 PO 9 PO 10

Remember (K), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Appreciation (Ap)

COURSE CONTENT

Content for Classroom transaction (Units)

Module	Units	Course description	Hrs	CO No.
1	**Fundamentals of Information Graphics**			
	1.1	Introduction to information graphics and their applications	5	1
	1.2	Understanding visual perception and cognitive load	4	1
	1.3	Principles of effective data visualization Types of charts and graphs for different data sets	4	1
2	**Data Visualization Tools and Techniques**			
	2.1	Introduction to software tools for creating information graphics	6	2
	2.2	Hands-on exercises with popular data visualization tools	5	2
	2.3	Techniques for storytelling through data Interactive data visualizations and their applications	4	3
3	**Advanced Information Graphics**			
	3.1	Advanced charting techniques and visualizations	4	3
	3.2	Incorporating color theory and design principles in information graphics	5	4
	3.3	Designing for accessibility and diverse audiences Critique and analysis of information graphics projects	6	4
4	**Applications and Industry Trends**			
	4.1	Information graphics in journalism and storytelling	5	4
	4.2	Industry-specific applications of data visualization	6	5
	4.3	Emerging trends in information graphics and data visualization Final project - Comprehensive information graphics project showcasing mastery of course concepts	6	5
5	**Teacher Specific Content**			

Teaching and Learning Approach	**Classroom Procedure (Mode of transaction)** **Module 1 -** Lectures Presentations and Practical sessions - Traditional classroom-style lectures to cover theoretical aspects. Demonstration classes and practical sessions to explain complex concepts. **Module 2** - Hands-on exercises, discussions **Module 3** - Resource Accessibility: Ensure learners have access to resources including lecture notes, reference materials, and online tutorials for further review and reinforcement. **Module 4** - Online Resources and Webinars: Access to digital materials and tutorials for additional learning.

<table>
<tr><td rowspan="2">Assessment Types</td><td>MODE OF ASSESSMENT
Continuous Comprehensive Assessment (CCA) - 30 Marks
<table><tr><th>CCA Components</th></tr><tr><td>Assignments</td></tr><tr><td>Practical test (midterm)</td></tr><tr><td>Model exam (Lab)</td></tr></table></td></tr>
<tr><td>End Semester Examination ESE - 70 Marks
Practical Examination
<table><tr><th>ESE Components</th><th>Marks distribution</th></tr><tr><td>Content development</td><td>20</td></tr><tr><td>Creativity and visualization</td><td>20</td></tr><tr><td>Originality of the topic</td><td>20</td></tr><tr><td>Conciseness</td><td>10</td></tr><tr><td>Total</td><td>70</td></tr></table>Please refer to the appendix for more details.</td></tr>
</table>

References

1. Christiansen, J. (2022, December 9). *Building Science Graphics*. CRC Press.
2. Baer, K., & Vacarra, J. (2008, January 1). *Information Design Workbook*. Rockport Publishers.
3. Baer, K., & Vacarra, J. (2008, January 1). *Information Design Workbook*. Rockport Publishers.
4. Harris, R. L. (1999, January 1). *Information Graphics*. Oxford University Press, USA.
5. Wong, D. M. (2013, December 16). *The Wall Street Journal Guide to Information Graphics: The Dos and Don'ts of Presenting Data, Facts, and Figures*. W. W. Norton & Company.
6. Rendgen, S. (2020, January 1). *Information Graphics*. Taschen.

Mahatma Gandhi University
Kottayam

Programme	**BA (Hons) ANIMATION AND GRAPHIC DESIGN**					
Course Name	**CORPORATE IDENTITY DESIGN**					
Type of Course	DSC C (For Others)					
Course Code	MG4DSCAGD202					
Course Level	**200-299**					
Course Summary	This course provides an overview of corporate identity design principles and practices. Students will explore theoretical concepts, analyse case studies, and engage in hands-on exercises to understand how corporate identities are developed, managed, and visually communicated.					
Semester	4	Credits			4	Total Hours
Course Details	Learning Approach	Lecture	Tutorial	Practical	Others	
		0	3	1	0	75
Pre-requisites if any	Understanding in Raster and Vector Graphic Software.					

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
1	Understand the fundamentals of branding and its importance in society.	U, Ap	PO1 PO2
2	Apply design principles to develop brand identity.	K, A, C, S	PO2,PO4
3	Critically assess brand communication across different mediums.	An, E	PO2,PO4 PO6
4	Create visual identity systems that effectively communicate brand values and personality	A, C, S	PO4,PO6 PO8
5	Collaborate effectively in a team environment to execute branding projects	A, C. S.	PO1,PO3 PO4,PO6 PO9

Remember (K), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Appreciation (Ap)

COURSE CONTENT

Content for Classroom transaction (Units)

Module	Units	Course description	Hrs	CO No.
1	**Introduction to Branding**			
	1.1	Definition and importance of branding- Historical overview of branding- The role of branding in business success	2	CO1
	1.2	Understanding target audience and market research- Defining brand mission, vision, and values- Developing brand positioning and differentiation	3	CO1
	1.3	Elements of brand identity: logo, typography, colour, imagery, etc.	2	CO1 CO2
	1.4	Principles of effective brand identity design	3	CO1 CO2
2	**Brand Identity System**			
	2.3	Introduction to brand style guides	5	CO2 CO4
	2.4	Logo Design: Logo types and classifications- Logo design process: research, sketching, conceptualisation, refinement etc.	10	CO2 CO4
	2.5	Typography in Branding: Choosing appropriate typefaces for brands Typography hierarchy and readability	5	CO2 CO4
	2.6	Colour Theory and Branding: Psychological effects of colour in branding. Choosing brand colour palettes - colour harmony and contrast	5	CO2 CO4
3	**Visual Brand Communication**			
	3.1	Applying brand identity across different mediums (print, web, social media, etc.)	2	CO3 CO4
	3.2	Designing marketing collateral: business cards, letterheads, packaging, etc.	10	CO2 CO3 CO4
	3.3	brand advertising and campaigns	10	CO2 CO3 CO4
	3.4	Case studies of successful brand experiences	2	CO1 CO3
4	**Project Work**			
	4.1	branding project: applying concepts learned to develop a brand identity	16	CO2 CO4 CO5
5	**Teacher Specific Content**			

<table>
<tr><td>Teaching and Learning Approach</td><td>Classroom Procedure (Mode of transaction)

Classroom Lecture
Experiential Learning: hands-on exercises
Project based learning</td></tr>
<tr><td rowspan="2">Assessment Types</td><td>MODE OF ASSESSMENT

A. Continuous Comprehensive Assessment (CCA) - 30 Marks

<table><tr><th>Components</th></tr><tr><td>Examination</td></tr><tr><td>Assignment</td></tr><tr><td>Seminar</td></tr></table></td></tr>
<tr><td>B. End-Semester Evaluation (ESE) - 70 Marks

Course Project (Based on module 4)

<table><tr><th>ESE Components</th><th>Marks distribution</th></tr><tr><td>Artistic Skill</td><td>40</td></tr><tr><td>Technical Perfection</td><td>20</td></tr><tr><td>Viva</td><td>10</td></tr><tr><td>Total</td><td>70</td></tr></table>
Please refer to the appendix for more details.</td></tr>
</table>

References

1. Aaker, D. A. (2012). Building strong brands. Simon and Schuster. ISBN: 978-1471101164
2. Wheeler, A. (2017). Designing brand identity: An essential guide for the whole branding team. Wiley. ISBN: 978-1118980828
3. Airey, D. (2009). Logo design love: A guide to creating iconic brand identities. New Riders. ISBN: 978-0321660763
4. Morioka, A., & Stone, T. (2008). Color design workbook: A real world guide to using color in graphic design. Rockport Publishers. ISBN: 978-1592534333
5. Kotler, P., & Keller, K. L. (2015). Marketing management (15th ed.). Pearson. ISBN: 978-0133856460
6. Simpkins, S. (2019). A practical guide to branding. Kogan Page. ISBN: 978-0749484443
7. Kapferer, J. N. (2012). The new strategic brand management: Advanced insights and strategic thinking. Kogan Page. ISBN: 978-0749465152
8. Marty Neumeier. (2005). The Brand Gap: How to Bridge the Distance Between Business Strategy and Design. New Riders. ISBN: 978-0321348104
9. Clifton, R., & Simmons, J. (2019). Brands and branding (3rd ed.). Profile Books. ISBN: 978-1781259677
10. Olins, W. (2008). Wally Olins: The brand handbook. Thames & Hudson.ISBN: 978-0500514085

Mahatma Gandhi University
Kottayam

Programme	**BA (Hons) ANIMATION AND GRAPHIC DESIGN**					
Course Name	**DESIGN THINKING**					
Type of Course	SEC					
Course Code	MG4SECAGD200					
Course Level	**200-299**					
Course Summary	This course is a journey into the world of Design Thinking, a human-centered methodology that empowers individuals to tackle complex problems with innovative solutions. Students will engage in a dynamic learning experience that combines empathy-driven insights, ideation, and prototyping. Through a series of hands-on activities, case studies, and collaborative projects, participants will cultivate a mind-set that fosters creativity, critical thinking, and user-centric design in solving real-world challenges.					
Semester	4	Credits			3	Total Hours
Course Details	Learning Approach	Lecture	Tutorial	Practical	Others	
		0	3	0	0	45
Pre-requisites, if any	None					

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
1	Define the fundamental principles and stages of the Design Thinking process	K, U	PO 1 PO 2 PO 3
2	Explain the significance of empathy in user-centered design.	A	PO 3 PO 5 PO 6
3	Demonstrate the application of Design Thinking principles in solving real-world challenges.	A, An	PO 1 PO 2
4	Analyse and interpret user feedback to inform the design of innovative solutions	An, E	PO 1 PO 2 PO 4
5	Assess the strengths and weaknesses of different Design Thinking approaches.	A, C, Ap	PO 1 PO 2 PO 5 PO 6

Remember (K), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Appreciation (Ap)

COURSE CONTENT

Content for Classroom transaction (Units)

Module	Units	Course description	Hrs	CO No.
1	**Foundations of Design Thinking**			
	1.1	**Introduction to Design Thinking** Overview of Design Thinking principles and philosophy. Historical context and evolution of Design Thinking.	3	1
	1.2	**Empathy in Design** Understanding the importance of empathy in user-centered design. Techniques for empathetic user research. **Ideation Techniques** Brainstorming and ideation methods. Prototyping and concept development.	5	1
	1.3	**Design Thinking in Action** Case studies and real-world applications of Design Thinking. Group activity: Applying Design Thinking to a simple design challenge	3	2
2	**Advanced Design Thinking Techniques**			
	2.1	**Advanced Ideation and Prototyping** Deep dive into advanced ideation techniques. Prototyping tools and methodologies.	3	3
	2.2	**Design Thinking for Complex Problems** Strategies for applying Design Thinking to intricate challenges. Case studies on solving complex problems through Design Thinking.	4	3
	2.3	**User Personas and Journey Mapping** Creating detailed user personas. Developing journey maps to enhance user experience. **Design Thinking Ethics** Ethical considerations in Design Thinking. Balancing innovation with responsibility.	4	4
3	**Design Thinking in Global Perspective**			
	3.1	**Integrating Design Thinking in Business Strategy** Design Thinking as a strategic tool. Aligning design goals with overall business objectives. Group presentations and peer evaluations.	3	3
	3.2	**Design Thinking and Product Lifecycle** Applying Design Thinking across various stages of product development. Case studies on successful product design using Design Thinking.	4	4
	3.3	**Design Thinking in Service Design** Adapting Design Thinking for service-oriented industries. Service design principles and best practices.	4	4

		Group Project – Applying Design Thinking to a Business or product Challenge Hands-on application of Design Thinking to a business or product challenge.		
	3.4	**Emerging Technologies and Design Thinking** Exploring how emerging technologies influence Design Thinking. Case studies on innovative design solutions.	4	3
	3.5	**Inclusive Design** Understanding the principles of inclusive design. Adapting Design Thinking to diverse user needs. **Global Perspectives on Design Thinking** Examining how Design Thinking is applied in different cultural contexts. International case studies and best practices.	4	4
	3.6	**Final Project – Design Thinking for a Global Challenge** Individual or group project addressing a global challenge using Design Thinking. Final presentations and reflections on the course	4	5
4	**Teacher Specific Content**			

Teaching and Learning Approach	**Classroom Procedure (Mode of transaction)** **Interactive Lectures -** Engaging lectures introducing key concepts and theories. Multimedia presentations to illustrate real-world applications. **Hands-On Workshops -** Practical sessions for applying Design Thinking techniques. Group activities, brainstorming sessions, and prototyping exercises. **Guest Speakers -** Inviting industry professionals to share their experiences with Design Thinking. Q&A sessions to facilitate interaction between students and practitioners. **Case Studies -** Analysing real-world case studies of successful Design Thinking projects. Group discussions to dissect and understand the application of Design Thinking principles. **Group Projects -** Collaborative projects to apply Design Thinking to real challenges. Peer evaluations and feedback sessions to enhance learning.

Assessment Types

MODE OF ASSESSMENT

Continuous Comprehensive Assessment (CCA) - 25 Marks

CCA Components
Assignment 1
Exam (10x2)

End Semester Examination (ESE) - 50 Marks

Record (Print version), Project evaluation and Viva

ESE Components	Marks distribution
User research	10
Articulation of user needs and problems	10
Ideation	10
Prototype	10
Viva voce	10
Total	**50**

Please refer to the appendix for more details.

References

1. Brown, T. (2009, September 29). *Change by Design*. Harper Collins
2. Lewrick, M., Link, P., & Leifer, L. (2018, May 3). *The Design Thinking Playbook*. John Wiley & Sons.
3. Van Der Pijl, P., Lokitz, J., & Solomon, L. K. (2016, November 4). *Design a Better Business*. John Wiley & Sons.
4. Knapp, J., Zeratsky, J., & Kowitz, B. (2016, March 8). *Sprint*. Simon and Schuster.
5. Mootee, I. (2013, August 21). *Design Thinking for Strategic Innovation*. John Wiley & Sons.

Mahatma Gandhi University
Kottayam

Programme	**BA (Hons) ANIMATION AND GRAPHIC DESIGN**					
Course Name	**SUSTAINABILITY DESIGN**					
Type of Course	VAC					
Course Code	MG4VACAGD200					
Course Level	**200-299**					
Course Summary	Sustainability Design explores the intersection of design and environmental responsibility, challenging students to create solutions that prioritize ecological, social, and economic sustainability. This course delves into sustainable design principles, materials, and methodologies, fostering a deep understanding of how design can contribute to a more environmentally conscious and socially responsible future. Through hands-on projects and critical discussions, participants will develop the skills to integrate sustainability seamlessly into their design practice.					
Semester	4	Credits			3	Total Hours
Course Details	Learning Approach	Lecture	Tutorial	Practical	Others	
		0	3	0	0	45
Pre-requisites, if any	Nothing					

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
1	Identify key principles of sustainable design, including ecological, social, and economic factors.	K, U	PO 1 PO 2 PO 3
2	Understand sustainable design theory, including life cycle assessments, eco-design, and ethical considerations.	A	PO 5 PO 9 PO 10
3	Apply sustainable design principles in projects, considering material selection, production processes, and end-of-life aspects.	A, An	PO 4 PO 6
4	Critically assess design choices' environmental and social impacts, proposing sustainable solutions.	An, E	PO 1 PO 2 PO 3 PO 09 PO 10
5	Create innovative sustainable design projects demonstrating mastery of concepts and practices.	A,C,Ap	PO1,PO2, PO3, PO4 PO5, PO6 PO7, PO8 PO9,PO10

**Remember (K), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Appreciation (Ap)*

COURSE CONTENT

Content for Classroom transaction (Units)

Module	Units	Course description	Hrs	CO No.
1	**Introduction to Sustainable Design**			
	1.1	Understanding the principles of sustainability in design	4	1
	1.2	Historical overview of sustainable design movements	3	1
	1.3	Life cycle assessments and their role in design Ethical considerations in sustainable design	4	2
2	**Sustainable Materials and Processes**			
	2.1	Exploration of eco-friendly and renewable materials	5	3
	2.2	Sustainable production processes and manufacturing techniques	4	3
	2.3	Cradle-to-cradle design philosophy Design for disassembly and recyclability	4	4
3	**Socially Responsible and Sustainable Design**			
	3.1	The social impact of design choices	4	3
	3.2	Inclusive design principles	4	4
	3.3	Community engagement and participatory design Design for social justice and equity	3	4
	3.4	Sustainable design in branding and communication	3	3
	3.5	Integration of sustainable design in various design disciplines	3	4
	3.6	Industry case studies on successful sustainable design initiatives Final output: Comprehensive sustainable design proposal	4	5
4	**Teacher Specific Content**			

Teaching and Learning Approach	**Classroom Procedure (Mode of transaction)** **Module-1** Lectures, Presentations, and Practical sessions- Traditional classroom-style lectures to cover theoretical aspects. Demonstration classes and practical sessions to explain complex concepts. **Module-2** Lectures and Presentations**:** In-depth discussions on sustainable design principles and methodologies **Module-3** Case Studies: Hands-on exercises, group discussions, and analysis of real-world scenarios.

<table>
<tr><td></td><td>Module-4 Field Trips and Guest Speakers: Visits to sustainable design practices and talks by industry experts

Module-5 Teacher specific content.</td></tr>
<tr><td>Assessment Types</td><td>MODE OF ASSESSMENT

Continuous Comprehensive Assessment (CCA) - 25 marks

<table><tr><th>CCA Components</th></tr><tr><td>Assignment 1, 2</td></tr><tr><td>Exam / Test Paper</td></tr></table></td></tr>
<tr><td></td><td>End Semester Examination (ESE) - 50 marks

Case study and Viva-Voce based evaluation.

<table><tr><th>ESE Components</th><th>Marks distribution</th></tr><tr><td>Record</td><td>30</td></tr><tr><td>Viva voce</td><td>20</td></tr><tr><td>Total</td><td>50</td></tr></table>
Please refer to the Appendix for more details.</td></tr>
</table>

References

1. Bergman, D. (2013, July 2). *Sustainable Design*. Princeton Architectural Press.
2. McDonough, W., & Braungart, M. (2010, March 1). *Cradle to Cradle*. North Point Press.
3. Peters, S. (2011, January 1). *Material Revolution*. Birkhauser
4. Manzini, E. (2015, February 20). *Design, When Everybody Designs*. MIT Press.
5. Fine, P. C. (2016, September 29). *Sustainable Graphic Design*. Bloomsbury Publishing.

Mahatma Gandhi University
Kottayam

Programme	**BA (Hons) ANIMATION AND GRAPHIC DESIGN**					
Course Name	**INTERNSHIP**					
Type of Course	INT					
Course Code	MG4INTAGD200					
Course Level	**200 - 299**					
Course Summary	An internship, or on-the-job training, enables the apprentice to acquire practical industry-based experience and helps them to assimilate professionalism in their career. Internships offer learners a period of practical experience in the industry relating to their field of study.					
Semester	4	Credits			2	Total Hours
Course Details	Learning Approach	Lecture	Tutorial	Practical	Others	
Pre-requisites, if any						

Assessment Types	**MODE OF ASSESSMENT**
	Continuous Comprehensive Assessment (CCA) only. (50 Marks) The learner's performance, efforts and involvement throughout the internship, as well as their prompt completion and appropriate submission of the internship report, will be the basis for their evaluation. Please refer to the appendix for more details.

Internship Evaluation Scheme

I. **Components and distribution of marks of internal evaluation – 15 Marks**

- Initiative - 3 Marks
- Professionalism and work ethics - 5 Marks
- Contribution to society and organization - 7 Marks

II. **Components and distribution of marks of Final evaluation. - 35 Marks**

- Report - 25 Marks
- Viva-voce - 10 Marks

SEMESTER V

Mahatma Gandhi University
Kottayam

Programme	**BA (Hons) ANIMATION AND GRAPHIC DESIGN**					
Course Name	**3D CHARACTER ART**					
Type of Course	DSC A					
Course Code	MG5DSCAGD300					
Course Level	**300-399**					
Course Summary	The course offers a holistic approach to the creation of 3D characters, covering key aspects such as modeling, texturing, rigging, and character animation. The curriculum is structured to provide learners with a deep understanding of each stage in the character development pipeline. Learners with the essential skills needed to create, texture, rig, and animate 3D characters. By the end of the program, participants will be well-prepared for careers in animation, game development, and other related fields, armed with a comprehensive understanding of the character creation pipeline.					
Semester	5	Credits			4	Total Hours
Course Details	Learning Approach	Lecture	Tutorial	Practical	Others	
		0	3	1	0	75
Pre-requisites, if any	Basic artistic skill with an understanding of shapes, proportions and aesthetics. Knowledge in human and animal anatomy. Awareness of texture mapping concept and Rigging. Basic animation knowledge like key frames, timeline and principles of motion.					

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
1	Master 3D modeling of human, animal, and bird characters for professional success in the field.	U, A, C, S	PO1, PO2, P010
2	Develop expertise in diverse character modeling, expressive blend shapes, and advanced texturing techniques.	A, An, E, C	PO1, PO2, P010
3	Develops precise and efficient character rigging skills for animation, game development, and related fields.	U, A, E, C	PO1, PO2, P010
4	Learn key frame animation to craft lifelike, emotive character movements with precise frame-by-frame techniques.	U, A, E, C	PO1, PO4, PO6

Remember (K), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Appreciation (Ap)

COURSE CONTENT

Content for Classroom transaction (Units)

Module	Units	Course description	Hrs	CO No.
1	**Introduction to Character Modeling**			
	1.1	Anatomical Studies	1	1
	1.2	Hand Anatomy and Modeling	5	1
	1.3	Ear Modeling Techniques	3	1
	1.4	Head Modeling Fundamentals	8	1
	1.5	Torso and Limb Modeling	3	1
	1.6	Body parts Integration	3	1
2	**Blend shape Creation & UV Mapping**			
	2.1	Facial Blend Shapes	2	2
	2.2	Character texturing basics	2	2
	2.3	UV Texture Mapping Mastery	2	2
	2.4	Texture unwrapping essentials	3	2
3	**Introduction to Rigging**			
	3.1	Rigging basics: Naming & Tools	2	3
	3.2	Joint Formation and Orientation	2	3
	3.3	Rigging tools, Node Editor, Connection Editor	3	3
	3.4	Constraints & Expressions in Rigging	3	3
	3.5	IK Handle and Spline Handle, Deformers	2	3
	3.6	Set Driven keys, Adding Attribute, Locking and Hiding Channels	2	3
	3.7	Biped Rigging Techniques	7	3
	3.8	Skinning & Weight Control	4	3
4	**Introduction to Animation**			
	4.1	Animation Principles and Exercises	4	4
	4.2	Character pose and Animation Techniques	4	4
	4.3	Character Animation Diversity	5	4
	4.4	Advanced Animation Techniques	5	4
5	**Teacher Specific Content**			

Teaching and Learning Approach	**Classroom Procedure (Mode of transaction)** **Module 1- Classroom lectures:** Learners can create an engaging and effective learning environment that seamlessly integrates theoretical knowledge with hand-on application. This structured mode of transaction promotes active learning and prepares students for practical challenges in their respective fields. **Module 2 - Demonstration session:** Conduct a comprehensive demonstration of the practical task, emphasizing key techniques, methodologies and safety protocols. Accompany the demonstration with a step-by-step explanation, ensuring students grasp the intricacies of the task. **Module 3 - Resource Accessibility:** Ensure learners have access to resources including lecture notes, reference materials, and online tutorials for further review and reinforcement. **Module 4 - Assignment sessions:** Clearly articulate the assignment objectives, outlining the practical skills or concepts that students are expected to apply. Relate the assignment to real-world application to underscore its relevance. **Module 5 -** Teacher Specific content

<table>
<tr><td rowspan="2">Assessment Types</td><td>MODE OF ASSESSMENT
Continuous Comprehensive Assessment (CCA) - 30 Marks
<table><tr><th>Components</th></tr><tr><td>Assignments</td></tr><tr><td>Examinations x 2</td></tr></table></td></tr>
<tr><td>End Semester Evaluation (ESE) - 70 Marks
Practical examination
<table><tr><th>Components</th><th>Marks Distribution</th></tr><tr><td>Modelling/Rigging/Animation</td><td>35</td></tr><tr><td>Lighting & Rendering</td><td>15</td></tr><tr><td>Final Output</td><td>20</td></tr><tr><td>Total</td><td>70</td></tr></table>Please refer to the appendix for more details.</td></tr>
</table>

References

1. Murdock, K. L. (2023). *Autodesk Maya 2024 Basic Guide*. SDC Publications.
2. Maraffi, C. (2003). *Maya Character Creation: Modeling and Animation Controls*. New Riders.
3. Simonds, B. (2013). *Blender Master Class - A Hands-On Guide to Modeling, Sculpting, Materials, and Rendering*. No Starch Press.
4. Ratner, P. (2009). *3D Human Modeling and Animation* (3rd ed.). John Wiley & Sons.
5. Chandler, M., Podwojewski, P., & Amin, J. (2014). *3ds Max Projects: A Detailed Guide to Modeling, Texturing, Rigging, Animation and Lighting* (1st ed.). 3DTotal Publishing.
6. Ebert, D. S. (2003). *Texturing and Modeling: A Procedural Approach* (3rd ed.). Morgan Kaufmann Publishers.
7. O'Hailey, T. (2013). *Rig it Right! Maya Animation Rigging Concepts* (1st ed.). Routledge.
8. Rodriguez, D. (2013). *Animation Methods - Rigging Made Easy: Rig your first 3D Character in Maya*. Createspace Independent Publishing Platform.
9. Williams, R. E. (2009). *Animator's Survival Kit, The* (Main - Revised edition). Faber & Faber.

Mahatma Gandhi University
Kottayam

Programme	**BA (Hons) ANIMATION AND GRAPHIC DESIGN**					
Course Name	**DESIGN FOR WEB**					
Type of Course	DSC A					
Course Code	MG5DSCAGD301					
Course Level	**300 - 399**					
Course Summary	This course introduces students to the principles and practices of Responsive Web Design (RWD), focusing on creating websites that seamlessly adapt to diverse devices and screen sizes. Students will acquire in-depth skills and knowledge required to design and develop responsive and user-friendly websites. The course covers HTML, CSS, and foundational JavaScript techniques.					
Semester	5	Credits			4	Total Hours
Course Details	Learning Approach	Lecture	Tutorial	Practical	Others	
		0	3	1	0	75
Pre-requisites, if any	Basic computer literacy; familiarity with internet usage.					

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
1	Define the fundamental components of the World Wide Web and explain their roles in web development.	U	1
2	Create well-structured HTML documents using appropriate tags, attributes, and elements.	A,C,S	1,2,4
3	Apply CSS for styling and layout purposes, utilizing selectors, properties, and values effectively.	A,C,S	1,2,4
4	Design responsive websites that adapt to various screen sizes using media queries.	A,C,S	, 2,4,7
5	Apply acquired knowledge to complete a final project: designing and developing a responsive website.	A,C,S	4,7,10

Remember (K), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Appreciation (Ap)

COURSE CONTENT

Content for Classroom transaction (Units)

Module	Units	Course description	Hrs	CO No.
1	**Understanding Web Fundamentals & structure**			
	1.1	Understand the fundamental concepts of the Internet, web server, DNS (Domain Name System), domain name registration, TCP/IP protocol, HTTP/HTTPS protocols, SSL Certificate, static and dynamic websites, SEO, Internet of Things (IoT).	3	CO1
	1.2	Introduction to HTML5 structure and syntax. Create HTML documents using appropriate tags, attributes and elements.	4	CO2
	1.3	Working with links, images, multimedia and embedded content.	4	CO2
	1.4	Forms and interactive elements for user input and data collection. Importance and usage of semantic elements.	4	CO2
2	**Cascading Style Sheets (CSS) Fundamentals**			
	2.1	Introduction to CSS, CSS Syntax, CSS selectors and properties. Use CSS selectors and specificity for effective styling.	3	CO3
	2.2	Styling text: Fonts, colors, sizes, alignment etc. Working with backgrounds and borders	3	CO3
	2.3	Layout fundamentals: Box model, positioning, display property. Introduction to Flexbox and Grid layout.	4	CO3
	2.4	Flexible images and media: Techniques for ensuring multimedia content scales appropriately.	5	CO3
3	**Advanced CSS and Layout**			
	3.1	Utilize CSS Flexbox and Grid for advanced layout options.	8	CO4
	3.2	Implement CSS animations and transitions.	4	CO4
	3.3	Media queries and breakpoints for adapting layouts to different screen sizes.	4	CO4
	3.4	Debug and troubleshoot common CSS issues.	2	CO4
4	**Design and develop a responsive website**			
	4.1	JavaScript fundamentals for enhancing interactions. **DOM manipulation:** Accessing and modifying HTML elements using JavaScript. **Event handling:** Responding to user interactions like clicks, mouse movements, etc. **Control flow:** Conditional statements (if/else) and loops (for, while,etc.).	10	CO5
	4.2	Integrate HTML, CSS and JavaScript fundamentals to create a responsive and visually appealing website.	12	CO5
	4.3	Optimize web content for performance and accessibility. Validating website.	2	CO5
	4.4	Explore current trends and emerging technologies in web design. Explore the profound impact of AI on web development.	3	CO5
5	**Teacher Specific Content**			

<table>
<tr><td>Teaching and Learning Approach</td><td>Classroom Procedure (Mode of transaction)
Module 1- Interactive lectures with live coding demonstrations and visual aids.
Module 2- Hands-on practice sessions with individual or group coding exercises.
Module 3 - Online learning resources and tools will be utilized to supplement in-class learning.
Module 5 - Workshops and brainstorming sessions for creative concept development.
Module 6 - Guest lectures from industry professionals (optional).</td></tr>
<tr><td>Assessment Types</td><td>MODE OF ASSESSMENT
Continuous Comprehensive Assessment (CCA) - 30 Marks<table><tr><th>CCA Components</th></tr><tr><td>MCQ or Quizzes or Assignments</td></tr><tr><td>Examinations x 2</td></tr></table></td></tr>
<tr><td></td><td>End Semester Examination (ESE) - 70 Marks
Individual practical exam testing acquired skills and knowledge.<table><tr><th>ESE Components</th><th>Marks Distribution</th></tr><tr><td>Design and Aesthetics</td><td>25</td></tr><tr><td>Responsiveness</td><td>20</td></tr><tr><td>Functionality and Interactivity</td><td>15</td></tr><tr><td>Coding and Structure</td><td>10</td></tr><tr><td>Total</td><td>70</td></tr></table>Please refer to the appendix for more details.</td></tr>
</table>

References

1. Duckett, J. (2014). HTML and CSS: Design and Build Websites. Wiley.
2. Flanagan, D. (2020). JavaScript: The Definitive Guide. O'Reilly Media.
3. Myers, E. (2019). CSS: The Definitive Guide. O'Reilly Media.
4. McFarland, D. (2015). JavaScript & jQuery: The Missing Manual. O'Reilly Media.
5. Gaunt, K. (2018). Learning Web Design: A Beginner's Guide to HTML, CSS, JavaScript, and Web Graphics. O'Reilly Media.

Suggested Readings

Online resources and tutorials

1. W3Schools (https://www.w3schools.com/)
2. Tutorial Republic (https://www.tutorialrepublic.com/)
3. MDN Web Docs (https://developer.mozilla.org/)
4. Web.dev (https://web.dev/learn/design)

Mahatma Gandhi University
Kottayam

Programme	**BA (Hons) ANIMATION AND GRAPHIC DESIGN**					
Course Name	**ADVANCED TEXTURING**					
Type of Course	DSE					
Course Code	MG 5DS GD300					
Course Level	**300 - 399**					
Course Summary	The Advanced UV Unwrapping and Texturing course is designed for students aiming to elevate their skills in UV unwrapping and texture creation using a leading industry tool. This course explores advanced techniques for efficient UV unwrapping and the creation of high-quality, photorealistic textures. Through hands-on exercises and real-world projects, students will gain practical experience in optimizing UV layouts and mastering advanced texturing workflows and high-end texturing packages.					
Semester	5	Credits			4	Total Hours
Course Details	Learning Approach	Lecture	Tutorial	Practical	Others	
		0	4	0	0	60
Pre-requisites, if any	Knowledge of any 3D and painting software and the basics of Texturing.					

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
1	Learners can master advanced UV unwrapping techniques for complex 3D models.	U,A, C, S, I	PO 1, PO 2 PO 10
2	Learners can develop proficiency in creating detailed and realistic textures using industry tools.	U, A, C, S, I	PO 1, PO 2, PO 10
3	Learners can explore procedural and non-destructive texturing workflows within the tool.	U, A, C, S, I	PO 1, PO 2, PO 10
4	Learners can learn industry-standard techniques for UV mapping and texture creation.	U, A, C, S, I	PO 1, PO 2, PO 10
5	Learners can apply learned skills to produce high-quality 3D assets suitable for professional projects	U, A, C, S, I	PO 1, PO 2, PO 10

Remember (K), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Appreciation (Ap)

COURSE CONTENT

Content for Classroom transaction (Units)

Module	Units	Course Description	Hrs	CO No.
1	**Fundamentals of UV Unwrapping**			
	1.1	Review of UV mapping basics and terminology	6	1,5
	1.2	UV unwrapping workflows within the tool	5	1,5
	1.3	Optimizing UV layouts for texture space efficiency	4	1,5
2	**Introduction to the Industry standard Texturing software**			
	2.1	Overview of the interface and tools	6	2,5
	2.2	Basic texture painting workflows and techniques	4	2,5
	2.3	Understanding material presets and smart materials	5	2,5
3	**Advanced UV Unwrapping Techniques**			
	3.1	Unwrapping complex models with multiple UV sets	5	3,5
	3.2	Seam selection strategies for minimizing texture distortion	5	3,5
	3.3	Utilizing projection and baking tools for efficient unwrapping	6	3,5
4	**Texture Creation**			
	4.1	Understanding texture channels and maps (diffuse, specular, normal, etc.)	4	4,5
	4.2	Advanced texture painting techniques for adding detail and realism	4	4,5
	4.3	Utilizing material and layer systems for texture creation	3	4,5
	4.4	Creating and integrating procedural textures and Blending procedural and hand-painted textures for dynamic effects	3	4,5
5	**Teacher Specific Content**			

<table>
<tr><td>Teaching and Learning Approach</td><td>Classroom Procedure (Mode of transaction)

Lectures Presentations and Practical sessions- Traditional classroom-style lectures to cover theoretical aspects. Demonstration classes and practical sessions to explain complex concepts.</td></tr>
<tr><td rowspan="3">Assessment Types</td><td>MODE OF ASSESSMENT</td></tr>
<tr><td>A. Continuous Comprehensive Assessment (CCA) - 30 marks.

<table><tr><th>Components</th></tr><tr><td>Assignments</td></tr><tr><td>Exams / Class Tests</td></tr></table></td></tr>
<tr><td>B. End - Semester Evaluation (ESE) - 70 marks
Practical examination
<table><tr><th>Components</th><th>Marks Distribution</th></tr><tr><td>UV Unwrapping</td><td>20</td></tr><tr><td>Texture creation</td><td>30</td></tr><tr><td>Final Output</td><td>20</td></tr><tr><td>Total</td><td>70</td></tr></table>Please refer to the appendix for more details.</td></tr>
</table>

References

1. Kumar, A. (2020). *Beginning PBR Texturing: Learn Physically Based Rendering with Allegorithmic's Substance Painter*. United States: Apress.
2. Shah, Z. J. (2022). *Realistic Asset Creation with Adobe Substance 3D*. Packt Publishing Ltd.
3. Lanier, L. (2006). *Advanced Maya Texturing and Lighting*. Indianapolis, IN: Wiley.

Mahatma Gandhi University
Kottayam

Programme	**BA (Hons) ANIMATION AND GRAPHIC DESIGN**					
Course Name	**PACKAGING DESIGN**					
Type of Course	DSE					
Course Code	MG5DSEAGD301					
Course Level	**300-399**					
Course Summary	This course aims to empower learners with the knowledge and practical expertise essential for product marketing and branding. It involves creating the visual and structural elements of a package that not only protects the product but also communicates the brand identity and attracts the target audience. This course emphasizes the graphic design elements of various forms of packaging. The practical approach ensures that learners acquire the necessary skills for craftsmanship as well.					
Semester	5	Credits			4	Total Hours
Course Details	Learning Approach	Lecture	Tutorial	Practical	Others	
		0	4	0	0	60
Pre-requisites, if any	Proficiency in basic graphic software skills, awareness of three-dimensional concepts and perspectives, sketching, and paper craft skills					

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
1	Understanding package design encompasses function, branding, marketing, and audience-centered design principles.	K, U	PO1, PO10
2	Students proficient in packaging design encompassing 3D drawing, structure, materials, sustainability, and prototype creation.	U, A, S, C	PO1, PO2, PO8, PO10
3	Master graphic design software, layout, brand alignment, and creative packaging for competitive markets.	A, An, E, C, S	PO1, PO2, PO5, PO10
4	Gain practical skills in production, mock-ups, brand integration, and portfolio diversification through packaging studies.	A, An, I, S, Ap	PO1, PO2, PO4, PO10

Remember (K), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Appreciation (Ap)

COURSE CONTENT

Content for Classroom transactions (Units)

Module	Units	Course description	Hrs	CO No.
Fundamentals of Package Designing				
1	1.1	Introduction to packages and labels, various scopes and uses of Package Designing, general awareness of package functions, ensuring that the packaging reflects the overall brand identity, including the logo, colour scheme, and typography	4	1
	1.2	Understand the basic steps of Brand Identity, Research and analysis of marketing considerations, conceptualization of information layout, and typographical presentations.	4	1
	1.3	Packaging essential information Understanding different package templates from the internet and other sources. Identifying goals such as enhancing brand visibility and attracting specific target markets.	2	1
	1.4	Applying concepts of learning to practical scenarios, developing effective package designs, understanding demographics and preferences of target audience for effective package design and Implementing strategies to communicate product features and appeal to the audience	2	1,2,3
Understanding Packaging Structure and Measures				
2	2.1	Packaging structure and anatomy, measuring and differentiation, sketches with three-dimensional perspective drawing. Design packaging that is practical and protects the product during transportation and storage.	5	1, 2
	2.2	Consider the size, shape, and materials for optimal functionality, material selection, eco-friendly possibilities, application, and use of different materials in different scenarios.	3	1, 2
	2.3	Choose appropriate materials based on the product's characteristics and environmental considerations. Consider factors such as sustainability, durability, and cost.	3	2
	2.4	Practical Training with prototype making: cartons, envelopes, bottle labels, carry bags, box packs, etc. Create initial sketches and rough prototypes of the packaging design concepts.	5	1, 2, 3
Visual Communication and Branding the Package				
3	3.1	Software advancement: Create symbols, icons, and essential Illustrations, Using photos and graphical elements, Layout, and design hierarchy. Draw graphics and text editing techniques.	5	1, 2, 3
	3.2	Typography and layout designing structure, Finalize the typography and graphics for the packaging. Ensure that all text is clear, legible, and aligned with the brand's messaging.	4	1, 2, 3
	3.3	Visual elements should be engaging and relevant to the product. Use high-quality graphics and imagery that align with the brand message. Consider the competition and find ways to differentiate your product	4	2, 3
	3.4	Utility of packaging improvisational ideas from templates editing and enhancing techniques, makes your product stand out on the shelf by creating a unique and distinctive design.	4	3
Advanced Packaging Production Training and Mock-ups Development				

4	4.1	Production Training: Create high-fidelity mock-ups or prototypes of the final packaging design. This allows for a realistic evaluation of how the design will look and function in the real world.	5	2,3,4
	4.2	Prepare final production files and specifications for the packaging. Reflects the overall brand identity, Branding with creative package design, ensures that the files are ready for printing or manufacturing, including any die-cutting or special finishes.	5	3, 4
	4.3	Packaging mock-ups and packaging portfolio studies and developing, Guide students in creating a portfolio showcasing their best packaging designs. This is a crucial step as they prepare to enter the job market.	2	3, 4
	4.4	Conclude the course with a final showcase or exhibition where students present their completed packaging design projects. Invite industry professionals, peers, and other faculty members to provide feedback	3	2,3,4
5		**Teacher Specific Content**		

Teaching and Learning Approach	**Classroom Procedure (Mode of transaction)** **Module 1 -** Classroom lectures: Learners can create a practical and effective learning environment that seamlessly integrates theoretical knowledge. This structured transactional approach encourages active learning and encourages constructions based on design principles. Prepares students for practical challenges in their respective fields **Module 2 -** Demonstration session: Provide a comprehensive demonstration of practical work through core technologies, methodologies, safety protocols, and eco-friendly materials, with a step-by-step explanation along with a demonstration, so that students can understand the intricacies of the task. **Module 3 -** Resource Accessibility: Ensure learners have access to resources including lecture notes, reference materials, and online tutorials for further review and reinforcement. **Module 4 -** Assignment Sessions: Clarify the practical skills or concepts students are expected to apply, including the possibility of specifying assignment objectives and relating them to real-world applications to underline the relevance of the assignment.
Assessment Types	**MODE OF ASSESSMENT** **Continuous Comprehensive Assessment (CCA) - 30 Marks** **Components** Assignments Project Presentation Examination

	End-Semester Evaluation (ESE) - 70 Marks Practical examination **Components** / **Marks Distribution** Design and Aesthetics — 10 Prototype making — 15 Functionality and measurements — 10 Graphic Document — 20 Mock-up Presentation — 15 **Total** — **70** Please refer to the appendix for more details.

References

1. Roth, L., & Wybenga, G. (1991). The packaging designer's book of patterns.
2. Roncarelli, S., & Ellicott, C. (2010). Packaging essentials: 100 design principles for creating packages.
3. (2010). Advanced packaging (structural package design). Multilingual edition. Pepin Press.
4. DuPuis, S., & Silva, J. (2011). Package design workbook: The art and science of successful packaging.
5. Jackson, P. (2012). Structural packaging: Design your own boxes and 3D forms.
6. Klimchuk, M. R., & Krasovec, S. A. (2013). Packaging design: Successful product branding from concept to shelf.
7. Jackson, P. (2022). Creative packaging: One-piece packaging solutions.

Mahatma Gandhi University
Kottayam

Programme	**BA (Hons) ANIMATION AND GRAPHIC DESIGN**					
Course Name	**3D CHARACTER ANIMATION**					
Type of Course	DSE					
Course Code	MG5DSEAGD302					
Course Level	**300-399**					
Course Summary	The 3D Character Animation course masters the technical aspects of animation but also cultivates a deep appreciation for storytelling, creativity and the collaborative spirit that defines successful animation projects. The course commences with a deep dive into animation principles, laying the foundation for expressive and realistic character movements. Concepts such as timing, spacing, anticipation and follow-through are explored through engaging lectures and practical exercises. Students learn to breathe life into characters, ensuring their movements resonate with audiences on an emotional level.					
Semester	5	Credits			4	Total Hours
Course Details	Learning Approach	Lecture	Tutorial	Practical	Others	
		0	4	0	0	60
Pre-requisites, if any	Proficiency in basic level animation, knowledge on animation principles, basic familiarity with 3D animation software and proficiency in 3d character rig controls.					

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
1	Master 3D animation workflow techniques for giving objects and characters realistic motion and believability.	U, A, E, C	PO1, PO3, PO6
2	Expertise in biped character movement, including walking, running, weight interaction, posing naturally, and convincing motion.	An, E, C,	PO1, PO4, PO6
3	Mastering biped character animation, blending actions for complex scenes emphasizing balance, force, and body mechanics.	U, E, C	PO4, PO5, PO6, PO10
4	Master pantomime acting for animated characters, emphasizing lip sync, posing, and expressive animation for 3D performance.	U, A, E, C	PO2, PO3, PO5, PO6
5	Learning to create character's emotions with facial posing and achieving a high level of refinement in the character performance.	An, E, C	PO4, PO5, PO6

**Remember (K), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Appreciation (Ap)*

COURSE CONTENT

Content for Classroom transaction (Units)

Module	Units	Course Description	Hrs	CO No.
1	**Basics of 3d Character Animation**			
	1.1	Exercising 12 Animation principles	4	1,2
	1.2	Learning 3d Character Rig controls and its functionalities	4	1,2
	1.3	Character Pose setting up	3	1,2,3
	1.4	Character Pose finalising	3	1,2
2	**Body Mechanics and Animating Characters**			
	2.1	Animating character body mechanics with basic movements	4	1,2,3
	2.2	Quadruped locomotion	4	2,3,4
	2.3	Lip sync and Facial expressions	3	1,2,4
	2.4	Interaction with multiple characters	3	1,2,4
3	**Facial Performance**			
	3.1	Facial acting	4	2,3,4
	3.2	Creating character's emotions	4	3,4
	3.3	Refinement in the performance	3	2,4,5
	3.4	Animation graph editor fine tuning	4	2,3,4
4	**Game Animation**			
	4.1	Motion capture files animation cleanup process	4	3,4,5
	4.2	Multicam shots animation	4	4,5
	4.3	Action continuity checking and Playblast exporting	4	3,4,5
	4.4	Previewing animation and exporting to game build	5	3,4,5
5	**Teacher Specific Content**			

Teaching and Learning Approach	**Classroom Procedure (Mode of transaction)** **MODULE 1- Interactive practical sessions:** Deliver interactive practical sessions on animation principles, character design, and other foundational concepts. Conduct live demonstrations of animation software, showcasing essential tools and techniques, hands-on workshops to allow students to practice using animation software under guidance. **MODULE 2 - Outcome based Learning:** Assign a series of practical exercises that progressively challenge students, starting from basic animations to more complex character-driven sequences. Integrate narrative-driven projects to emphasize the importance of storytelling in character animation. **MODULE 3 - Class room acting training:** The objective of classroom acting training is to equip students with fundamental acting skills, character development techniques, and script analysis abilities. Through improvisation, scene work, and exploration of diverse styles, students cultivate emotional intelligence, collaboration, and a strong stage presence, preparing them for confident, expressive performances in various contexts.

	MODULE 4 - Portfolio Development: Conduct practical sessions on building a strong animation portfolio, including tips on presentation, organization, and selection of diverse works. Schedule one-on-one sessions to review and provide personalized feedback on student's portfolios. **MODULE 5 - Feedback Sessions:** Encourage students to provide constructive critiques of each other's work, fostering a collaborative and supportive learning environment. Provide timely and detailed feedback on individual and group projects, focusing on areas for improvement.

Assessment Types

MODE OF ASSESSMENT

Continuous Comprehensive Assessment (CCA) - 30 Marks

Components
Assignments
Practical Examinations x 2

End-Semester Evaluation (ESE) - 70 Marks

Practical examination

Components	Marks Distribution
Key Posing	10
Body Mechanics	10
Blocking Animation	20
Secondary Animation	20
Appeal	10
Total	**70**

Please refer to the appendix for more details.

References

1. Williams, R. (2009). The animator's survival kit. London, England: Faber and Faber.
2. Avgerakis, G. (2004). Digital animation bible: Creating professional animation with 3DS Max, Light Wave, and Maya. New York, NY: McGraw-Hill.
3. Beane, A. (2012). 3D animation essentials. Indianapolis, IN: Wiley.
4. Chopine, A. (2012). 3D art essentials: The fundamentals of 3D modeling, texturing, and animation. Focal Press.
5. Kerlow, I. V. (2009). The art of 3D computer animation and effects. Hoboken, NJ: Wiley.
6. King, R. (2019). 3D animation for the raw beginner using Maya. Boca Raton, FL: CRC Press/Taylor & Francis Group.
7. Thomas, F., & Johnston, O. (1995). The illusion of life: Disney animation. New York, NY: Hyperion.
8. Lord, P., Sibley, B., & Park, N. (2015). Cracking animation: The Aardman book of 3-D animation. London, England: Thames & Hudson.
9. Whitaker, H., & Halas, J. (1990). Timing for animation. London, England: Focal Press.
10. Cooper, J. (2021). Game Animation: Video game animation explained. S.l.: CRC Press.

Mahatma Gandhi University
Kottayam

Programme	**BA (Hons) ANIMATION AND GRAPHIC DESIGN**					
Course Name	**DIGITAL ILLUSTRATION**					
Type of Course	DSE					
Course Code	MG5DSEAGD303					
Course Level	**300-399**					
Course Summary	This course introduces students to the fundamentals of digital illustration, providing a comprehensive understanding of the tools, techniques, and creative processes involved in creating digital artwork. Students will explore various software applications and develop their skills in conceptualizing, designing, and producing digital illustrations for different purposes.					
Semester	5	Credits			4	Total Hours
Course Details	Learning Approach	Lecture	Tutorial	Practical	Others	
		0	4	0	0	60
Pre-requisites if any	Skill requirement: Illustration skills, skills in raster and vector graphics software. Optional requirement: Use of tablets and stylus for digital drawing provide better experience.					

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
1	To develop a strong technical proficiency	S	PO 2
2	Conceptual Understanding: principles of composition, and design aesthetics as they apply to different illustration genres.	U, A, An	PO1, PO2
3	Learners will exhibit creative problem-solving tailored to each illustration genre's challenges.	A, C, S,	PO2, PO4
4	Students evaluate and reflect on illustration styles, offering constructive feedback to enhance creative skills.	An, E, Ap	PO1, PO3, PO4
5	Students will effectively express artistic concepts through diverse illustration genres using visual communication skills.	A, C, S	PO2, PO4, PO6

Remember (K), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Appreciation (Ap)

COURSE CONTENT

Content for Classroom transaction (Units)

Module	Units	Course description	Hrs	CO No.
1	**Basic Drawing Techniques**			
	1.2	Drawing fundamentals in digital illustration	2	CO 1, CO 2
	1.3	Fine Tuning of tools for digital illustration: Raster and Vector	2	CO 1
2	**Botanical Illustrations and Scientific Illustrations**			
	2.1	Botanical drawing techniques and observation skills - Understanding plant anatomy and morphology	3	CO 3, CO 5
	2.2	Creating botanical illustrations with precision and detail.	8	CO 1, CO 3, CO 5
	2.3	Observation about scientific visualisation and importance of accuracy	5	CO 3, CO 5
	2.4	Illustrating scientific concepts, organisms, and phenomena	8	CO 1, CO 3, CO 5
3	**Character and story Illustration**			
	3.1	Character design principles and anatomy: Human, Birds, Animals etc. Expressions, poses, and character development	7	CO 1, CO 3, CO 5
	3.2	Creating various type character illustrations using digital tools	7	CO 1, CO 3, CO 5
	3.3	Story Illustration: -Narrative composition and storytelling in illustration -Sequential art and panel layout	7	CO 1, CO 3, CO 5
	3.4	Creating storyboards and illustrations for narratives	8	CO 1, CO 3, CO 5
4	**Portfolio and presentation (Project)**			
	4.1	Completion and presentation of projects across various illustration genres (Module 2 and 3) with report.	3	CO 4, CO 5
5	**Teacher Specific Content**			

<table>
<tr><td>Teaching and Learning Approach</td><td>Classroom Procedure (Mode of transaction)

Experiential Learning
Reviews and presentation</td></tr>
<tr><td rowspan="2">Assessment Types</td><td>MODE OF ASSESSMENT

A. Continuous Comprehensive Assessment (CCA) - 30 Marks

<table><tr><th>Components</th></tr><tr><td>Examinations</td></tr><tr><td>Course Project
(Based on module 4)</td></tr></table></td></tr>
<tr><td>B. End-Semester Evaluation (ESE) - 70 Marks

Practical examination 70 marks

<table><tr><th>ESE (Practical Exam) Components</th><th>Marks distribution</th></tr><tr><td>Artistic Skill</td><td>50</td></tr><tr><td>Technical Perfection</td><td>20</td></tr><tr><td>Total</td><td>70</td></tr></table>
Please refer to the appendix for more details.</td></tr>
</table>

References

1. Williams, Matt. "The Adobe Illustrator Wow! Book." Adobe Press, 2020. ISBN: 978-0136417764
2. Lardner, Adam. "Digital Painting Techniques: Practical Techniques of Digital Art Masters." 3DTotal Publishing, 2015. ISBN: 978-1909414341
3. McCloud, Scott. "Making Comics: Storytelling Secrets of Comics, Manga, and Graphic Novels." Harper Paperbacks, 2006. ISBN: 978-0060780944
4. Steuer, Sharon. "Creative Workshop: 80 Challenges to Sharpen Your Design Skills." HOW Books, 2010. ISBN: 978-1600617973
5. Caplin, Steve. "100 Things Every Artist Should Know: Tips, Tricks & Essential Concepts." Rockport Publishers, 2012. ISBN: 978-1592537747

SUGGESTED READINGS

1. Character Design Quarterly: https://store.3dtotal.com/collections
2. Computer Arts Magazine: https://www.creativebloq.com/tag/digital-art
3. Work of world-famous digital illustration artists such as: Craig Mullins, Syd Mead, Bobby Chiu, Feng Zhu, Loish (Lois van Baarle), Nathan Fowkes, Sachin Teng, James Gurney

Mahatma Gandhi University
Kottayam

Programme	**BA (Hons) ANIMATION AND GRAPHIC DESIGN**					
Course Name	**ADVANCED 2D ANIMATION**					
Type of Course	DSE					
Course Code	MG5DSEAGD304					
Course Level	**300 - 399**					
Course Summary	This course, 'Advanced 2D Animation' provides a comprehensive exploration of character animation, covering a diverse range of subjects. Beginning with human characters, learners' study animation walks, runs, jumps, and comedic elements like takes and double takes, integrating principles of anticipation and mass dynamics. The curriculum extends to non-human characters, encompassing bird flight, reptile movements, and the animation of insects and fishes. Learners explore into animal animation, mastering the portrayal of two-legged and four-legged creatures while mastering anthropomorphic animation. Then comes the dialogue animation, where learners develop skills in phonetics, voice-over techniques, and synchronization of sound with animation. Upon completion, learners emerge with a robust skill set, capable of animating a wide spectrum of characters and scenarios, and ready to apply their knowledge to professional projects in the dynamic field of 2D animation.					
Semester	5	Credits			4	Total Hours
Course Details	Learning Approach	Lecture	Tutorial	Practical	Others	
		0	4	0	0	60
Pre-requisites, if any	An aptitude in drawing, observation skills, patience and artistic sense are desirable. Apart from this, learners should have studied courses like: Fundamental Drawing Techniques, Exploring Animation, Introduction to 2D Animation, Visual Development for Animation, Acting for Animation etc. in the previous semesters.					

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
1	After the completion of this course, learners can effectively animate a wide range of human characters.	U, A, C, S, I	PO 1, PO 2
2	Learners will animate various non-human characters realistically and creatively upon course completion.	U, A, C, S, I	PO 1, PO 2
3	After the successful completion of this course, Learners become experts in the art of animal animation.	U, A, C, S, I	PO 1, PO 2
4	After the completion of this course, learners will be able to create compelling dialogue animations.	U, A, C, S, I	PO 1, PO 2
5	After the completion of this course, learners will be able to apply these advanced animation techniques in professional projects.	U, A, C, S, I	PO 1, PO 2

Remember (K), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Appreciation (Ap)

COURSE CONTENT

Content for Classroom transaction (Units)

Module	Units	Course Description	Hrs	CO No.
1	**Animation of Human Characters**			
	1.1	Animating Walks – Normal and Stylized Walks – Walks of different types of human characters	5	1,5
	1.2	Different Types of Runs – Runs of different types of human characters	4	1,5
	1.3	Jumps – Skips – Leaps	4	1,5
	1.4	Takes and Double Takes – Anticipation – Overlapping Actions – Mass and Weight	4	1,5
2	**Animation of Birds, Reptiles, Insects and Fishes**			
	2.1	Bird Flight - Movements in different stages	5	2,5
	2.2	Movements of Reptiles	4	2,5
	2.3	Animating Insects and Fishes	5	2,5
3	**Animation of Animals**			
	3.1	Animation of Two-Legged Animals	4	3,5
	3.2	Animation of Four-Legged Animals	6	3,5
	3.3	Anthropomorphic animation	5	3,5
4	**Dialogue Animation**			
	4.1	Phonetics - Phrasing– Stress – Intonation – Accents - Attitudes	4	4,5
	4.2	Voice-over - Recording of Dialogues - The Sound Track – Standard Mouth Shapes	4	4,5
	4.3	Marking dialogue components in X Sheet – Synchronizing sound with animation	6	4,5
5	**Teacher Specific Content**			

Teaching and Learning Approach	**Classroom Procedure (Mode of transaction)** Lectures Presentations and Practical sessions- Traditional classroom-style lectures to cover theoretical aspects. Demonstration classes and practical sessions to explain complex concepts.
	MODE OF ASSESSMENT
	Continuous Comprehensive Assessment (CCA) - 30 Marks **CCA Components** Assignments Examinations x 2
	End Semester Examination (ESE) - 70 Marks

<table>
<tr>
<td>Assessment Types</td>
<td>Evaluation of Class Room/Lab Projects along with Viva-Voce - out of 70 marks.
<table>
<tr><th colspan="2">ESE Component</th><th>Mark Division</th></tr>
<tr><td>1.</td><td>Evaluation of Class Room Works</td><td></td></tr>
<tr><td rowspan="3"></td><td>a. Application of technical knowledge</td><td>10</td></tr>
<tr><td>b. Appropriate use of animation principles</td><td>20</td></tr>
<tr><td>c. Animation skill</td><td>30</td></tr>
<tr><td>2.</td><td>Viva-Voce</td><td>10</td></tr>
<tr><td></td><td>Total</td><td>70</td></tr>
</table>
Please refer to the appendix for more details.</td>
</tr>
</table>

References

1. Johnston, O., & Thomas, F. (1981). *The illusion of life: Disney animation* (p. 576). New York: Disney Editions.
2. Williams, R. (2012). *The animator's survival kit: a manual of methods, principles and formulas for classical, computer, games, stop motion and internet animators*. Macmillan.
3. Roberts, S. (2012). *Character Animation: 2D skills for better 3D*. Routledge.
4. Blair, P. (2020). *Cartoon Animation with Preston Blair, Revised Edition!: Learn techniques for drawing and animating cartoon characters*. Walter Foster Publishing.
5. Whitaker, H., & Halas, J. (2013). *Timing for animation*. Routledge.
6. Muybridge, E. (1985). *Horses and other animals in motion: 45 classic photographic sequences*. Courier Corporation.
7. White, T. (2013). *How to Make Animated Films: Tony White's Masterclass Course on the Traditional Principles of Animation*. Taylor & Francis.
8. White, T. (2012). *Animation from pencils to pixels: Classical techniques for the digital animator*. CRC Press.
9. White, T. (1986). *Animator's Workbook: Step-by-step Techniques of Drawn Animation.* Phaidon Press Ltd.

Mahatma Gandhi University
Kottayam

Programme	**BA (Hons) ANIMATION AND GRAPHIC DESIGN**					
Course Name	**PUBLICATION DESIGN**					
Type of Course	DSE					
Course Code	MG5DSEAGD305					
Course Level	**300-399**					
Course Summary	Publication Design looks at the layout and design of multi-page both digital and print publications and the role of the graphic designer in it. This course primarily educates students on how to efficiently layout and design a variety of publications, including magazines, newspapers, books, and digital media. This includes learning about Typography, layout principles, colour theory, image selection, and general aesthetic concerns to develop visually appealing and communicative designs. Students frequently learn about the technical elements of getting files ready for print or digital distribution.					
Semester	5	Credits			4	Total Hours
Course Details	Learning Approach	Lecture	Tutorial	Practical	Others	
		0	4	0	0	60
Pre-requisites, if any	Proficiency in basic graphic software skills, awareness of design principles, and typographical skills					

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
1	The Learner will possess good layout design skills, efficiently arranging content on a page to produce aesthetically beautiful and harmonious designs.	K, U	PO1, PO10
2	Applicants must excel in graphic design software, adept at integrating graphics, pictures, and text layouts.	U, A, S, C	PO1, PO2, PO10
3	Participants learn to create impactful publication designs with clear visual hierarchy, emphasis, and color elements.	A, An, E, C, S	PO1, PO2, PO5, PO10
4	Students will gain proficiency in integrating brand identity aspects and publishing magazines.	A, An, I, C, S, Ap	PO1, PO4, PO8, PO10
5	Students will be able to develop and exhibit mastery of print production techniques.	An, E, Ap	PO2, PO4, PO6, PO8

Remember (K), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Appreciation (Ap)

COURSE CONTENT

Content for Classroom transactions (Units)

Module	Units	Course description	Hrs	CO No.
1. Understanding the Layout Design Project				
1	1.1	Layout Design: Visually pleasant and well-balanced page manner, including text, graphics, and other components, to produce a visually appealing and easy-to-read design.	3	1
	1.2	Considerations for page layout include grid systems, margins, and information hierarchy. Grid systems incorporate design elements.	3	1
	1.3	Understanding Document Pages and Grid Systems using Pagination and Design software tools: Grids can be based on columns and rows, guiding the placement of text, images, and other design elements.	5	1
	1.4	Page elements: These include headers, footers, page numbers, navigation elements, masthead, and any other recurring features that provide consistency throughout the entire publication.	5	1
2. Integrated with Essential Graphic Elements				
2	2.1	Graphics and Images: Including relevant graphics and images can enhance the visual appeal of a publication and help communicate complex ideas more effectively.	4	1, 2
	2.2	Visual elements such as photographs, illustrations, icons, and charts enhance the content and engage the audience. elements contribute to the publication's professional look and usability.	4	1, 2
	2.3	Typography refers to the style, arrangement, and appearance of text. Key considerations include font selection, font size, font colour, line spacing (leading), and text alignment.	4	1, 2
	2.4	Various tools and panels- Character and Paragraph formatting options, text and object styles and their treatments, Master page options, Proof setup, Package options, and exporting a range of documents.	4	1, 2
3. Factors related to Design Principles				
3	3.1	Hierarchy and Emphasis: Designers utilize visual hierarchy to lead readers through content, emphasizing important information and logically organizing content.	3	1, 2, 3
	3.2	Title and cover policies: Selecting and using type family, Headings, subheadings, body text, and captions all contribute to the hierarchy and readability of a publication.	3	2, 3
	3.3	Design Proximity promotes a unified and visually appealing arrangement. Aligning text, images, etc along a similar axis enhances readability and visual appeal.	3	2, 3
	3.4	Colour Scheme: The choice of colours can significantly impact the visual appeal of a publication. Designers need to consider colour psychology, contrast, and harmony to create engaging and cohesive designs.	4	3
4. Prepare for Publication outputs				
	4.1	Brand Identity: Designers consider factors such as brand identity, including its logo, colour palette, and overall aesthetic. audience preferences, and the mood or tone the publication aims to convey.	4	3, 4
4	4.2	Print production methods include a variety of ways for reproducing text and pictures on different surfaces, these	3	2,3,4

		approaches are essentially divided into two categories: traditional and digital procedures.		
	4.3	Multiple publication Design exercises: Visualisation for various formats- E-Books, Print and interactive PDF formats, Interaction between Movies, Sound clips URL's for various platforms	3	3, 4
	4.4	Gain practical experience and the technical know-how to create production files. Learners will exhibit mastery of multi-page print production and binding techniques.	5	3, 4
5. Teacher Specific Content				

Teaching and Learning Approach	**Classroom Procedure (Mode of transaction)** Classroom lecture: Modules 1, 3 and 4 Experiential Learning (Practical training): Module 1, 2 & 4 Workshop: Units:1.3, 2.3, 2.4 and 4.3 Project: Unit 4.4
Assessment Types	**MODE OF ASSESSMENT** **Continuous Comprehensive Assessment (CCA) - 30 Marks** **Components** Assignments Examination Project Presentation
	End-Semester Evaluation (ESE) - 70 Marks Practical examination

Components	Marks Distribution
Design and Layout	20
Typographical skills	10
Page elements	10
Visual elements	10
Publication out -PDF	20
Total	**70**

Please refer to the appendix for more details.

References

1. The Society for News Design. (2000). *The Best of Newspaper Design: No. 21*
2. Carter, D. E. (2007). *The Big Book of Layouts*
3. Cullen, K. (2007). *Layout Workbook: A Real-World Guide to Building Pages in Graphic Design*
4. Tondreau, B. (2009). *Layout Essentials: 100 Design Principles for Using Grids*
5. Ambrose, G., & Harris, P. (2018). *Layout for Graphic Designers: An Introduction (Basics Design)*
6. Gilbert, R. M. (2019). *Inclusive Design for a Digital World: Designing with Accessibility in Mind (Design Thinking)*
7. Sendpoints Publishing Co Ltd. (2020). *Principles for Good Layout Design: Commercial Design*

Mahatma Gandhi University
Kottayam

Programme	**BA (Hons) ANIMATION AND GRAPHIC DESIGN**					
Course Name	**ICONOGRAPHY & SEMIOTICS**					
Type of Course	SEC					
Course Code	MG5SECAGD300					
Course Level	**300-399**					
Course Summary	This course delves into iconography and semiotics principles, focusing on their practical applications in art, design, advertising, and communication, examining cultural, historical, and psychological aspects of visual symbols.					
Semester	5	Credits			3	Total Hours
Course Details	Learning Approach	Lecture	Tutorial	Practical	Others	
		0	3	0	0	45
Pre-requisites, if any	Visualisation skill. Understanding about various elements and principles of design Basic knowledge in raster and vector graphic software					

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
1	Define key concepts of iconography and semiotics	U	PO 3
2	Application of semiotic theories in graphic communication	U, A	PO 1, PO 2, PO 4
3	Examine the use of symbols in different media platforms	A, An, E	PO 2, PO 4
4	Create signs and symbols from a concept	K, A, C	PO 2, PO 4, PO 6
5	Effectively communicate idea through signs and symbols.	C, S	PO 4, PO 6

Remember (K), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Appreciation (Ap)

COURSE CONTENT

Content for Classroom transaction (Units)

Module	Units	Course description	Hrs	CO No.
1	**Signs and Signifiers**			
	1.1	Basic understanding about various theories related to Semiotics.	5	CO 1
	1.2	What is signified and signifier-Denotation and connotation	4	CO 1
	1.3	**Classroom discussion:** Iconography in Ancient, Medieval Periods and Modern eras.	4	CO 1 CO 3
2	**Ideas to Icons**			
	2.1	**Pictograms** Represents an object or concept through a stylized or simplified visual representation- Consideration about Simplified representation, universal applicability, Information Conveyance etc	6	CO 2 CO 4
	2.2	**Rebus** Pictures, symbols, or letters are used to represent words, phrases, or parts of words. Concept representation: entertainment, educational purposes, and creative communication.	5	CO 2 CO 4
	2.3	**Ideogram** Convey meaning through visual symbols- directly represents a concept, idea, or object. Symbolic Representation- Universal or Cross-Cultural Applicability- representation with Concrete or Abstract Concepts.	6	CO 2 CO 4
	2.4	**Visual identity** design for brands: Concepts to visual representation: Logo, combination marks etc	6	CO 2 CO 4
3	3:1	**Course Project:** The project focuses on applying iconographic and semiotic principles to design. Students will create a visual project that utilizes symbols and explores their meaning within a specific context. The goal is to demonstrate an understanding of how design choices influence communication through symbols.	9	CO 2 CO 3 CO 4 CO 5
4	**Teacher Specific Content**			

Teaching and Learning Approach	**Classroom Procedure (Mode of transaction)** Classroom lecture Self-Directed Learning -Seminar/group discussion Experiential Learning: Conduct hands-on exercises Project-Based Learning
Assessment Types	**MODE OF ASSESSMENT** **Continuous Comprehensive Assessment (CCA) - 25 Marks** **Components** Assignments /Exam Course Project *(Based on module 3)*

	End-Semester Evaluation (ESE) - 50 Marks Practical examination **ESE (Practical Exam) Components** / **Marks distribution** Artistic Skill / **30** Technical Perfection / **20** **Total** / **50** Please refer to the appendix for more details.

References

1. Lehner, Ernst. *Symbols, Signs, and Signets*. Dover Publications, ISBN-13: 978-0486789829
2. O'Connell, Mark, and Raje Airey. *The Complete Encyclopaedia of Signs and Symbols: Identification and Analysis of the Visual Vocabulary That Formulates Our Thoughts and Dictates Our Reactions to the World Around Us.* Barron's Educational Series, 2003. ISBN-13: 978-0764156307
3. Schmidt, Petra, and Hamish Thompson. *Symbol: A Handbook of Signs and Symbols*. Thames & Hudson, 2011. ISBN-13: 978-0500280070
4. Daniel Chandler,"Semiotics: The Basics", Routledge, ISBN-13: 978-0415363758

SEMESTER VI

Mahatma Gandhi University
Kottayam

Programme	**BA (Hons) ANIMATION AND GRAPHIC DESIGN**					
Course Name	**ANIMATED SHORT FILM**					
Type of Course	DSC A					
Course Code	MG6DSCAGD300					
Course Level	**300 - 399**					
Course Summary	This course 'Animated Short Film' aims to equip undergraduate learners with comprehensive skills in animation production, guiding them through the entire process from concept to the final output. This course focuses on pre-production, production, and post-production stages. In the pre-production stage, learners will create essential documents and choose from various animation techniques learned until the sixth semester. The production process emphasizes effective planning and execution tailored to chosen techniques, fostering adaptability and efficiency. In the post-production stage, learners complete and submit a 90-second animated short film, ensuring adherence to industry standards. Throughout the course, learners receive guidance from faculty, emphasizing collaboration, time management, and technical competence. The final projects serve as a culmination of learners' creative and technical abilities in the realm of animation.					
Semester	6	Credits			4	Total Hours
Course Details	Learning Approach	Lecture	Tutorial	Practical	Others	
		0	1	1	2	75
Pre-requisites, if any	Deep understanding of animation subjects is required. And the learners should have studied courses like: Fundamental Drawing Techniques, Exploring Animation, Introduction to 2D Animation, Script Writing and Storyboarding, Visual Development for Animation, Acting for Animation, Foundation in 3D, Stopmotion Animation, 3D Character Art, Advanced Texturing, 3D Character Animation, Advanced 2D Animation, Digital Imaging and Editing etc. in the previous semesters.					

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
1	Students will produce a 90-second animated short film, showcasing pre-production skills learned by sixth semester.	C, S, I	PO 1, PO 2, PO 3
2	Learners efficiently execute production, adapting techniques to specific requirements, demonstrating flexibility and proficiency.	C, S, I	PO 3, PO 4, PO 5
3	Learners will complete an animated short film, gaining faculty approval, meeting industry standards, and submitting on time.	C, S, I	PO 4, PO 5, PO10

*Remember (K), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Appreciation (Ap)

COURSE CONTENT

Content for Classroom transaction (Units)

Module	Units	Course Description	Hrs	CO No.
1	**Pre-Production**			
	1.1	Learners need to prepare and develop all the necessary pre-production documents for this animated short film. They are free to choose any of the animation techniques (Cel, Cut-out, Claymation, Sand Animation, Puppet Animation, Pixilation, 2D CGI, 3D CGI, etc.) they have learned until the sixth semester to produce the animation content. They can even combine more than one kind of animation with another if they wish to do so.	6	1
	1.2	Learners are supposed to complete this short film of a minimum of 90 seconds (excluding titles and end credits) individually. The project should be worked out through various production stages after final approval by the supervising faculty.	8	1
	1.3	Learners should follow the project schedule issued by the supervising faculty.	6	1
	1.4	Learners should submit all the important pre-production documents and paper works (script, storyboard and character designs etc.) to the supervising faculty, adhering to the project schedule.	8	1
2	**Production**			
	2.1	The steps in the production stage may vary according to the chosen animation technique.	9	2
	2.2	Production stage must be planned according to the availability of time, equipment, tools and the requirements of the animation technique selected.	9	2
	2.3	After the approval from the supervising faculty in each stage, learners should complete all the production process on time, keeping all the deadlines.	10	2
3	**Post-Production**			
	3.1	After the approval from the supervising faculty in each stage, learners should complete and submit this short film to their guide/project supervisor on time, keeping all the deadlines.	6	3
	3.2	The Final Output of the project work should be submitted in Full HD (1920 X 1080p resolution) digital video, either in .mp4 or in .avi formats.	10	3
	3.3	Any work remaining incomplete should be assessed as it is.	3	3
4	**Teacher Specific Content**			

<table>
<tr><td>Teaching and Learning Approach</td><td>Classroom Procedure (Mode of transaction)

Practical sessions only.</td></tr>
<tr><td rowspan="3">Assessment Types</td><td>MODE OF ASSESSMENT</td></tr>
<tr><td>Continuous Comprehensive Assessment (CCA) - 30 Marks

<table><tr><th>CCA Components</th></tr><tr><td>Skill and dedication</td></tr><tr><td>Punctuality (proper submission and completion of each stage of the project work)</td></tr><tr><td>Quality of the works</td></tr></table></td></tr>
<tr><td>End Semester Examination (ESE) - 70 Marks

Project evaluation and Viva-Voce.
<table><tr><th>ESE Components</th><th>Marks Distribution</th></tr><tr><td>Pre-Production Record Book</td><td>15</td></tr><tr><td>Animation Short Film</td><td>45</td></tr><tr><td>Viva Voce</td><td>10</td></tr><tr><td>Total</td><td>70</td></tr></table>Please refer to the appendix for more details.</td></tr>
</table>

References

1. Williams, R. (2002). *The Animator's Survival Kit.* Faber and Faber.
2. Beck, J. (2005). *The Animated Movie Guide.* Chicago Review Press.
3. Maestri, G. (2003). *Digital Animation Bible.* Wiley.
4. White, T. (2009). *How to Make Animated Films: Tony White's Masterclass Course on the Traditional Principles of Animation.* Michael Wiese Productions.
5. Lasseter, J., & Daly, S. (1995). *Toy Story: The Art and Making of the Animated Film.* Disney Editions.
6. Wells, P. (1998). *Understanding Animation.* Routledge.
7. Whitaker, H., & Halas, J. (2002). *Timing for Animation.* Focal Press.
8. Thomas, F., & Johnston, O. (1995). *The Illusion of Life: Disney Animation.* Disney Editions.
9. Furniss, M. (1998). *Art in Motion: Animation Aesthetics.* John Libbey Publishing.

Mahatma Gandhi University
Kottayam

Programme	**BA (Hons) ANIMATION AND GRAPHIC DESIGN**					
Course Name	**GRAPHIC DESIGN PORTFOLIO**					
Type of Course	DSC A					
Course Code	MG6DSCAGD301					
Course Level	**300 - 399**					
Course Summary	This project enables students to expertise in Design Skills Development, generate creative and innovative design solutions for a self-chosen problem or project, identify design problems and develop effective solutions. Students will get an opportunity to critically analyze design challenges and make appropriate decisions. Students need to understand the impact of design choices on audience perception and the importance of project timelines and deliverables. Students need to create a portfolio showcasing a range of design outputs. Students should understand the professional responsibilities and standards within the graphic design industry. Develop effective visual and verbal communication during project presentations. Students need to adapt to the present industry trends and technology advancements and new tools and techniques.					
Semester	6	Credits			4	Total Hours
Course Details	Project-based learning	Lecture	Tutorial	Practical	Others	
			3	1	0	75
Pre-requisites, if any	Advanced knowledge in elements & principles of design along with the tools and techniques used to create design outputs.					

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
1	This project enables students to specialize in brand identity output production techniques and applications.	U,A,An,C, Ap	PO1,PO 2,PO3,P O6,PO1 0
2	Students will be able to create a well-organized brand identity manual.	A,C	PO1,PO 2,PO3,P O6
3	Students will be able to apply acquired knowledge to create various branding outputs in a practical way to adapt with industry standards.	C,Ap	PO1,PO 2,PO3, PO10

4	Students will proficiently use graphic design software to apply professional-quality in design techniques.	U,A,C,Ap	PO1,PO 2,PO3, PO10
5	Students will be able to develop proper presentation and communication skills.	A,S,Ap	PO4,PO 5,PO8,P O9
Remember (K), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Appreciation (Ap)			

COURSE CONTENT

Content for Classroom transaction (Units)

Module	Units	Course description	Hrs	CO No.
1. Understanding the Basics of Graphic Design Project			20	
1	**1.1**	Gain insights into contemporary branding and advertising by comprehending their definitions, scope, and current trends and tactics in a constructive manner.	4	1,3
	1.2	Acquainted with the essentials of subject briefing and research methods, serving as a preliminary foundation for the creation of brand identity.	6	1,5
	1.3	Conceptualize and sketch the design for various brand identity design outputs.	6	1,3
	1.4	Revision of the conceptualization and sketches of the brand identity design through collaborative learning and consultation with experts.	4	1,5
2. Brand Identity Manual Creation			20	
2	**2.1**	Craft a logo based on the conceptualized sketch using appropriate software tools.	6	2,3,4
	2.2	Develop Logo Style Guides with precise and comprehensive definitions.	3	2,3
	2.3	Recognize the significance of brand stationery design and generate stationary design outputs tailored to the subject.	5	4
	2.4	Compile a comprehensive Brand Identity Manual.	6	2,3
3. Prepare Advertisement outputs			20	
3	**3.1**	Creating a compelling advertisement strategy conducting thorough media research and accurate media planning.	6	1,3
	3.2	Generate diverse advertisement design outputs tailored for various media platforms.	7	3,4
	3.3	Application of UI/UX in brand publicity & advertising. Preparation of Web & Mobile App UI design.	4	3,4
	3.4	Familiarize yourself with the ethical considerations in advertising and other forms of commercial art.	3	5
4. Finalisation of the Project			15	
4	**4.1**	Compilation of the created branding outputs and conduct a thorough review for enhancement and improvement.	5	3,5
	4.2	Cross-check the application of acquired knowledge of design principles and elements, identifying areas requiring revisions or improvements.	3	3
	4.3	Gain a comprehensive understanding of printing theory and color space, including proficiency in applying process and spot colors in design. Familiarize yourself with different printing papers and their specifications to enhance your knowledge in print media.	4	1,4

	4.4	Print and produce the final project for the Continuous Comprehensive Assessment (CCA).	3	5
5	**Teacher Specific Content**			

Teaching and Learning Approach	**Classroom Procedure (Mode of transaction)** Project-Based Learning: Assign projects that require students to research and develop solutions for real-world challenges in resource economics and sustainable development. Encourage collaborative projects that integrate knowledge from various disciplines and promote critical thinking.
Assessment Types	**MODE OF ASSESSMENT** **Continuous Comprehensive Assessment (CCA) - 30 Marks** **CCA Components** Subject Selection and Planning of Execution Technical Skills and Execution Time Management **Semester End Semester Evaluation (ESE) - 70 Marks** Project evaluation and viva voce **ESE Components** / **Marks Distribution** Final Printed Portfolio Output — 40 Work Report — 10 Viva-Voce — 20 **Total** — **70** Please refer the appendix for more details

Reference

1. *Rand, P. (2011). Paul Rand: Inspiration and Process in Design. Chronicle Books.*
2. *Millman, D. (2011). Brand Thinking and Other Noble Pursuits. Allworth Press.*
3. Fletcher, A. (2001). *The Art of Looking Sideways*. Phaidon Press.
4. *Caples, J., & Hahn, F. (1997). Tested Advertising Methods (5th ed.). Prentice Hall.*
5. Hopkins, C. C. (1923). *Scientific Advertising*. N. W. Ayer & Son

Mahatma Gandhi University
Kottayam

Programme	**BA (Hons) ANIMATION AND GRAPHIC DESIGN**
Course Name	**MOTION GRAPHICS**
Type of Course	DSE
Course Code	MG6DSEAGD300
Course Level	**300-399**
Course Summary	The Motion Graphics course provides a comprehensive exploration of the dynamic intersection between graphic design and animation. Students delve into the fundamentals of design principles, mastering composition, colour theory, and typography within the realm of motion. Through hands-on training with industry-standard software, participants acquire proficiency in keyframing and animation techniques. The course covers conceptualization and storyboarding to develop compelling visual narratives, while also delving into kinetic typography, dynamic transitions, and the incorporation of special effects and 3D elements. Additionally, students learn to synchronize their motion graphics with audio elements, enhancing the overall impact of their creations. The curriculum emphasizes project-based learning, allowing students to apply their skills and build a portfolio that reflects their proficiency in creating captivating animations. Throughout the course, participants gain insights into industry trends and potential career paths, preparing them for roles in graphic design, advertising, video production, and other related fields. Upon completion, students emerge with a solid foundation in motion graphics and a portfolio showcasing their creative and technical expertise.

Semester	6	Credits			4	Total Hours
Course Details	Learning Approach	Lecture	Tutorial	Practical/ Practicum	Others	
		0	3	1	0	75

Pre-requisites, if any	Prerequisite: Before enrolling in the Motion Graphics course, participants are expected to have a foundational understanding of graphic design principles and possess basic proficiency in relevant design software. Familiarity with design concepts such as composition, colour theory, and typography are recommended. Additionally, a basic grasp of visual storytelling and narrative structure will be beneficial. While no specific software expertise is mandatory, a willingness to engage in hands-on learning using industry-standard tools is essential. This prerequisite ensures that students entering the course have a solid groundwork in design fundamentals, facilitating a smoother transition into the dynamic and creative world of motion graphics.

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome Upon completion of this course, students will be able to;	Learning Domains *	PO No
1	Learners will Recall and list the fundamental principles of design relevant to motion graphics.	K, U	PO 1, PO 2, PO 10

2	Learners will Explain the basic principles of animation and their application in creating dynamic motion graphics.	K, U, An	PO 1, PO 2, PO 10
3	Learners will Apply the principles of design practically to develop visually engaging and effective motion graphics projects.	U, A, C,	PO 1, PO 2, PO 10
4	Learners will Analyse the role of motion graphics in different contexts, such as advertising, entertainment, and information dissemination.	E, An, S, I	PO 1, PO 2, PO 10
5	Learners will Generate original motion graphics projects that effectively communicate given messages or stories.	C, S, Ap	PO 1, PO 2, PO 10
Remember (K), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Appreciation (Ap)			

COURSE CONTENT

Content for Classroom Transactions (Units)

Module	Units	Course description	Hrs	CO No.
Foundations of Motion Graphics and Software Proficiency				
1	1.1	History and fundamental principles of motion graphics	5	1
	1.2	Introduction to a Motion graphics software, Disk cache clearing, resetting panels and interface, import different file types (PSD, AI etc)	5	1 & 2
	1.3	Relinking missing footage, Project vs Compositions, right composition settings, Changing the length of a composition, Matching composition to video size	5	2
Fundamentals of Animation and Composition Techniques				
2	2.1	Composition flow chart, Types of Animation, Shape tool, Pen tool	4	2
	2.2	Basic Transform Properties, Easing your animation, Keyframe velocity, Motion blur	7	2
	2.3	Trimming the length of a video, Render or export, Export using external encoding engine	7	2
Advanced Techniques in Motion Graphics Production				
3	3.1	Rules of motion graphics - anticipation	4	3 & 4
	3.2	Custom easing using the graph editor, parenting layers, Pre-compose	5	2
	3.3	Null object, Adjustment layer, solid layer, text layer, Effects and Preset panel	7	2 & 3
Advanced Text Animation, Audio Integration, and 3D Introduction in Motion Graphics				
4	4.1	Lower thirds, animating text, Adding audio & music to timeline	4	4
	4.2	Add Content attributes on shape layer	5	2 & 4
	4.3	Add animate attributes on text layer, Shape morphing	4	4
	4.4	Introduction to 3D, Introduction to camera (one node and two node)	7	4
	4.5	Motion graphic showreel	6	4 & 5
5	5.1	**Teacher Specific Content**		

Teaching and Learning Approach	**Classroom Procedure (Mode of transaction)** **Module 1**-Classroom Lectures **Module 2**-Hands-on Practice: Provide guided exercises or tutorials for students to apply what they've learned. Start with simple tasks like creating basic shapes and animating them. Progress to more complex animations as students gain confidence. **Module 3**-Workshops and brainstorming sessions for creative concept development. **Module 4**-Guest lectures from industry professionals (optional). **Module 5-**Project Work: Assign a small project where students can apply their skills independently. Provide clear guidelines and expectations, and be available to offer guidance and feedback as needed.

Assessment Types	**MODE OF ASSESSMENT** **A. Continuous Comprehensive Assessment (CCA) - 30 Marks** **Components** Assignments Examinations x 2 **B. End-Semester Evaluation (ESE) - 70 Marks** Practical examination **Components** / **Marks Distribution** Technical Skill: 30 Creativity: 20 Final Output: 20 **Total: 70** Please refer to the appendix for more details.

References

1. Williams, R. (2009). *The Animator's Survival Kit*. Faber & Faber.
2. Garcia, M. (2019). *Visual Effects Handbook: Techniques and Tools for Motion Graphics.* Focal Press.
3. Smith, J. (2020). *Visual Effects and Motion Graphics: Principles and Practice.* Oxford University Press.
4. Thinking with Type. (2012). Motion Graphics Handbook: Principles and Techniques. AVA Publishing.

Mahatma Gandhi University
Kottayam

Programme	**BA (Hons) ANIMATION AND GRAPHIC DESIGN**					
Course Name	**MAPS AND SIGNAGE DESIGN**					
Type of Course	DSE					
Course Code	MG6DSEAGD301					
Course Level	**300-399**					
Course Summary	This course in Maps and Signage Design provides students with the foundational knowledge and practical skills necessary to create effective and engaging maps and signage for various purposes. Through a combination of theoretical study and hands-on design projects, students will learn the principles of graphic design, typography, colour theory, and wayfinding psychology as they apply to the creation of maps and signage. Emphasis will be placed on clarity, usability, and accessibility in design, with real-world examples and case studies illustrating best practices. By the end of the course, students will have developed a portfolio of map and signage designs demonstrating their understanding of design principles and their ability to solve practical design challenges.					
Semester	6	Credits			4	Total Hours
Course Details	Learning Approach	Lecture	Tutorial	Practical	Others	
		0	3	1	0	75
Pre-requisites, if any	Basic knowledge of design elements and principles					

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
1	Recall key principles of maps and signage design, covering typography, color theory, and wayfinding psychology.	R	PO 1 PO 3, PO 4,
2	Demonstrate an understanding of how design principles apply to the creation of effective maps and signage.	R, U,	PO 1, PO 2, PO 4, PO 5
3	Use design principles to create clear, intuitive, visually appealing maps and signage for diverse contexts.	U, A, E	PO 3, PO 4, PO 5, PO 5 PO 6, PO 10,
4	Analyse existing maps and signage to identify strengths and weaknesses in design and usability.	An, E, C	PO 7, PO 8, PO 9, PO 10

5	Develop map and signage designs to effectively communicate and aid navigation in real-world situations.	A, C, S, Ap	PO 5, PO 8, PO 9 PO 10
Remember (K), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Appreciation (Ap)			

COURSE CONTENT

Content for Classroom transaction (Units)

Module	Units	Course description	Hrs	CO No.
1	**Introduction to Maps and Signage Design**			
	1.1	Overview of design principles	5	1
	1.2	History and evolution of maps and signage	6	1
	1.3	Introduction to typography and color theory	5	1
2	**Wayfinding Psychology and User Experience**			
	2.1	Understanding human perception and cognition	7	2
	2.2	Principles of wayfinding and navigation	8	3
	2.3	Designing for accessibility and inclusivity	5	3
3	**Digital Tools and Technologies**			
	3.1	Introduction to GIS software	5	3
	3.2	Digital signage systems and technology	6	3
	3.3	Incorporating interactive elements in map and signage design	8	3
4	**Design Projects and Portfolio Development**			
	4.1	Hands-on design projects focusing on real-world applications	7	5
	4.2	Feedback and critique sessions	6	5
	4.3	Portfolio development and presentation	7	5
5	**Teacher Specific Content**			

Teaching and Learning Approach	**Classroom Procedure (Mode of transaction)** MODULE -1 Traditional classroom lectures covering theoretical concepts and design principles. Hands-on workshops providing practical experience with design software and techniques. MODULE -2 Hands-on exercises, discussions, inviting professionals from the field to share insights and case studies. Ensure learners have access to resources including lecture notes, reference materials, and online tutorials for further review and reinforcement. MODULE-3 Resource Accessibility: Online Resources and Webinars: Access to digital materials, tutorials, and webinars for additional learning. Online Resources: Access to online tutorials, resources, and discussion forums for supplementary learning.

<table>
<tr><td>Assessment Types</td><td>MODE OF ASSESSMENT
Continuous Comprehensive Assessment (CCA) - 30 Marks<table><tr><th>CCA Components</th></tr><tr><td>Assignments X 2</td></tr><tr><td>Exams X 2</td></tr></table></td></tr>
<tr><td></td><td>End Semester Examination (ESE) - 70 Marks
Computer Lab Examination<table><tr><th>ESE Components</th><th>Marks distribution</th></tr><tr><td>Part A, Question 1</td><td>40</td></tr><tr><td>Part B, Question 2</td><td>30</td></tr><tr><td>Total</td><td>70</td></tr></table></td></tr>
</table>

References

1. Müller, J. (2019). *Wayshowing: A Guide to Environmental Signage Principles & Practices*. Birkhäuser.
2. Wood, J. (2019). *Maps: A Visual Survey and Design Guide*. Laurence King Publishing.
3. Lynch, K. (2017). *The Image of the City*. MIT Press.
4. Tufte, E. R. (2001). *The Visual Display of Quantitative Information*. Graphics Press.
5. Knapp, S. D. (2015). *Signage Design*. Bloomsbury Visual Arts.

Mahatma Gandhi University
Kottayam

Programme	**BA (Hons) ANIMATION AND GRAPHIC DESIGN**					
Course Name	**DIGITAL SCULPTING**					
Type of Course	DSE					
Course Code	MG6DSEAGD302					
Course Level	**300-399**					
Course Summary	This course provides a comprehensive overview of digital sculpting tools and techniques, focusing on understanding software interfaces, sculpting workflows, anatomy, character design principles, and mesh creation. Participants will learn to sculpt high poly and low poly meshes, refine mesh detailing, optimize topology, and sculpt fine details using dynamic subdivision techniques. The importance of retopology and mesh optimization for animation-ready models will be emphasized, along with setting up rig-friendly topologies. Also developed a strong foundation in digital sculpting, enabling them to create professional-quality digital sculpts suitable for animation and other applications.					
Semester	6	Credits			4	Total Hours
Course Details	Learning Approach	Lecture	Tutorial	Practical	Others	
		0	4	0	0	60
Pre-requisites, if any	Familiarity with 3D software and understanding of artistic principles such as form, proportion, and composition					

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
1	Understand the fundamentals of digital sculpting and its application in Animation	U, A, C, S, I	PO1, PO2, PO10
2	Participants enhance skills for creating realistic 3D models with intricate details through advanced sculpting techniques.	U, A, C, S	PO1, PO2, PO10
3	Acquire skills necessary to effectively preparing characters for animation through procedural modeling techniques	A, An, C	PO1, PO2, PO10
4	Gain skills and knowledge in the process of retopology to optimized sculpted models for animation and its significance in animation	A, An, E, C	PO1, PO2, PO5, PO10

Remember (K), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Appreciation (Ap)

COURSE CONTENT

Content for Classroom transaction (Units)

Module	Units	Course description	Hrs	CO No.
Introduction to Digital Sculpting				
1	1.1	Overview of software Interface and digital sculpting tools	4	1
	1.2	Understanding sculpting techniques and workflows	4	1
	1.3	High poly and low poly meshes	2	1,2
	1.4	Understanding Anatomy and character design principles	2	2
Introduction to Organic Modeling				
2	2.1	Anatomy & Mesh Creation	3	2
	2.2	Body part detailing & Mesh refinement	5	2
	2.3	Detailing and Topology optimization	4	2
Refining Digital Sculpts through Retopology				
3	3.1	Sculpting fine details & Dynamic Subdivision	4	2, 3
	3.2	Dynamic brush experimentation	5	3
	3.3	Sculpting techniques and final adjustments	2	3
	3.4	Importance of Retopology and Mesh optimization	6	3
Preparation for Animation				
4	4.1	Cleaning up sculpt geometry for animation	6	1,2
	4.2	Setting up rig- friendly topology	6	2,3,4
	4.3	Creating Digital sculpts showreel	7	1,2,3,4
5	**Teacher Specific Content**			

Teaching and Learning Approach	**Classroom Procedure (Mode of transaction)** **MODULE 1- Academic lectures:** Learners can create an engaging and effective learning environment that seamlessly integrates theoretical knowledge with hand-on application. This structured mode of transaction promotes active learning and prepares students for practical challenges in their respective fields. **MODULE 2 – Instructional Presentations:** Conduct a comprehensive demonstration of the practical task, emphasizing key techniques, methodologies and safety protocols. Accompany the demonstration with a step-by-step explanation, ensuring students grasp the intricacies of the task. **MODULE 3 – Resource Accessibility:** Ensure learners have access to resources including lecture notes, reference materials, and online tutorials for further review and reinforcement. **MODULE 4 – Practical Exercises:** Clearly articulate the assignment objectives, outlining the practical skills or concepts that students are expected to apply. Relate the assignment to real-world application to underscore its relevance. **MODULE 5- Hands-on Workshops:** Learners can create an environment that fosters active learning, collaboration, and the practical application of skills. This approach aims to enhance student engagement and proficiency in the subject matter.

<table>
<tr><td rowspan="2">Assessment Types</td><td>MODE OF ASSESSMENT
A. Continuous Comprehensive Assessment (CCA) - 30 marks.<table><tr><th>Components</th></tr><tr><td>Assignments</td></tr><tr><td>Exams/ Class Tests</td></tr></table></td></tr>
<tr><td>B. End - Semester Evaluation (ESE) - 70 marks
Project evaluation and Viva Voce<table><tr><th>Components</th><th>Marks Distribution</th></tr><tr><td>2D Concept Design and Sculpting</td><td>15</td></tr><tr><td>Anatomy and Detailing</td><td>25</td></tr><tr><td>Retopology and Mesh Flow</td><td>15</td></tr><tr><td>Final Output and VIva Voce</td><td>15</td></tr><tr><td>Total</td><td>70</td></tr></table>Please refer to the appendix for more details.</td></tr>
</table>

References

1. Murdock, K. L. (2023). *Autodesk Maya 2024 Basic Guide*. SDC Publications.
2. 3dtotal Publishing. (2017). *Beginner's Guide to ZBrush*. 3DTotal Publishing.
3. Patnode, J. (2008). *Character Modeling with Maya and ZBrush: Professional Polygonal Modeling Techniques*. Routledge.
4. Johnson, G. (2014). *Getting Started in ZBrush: An Introduction to Digital Sculpting and Illustration*. CRC Press.
5. Autodesk Maya Press. (2009). *Autodesk Maya 2010: The Modeling and Animation Handbook*. John Wiley & Sons.
6. Whitlatch, T., & Banducci, G. (2015). *Science of Creature Design: Understanding Animal Anatomy*. Design Studio Press.
7. Maraffi, C. (2003). *Maya Character Creation: Modeling and Animation Controls*. New Riders.
8. Simonds, B. (2013). *Blender Master Class - A Hands-On Guide to Modeling, Sculpting, Materials, and Rendering*. No Starch Press.
9. Ratner, P. (2009). *3D Human Modeling and Animation*. John Wiley & Sons.
10. Ebert, D. S. (2003). *Texturing and Modeling: A Procedural Approach*. Morgan Kaufmann Publishers.

Mahatma Gandhi University
Kottayam

Programme	**BA (Hons) ANIMATION AND GRAPHIC DESIGN**					
Course Name	**CONTENT MANAGEMENT SYSTEM**					
Type of Course	DSE					
Course Code	MG6DSEAGD303					
Course Level	**300 - 399**					
Course Summary	This course equips students with the knowledge and skills needed to develop and manage websites using Content Management Systems (CMS). Through Practical exercises and real-world projects, students will explore popular CMS platforms, understand underlying web development principles, and learn fundamental design and content management techniques. This course prepares students for building and maintaining dynamic, user-friendly websites for various purposes.					
Semester	6	Credits			4	Total Hours
Course Details	Learning Approach	Lecture	Tutorial	Practical	Others	
		0	4	0	0	60
Pre-requisites, if any	Basic understanding of HTML and CSS					

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
1	Explain the fundamental concepts and architecture of Content Management Systems (CMS).	U	1
2	Develop and customize web content using a chosen CMS platform.	A,C	1
3	Evaluate the security features and potential vulnerabilities of a CMS-based website.	E	2
4	Design and implement a responsive and visually appealing website using CMS.	A,C,S	1,2,7,10
5	Exhibit the effective project management and collaboration skill.	S	1,2,4,10

Remember (K), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Appreciation (Ap)

COURSE CONTENT

Content for Classroom transaction (Units)

Module	Units	Course description	Hrs	CO No.
1. Introduction to Web Development and CMS				
1	**1.1**	Defining web development and Content Management Systems (CMS)	2	CO1
	1.2	Exploring popular CMS platforms (WordPress, Drupal, Joomla, etc.)	3	CO1
	1.3	Understanding the benefits and limitations of using CMS	2	CO1
	1.4	Introduction to fundamental web development concepts (HTML, CSS)	3	CO1
2. Getting Started with a CMS Platform (e.g., WordPress or Drupal or Joomla or any other popular CMS)				
2	**2.1**	Installation and configuration of a chosen CMS platform. User interface navigation and understanding core functionalities.	4	CO2
	2.2	Content creation and management (pages, posts, media). User management and access control.	4	CO2
	2.3	Theme selection and customization options. Creating and modifying layouts and menus.	4	CO2
	2.4	Using plugins and extensions to enhance website features.	4	CO2
3. Advanced CMS Skills and Techniques				
3	**3.1**	Search engine optimization (SEO) basics for CMS websites	4	CO3, CO5
	3.2	Integrating third-party tools and services (analytics, social media)	4	CO3
	3.3	Customizing website functionality with code (HTML, CSS, JavaScript).	5	CO3
	3.4	Security considerations and best practices for CMS websites.	3	CO3
4. Project Development and Implementation				
4	**4.1**	Planning and designing a complete website using the chosen CMS platform.	6	CO4, CO5
	4.2	Content creation, including text, images, and multimedia elements.	5	CO4, CO5
	4.3	Integrating themes, plugins, and third-party tools	4	CO4, CO5
	4.4	Testing and launching the website Maintenance and ongoing optimization.	3	CO4, CO5
5	**Teacher Specific Content**			

Teaching and Learning Approach	**Classroom Procedure (Mode of transaction)** MODULE 1- Interactive lectures with live demonstrations and visual aids. MODULE 2- Hands-on practice sessions with individual or group exercises. MODULE 3- Online learning resources and tools will be utilized to supplement in-class learning. MODULE 4- Peer review and feedback on project work or assignments.

<table>
<tr><td></td><td>MODULE 5- Workshops and brainstorming sessions for creative concept development.
MODULE 6- Guest lectures from industry professionals (optional).</td></tr>
<tr><td>Assessment Types</td><td>MODE OF ASSESSMENT
Continuous Comprehensive Assessment (CCA) - 30 Marks
MCQ, Quizzes and assignments.
Practical exam with website development tasks (optional).
<table>
<tr><th>CCA Components</th></tr>
<tr><td>MCQ or Quizzes or Assignments</td></tr>
<tr><td>Project execution and presentation</td></tr>
</table></td></tr>
<tr><td></td><td>End Semester Examination (ESE) - 70 Marks

Development and presentation of a comprehensive website project using a chosen CMS platform. Evaluation will be based on the project presentation, Viva and report.
<table>
<tr><th>Components</th><th>Marks Distribution</th></tr>
<tr><td>Final Project</td><td>40</td></tr>
<tr><td>Record Book</td><td>10</td></tr>
<tr><td>Viva-Voce</td><td>20</td></tr>
<tr><td>Total</td><td>70</td></tr>
</table>
Please refer to the appendix for more details.</td></tr>
</table>

References

1. Adkins, A. (2019). WordPress for Beginners 2020: A Visual Step-by-Step Guide to Mastering WordPress. Independently published.
2. Rahmel, D. (2017). Drupal 8 Development Cookbook. Packt Publishing.
3. Boylan-Kolchin, J., & Zanardelli, L. (2015). Joomla! 3 Beginner's Guide. Packt Publishing.
4. Butcher, M. (2016). Building Websites with TYPO3. Packt Publishing.
5. Alvarez, R., & Bardus, M. (2017). MODX Revolution - Building the Web Your Way: A Journey Through a Content Management Framework. Packt Publishing.

Suggested Readings

Online resources and tutorials

1. WordPress Codex: https://codex.wordpress.org/Main_Page
2. Drupal Documentation: https://www.drupal.org/documentation
3. Joomla! Documentation: https://docs.joomla.org/
4. W3Schools: https://www.w3schools.com/

Mahatma Gandhi University
Kottayam

Programme	**BA (Hons) ANIMATION AND GRAPHIC DESIGN**					
Course Name	**DEMO REEL PRESENTATION**					
Type of Course	SEC					
Course Code	MG6SECAGD300					
Course Level	**300-399**					
Course Summary	The Demo Reel course is designed to equip students with the essential skills and knowledge needed to effectively showcase their work, whether in the form of a demo reel, portfolio, or creative presentation. Through a combination of theoretical learning, practical exercises, and hands-on projects, students will learn how to curate their best work, present it professionally, and articulate their creative vision with confidence. Emphasis will be placed on developing a strong personal brand, tailoring presentations to specific audiences, and leveraging digital platforms to maximize visibility and impact.					
Semester	6	Credits			3	Total Hours
Course Details	Learning Approach	Lecture	Tutorial	Practical	Others	
		0	3	0	0	45
Pre-requisites, if any	Basic verbal and written communication skills and a general awareness of the Design, Animation and editing, including different job roles and career paths. Learners without these prerequisites should still feel encouraged to pursue the training, as the program is designed to accommodate various skill levels and provide support for learners at different stages of their journey.					

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
1	Demonstrate effective verbal and visual communication skills in presenting their work to potential clients, employers, or collaborators.	K,U	PO 1 PO 2 PO 3
2	Develop a well-organized and visually appealing portfolio showcasing a diverse range of projects and achievements.	K, U, A	PO 1 PO 2 PO 3 PO 10
3	Customize presentations to target specific audiences and effectively communicate the value proposition of their work.	A, An, E	PO 1 PO 5 PO 6 PO 7
4	Employ digital platforms and online tools to distribute and promote their demo reel and portfolio to a wider audience.	An, S,I, C	PO 5 PO 8 PO 10

5	Create a compelling demo reel that highlights their skills, strengths, and unique style as a creative professional.	A,C, S,I, Ap	PO 1 PO 2 PO 10
Remember (K), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Appreciation (Ap)			

COURSE CONTENT

Content for Classroom transaction (Units)

Module	Units	Course description	Hrs	CO No.
1	**Understanding Your Audience**			
	1.1	Identifying target audiences and understanding their needs, preferences, and expectations.	4	1
	1.2	Analyzing industry standards and trends in demo reels, portfolios, and creative presentations.	3	1
	1.3	Crafting a personal brand narrative that resonates with target audiences	3	1
2	**Creating Your Demo Reel and Portfolio**			
	2.1	Selecting and curating work samples that best represent your skills and creative vision.	5	2
	2.2	Developing a cohesive visual identity and design language for your demo reel and portfolio.	4	3
	2.3	Incorporating storytelling techniques to engage viewers and leave a lasting impression.	5	3
3	**Effective Presentation Techniques**			
	3.1	Mastering verbal and non-verbal communication skills for dynamic presentations.	4	3
	3.2	Designing engaging slide decks and visual aids to support your presentation.	3	3
	3.3	Practicing techniques for handling Q&A sessions and addressing feedback effectively.	2	3
	3.4	Exploring online platforms and social media channels for showcasing and promoting your work.	5	5
	3.5	Optimizing your online presence for maximum visibility and discoverability.	4	5
	3.6	Developing strategies for networking and building connections within the industry. Design of Demo Reel and mock interview	3	5
4	**Teacher Specific Content**			

<table>
<tr><td>Teaching and Learning Approach</td><td>Classroom Procedure (Mode of transaction)

MODULE -1 Lectures Presentations and Practical sessions- Demonstration classes and practical sessions to explain complex concepts.

MODULE -2 Hands-on exercises, discussions

MODULE -3 Online Resources: Access to digital materials, tutorials, and webinars for additional learning.</td></tr>
<tr><td rowspan="2">Assessment Types</td><td>MODE OF ASSESSMENT

Continuous Comprehensive Assessment (CCA) - 25 Marks

<table><tr><th>CCA Components</th></tr><tr><td>Assignments</td></tr><tr><td>Exams</td></tr></table></td></tr>
<tr><td>End Semester Examination (ESE) - 50 Marks
Project and Viva
<table><tr><th>ESE Components</th><th>Marks distribution</th></tr><tr><td>Preliminary works</td><td>15</td></tr><tr><td>Record</td><td>25</td></tr><tr><td>Viva voce</td><td>10</td></tr><tr><td>Total</td><td>50</td></tr></table>Please refer to the appendix for more details.</td></tr>
</table>

References

1. Lee, I. (2021, February 1). *Creating a Successful Graphic Design Portfolio*.
2. "Myers, D. R. (2013, September 20). *The Graphic Designer's Guide to Portfolio Design*. John Wiley & Sons.
3. Clock, A. (2018, December 10). *Graphic Design Portfolio*.
4. Welsh, C. (2013, June 1). *Design: Portfolio*. Rockport Publishers.
5. Rowe, R., Will, G., & Linton, H. (2010, January 1). *Graphic Design Portfolio Strategies for Print and Digital Media*. Pearson.
6. Council, G. S. O. R., & Arnold, M. K. (2017, July 17). *Exhibit Design That Works*.
7. Linton, H., & Engel, W. (2017, August 10). *Portfolio Design for Interiors*. Bloomsbury Publishing USA.
8. Mao, D. (2021, February 4). *The New Modernist Studies*. Cambridge University Press.
9. Taylor, F. (2013, October 22). *How to Create a Portfolio and Get Hired, Second Edition*. Laurence King Publishing
10. Rendgen, S. (2019, January 1). *History of Information Graphics*

Mahatma Gandhi University
Kottayam

Programme	**BA (Hons) ANIMATION AND GRAPHIC DESIGN**					
Course Name	**START-UP AND BUSINESS MANAGEMENT**					
Type of Course	VAC					
Course Code	MG6VACAGD300					
Course Level	**300-399**					
Course Summary	This course is designed to provide a comprehensive understanding of the intricacies involved in launching and managing a start-up. From the inception of a business idea to its sustainable growth, participants will explore the principles of entrepreneurship, strategic planning, marketing, financial management, and operational excellence. Through a combination of theoretical insights, practical exercises, and real-world case studies, this course aims to empower individuals to navigate the challenges and capitalize on opportunities within the dynamic landscape of start-ups.					
Semester	6	Credits			3	Total Hours
Course Details	Learning Approach	Lecture	Tutorial	Practical	Others	
		0	3	0	0	45
Pre-requisites, if any	Nil					

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
1	Recall essential startup and business management concepts: planning, marketing, finance, and operations.	K, U	PO 1, PO 2, PO 3, PO 7, PO 9, PO 10,
2	Apply business management principles to develop effective models, marketing, and financial strategies.	A	PO 1, PO 2, PO 5, PO 10
3	Critically assess the feasibility of start-up ideas, analysing market trends, competition, and potential risks	A, An	PO 1, PO 2, PO 4, PO 5, PO 8, PO 10
4	Evaluate business strategies and financial decisions for short- and long-term effectiveness.	An, E	PO 1, PO 2m PO 3, PO 5, PO 5, PO 8, PO 9, PO 10

5	Create thorough business plans, marketing strategies, and financial models for successful startups.	A, C, Ap	PO 1, PO 2 PO3, PO 4, PO 5, PO 6, PO 7, PO 8, PO 9, PO 10,
Remember (K), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Appreciation (Ap)			

COURSE CONTENT

Content for Classroom transaction (Units)

Module	Units	Course description	Hrs	CO No.
1	**Introduction to Entrepreneurship and Start-up Ecosystems**			
	1.1	Understanding entrepreneurship and the start-up landscape	4	1
	1.2	Ideation and validation of start-up ideas	4	2
	1.3	Legal considerations for start-ups Building a compelling business concept and value proposition	4	2
2	**Business Planning and Strategic Management**			
	2.1	Crafting a comprehensive business plan	4	3
	2.2	Strategic planning and goal setting for start-ups	4	3
	2.3	Marketing strategies for start-ups: Digital marketing, branding, and customer acquisition Financial planning and budgeting for start-ups	4	4
3	**Operations, Resource Management, and Scaling Innovation, Adaptability, and Sustainable Practices**			
	3.1	Setting up and managing start-up operations Encouraging innovation and creativity in start-ups Human resource management for start-ups	4	4
	3.2	Adapting to market changes and disruptions Supply chain and logistics considerations Scaling and growth strategies Sustainable business practices and social responsibility	7	5
	3.3	Final project: Comprehensive start-up business plan and pitch presentation	10	5
4	**Teacher Specific Content**			

<table>
<tr><td>Teaching and Learning Approach</td><td>Classroom Procedure (Mode of transaction)

MODULE -1 Lectures Presentations and Practical sessions- Traditional classroom-style lectures to cover theoretical aspects. Demonstration classes and practical sessions to explain complex concepts.

MODULE -2 Interactive Workshops and Case Studies: Hands-on exercises, discussions, and analysis of real-world start-up cases.

MODULE -3 Guest Speakers and Industry Insights: Talks by successful entrepreneurs and industry experts sharing their experiences.

MODULE -4 Simulation Exercises: Engaging in business simulations to understand decision-making in a start-up environment.

MODULE -5 Online Resources and Webinars: Access to digital materials, tutorials, and webinars for additional learning.</td></tr>
<tr><td rowspan="2">Assessment Types</td><td>MODE OF ASSESSMENT

Continuous Comprehensive Assessment (CCA) - 25 marks

Evaluation based on Assignments, Seminars and Case studies.

<table><tr><th>CCA Components</th></tr><tr><td>Assignments</td></tr><tr><td>Exams</td></tr></table></td></tr>
<tr><td>End Semester Examination (ESE) - 50 marks
Project evaluation and Viva-Voce based evaluation.
<table><tr><th>ESE Components</th><th>Marks distribution</th></tr><tr><td>Record</td><td>30</td></tr><tr><td>Viva-voce</td><td>20</td></tr><tr><td>Total</td><td>50</td></tr></table>Please refer to the appendix for more details.</td></tr>
</table>

Reference

1. Christensen, C. M. (2015, December 15). *The Innovator's Dilemma*. Harvard Business Review Press.
2. Osterwalder, A., & Pigneur, Y. (2013, February 1). *Business Model Generation*. John Wiley & Sons.
3. Blank, S., & Dorf, B. (2020, March 17). *The Startup Owner's Manual*. John Wiley & Sons.
4. Masters, B., & Thiel, P. (2014, September 18). *Zero to One*. Random House.
5. Ries, E. (2011, September 13). *The Lean Startup*. Crown Currency.

SEMESTER VII

Mahatma Gandhi University
Kottayam

Programme	**BA (Hons) ANIMATION AND GRAPHIC DESIGN**					
Course Name	**DIGITAL 2D ANIMATION**					
Type of Course	DCC					
Course Code	MG7DCCAGD400					
Course Level	**400-499**					
Course Summary	Digital 2DAnimation provides the learners who have already practiced the Character animation principles in the previous semesters to explore the digital animation tool and create character animation content.					
Semester	7	Credits			4	Total Hours
Course Details	Learning Approach	Lecture	Tutorial	Practical	Others	
		0	3	1	0	75
Pre-requisites, if any	Proficiency in traditional 2D animation is preferred.					

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome Upon completion of this course, students will be able to;	Learning Domains *	PO No
1	Learners will acquire knowledge and working skill in basic tools, timeline, and options in properties. Practice of tools to create artworks.	K, U, S	1, 3
2	Learners will acquire techniques used in digital Animation	U, S, C	2,3
3	Learners will practice doing Digital Animation through assignments in the form of Short Animation Clips.	K, A, S, C	3,2
4	Learners apply technical knowledge and animation principles to bring digital characters to life.	An, E, S, C, AP	2,3,6

COURSE CONTENT

Content for Classroom Transactions (Units)

Module	Units	Course description	Hrs	CO No.
1	**Introduction to Digital tools**			
	1.1	Basic concept of Vector and Raster graphics, Scope and limitation of Digital Animation	4	1, 2, 3
	1.2	The User Interface and workspace, Toolbox- drawing, selecting and modifying tools.	8	1, 2, 3
	1.3	Color box, Gradients, text, strokes and fills and properties.	3	1, 3, 6
	1.4	Timeline – frames and layers, groups, properties panel.	3	1, 3, 6
2	**Basic Skill Development**			
	2.1	Digital drawing skills, using both a mouse and a digital pen.	8	1, 3, 6

	2.2	Symbols – Advantages of Symbols, The symbol nesting process, Library, Frame by frame Animation- Keys and in-betweens, Onion skin, Rotoscopy.	3	1, 3, 6
	2.3	Tweens – Classic, Motion and Shape tweens, Shape hints, Motion Path Animation – using animated symbols in path, orient to path, rotation. Filters, transparency, properties applicable to a Symbol. Ease in /Ease out, Graph editor.	8	6, 3
3	**Digital Animation**			
	3.1	Loop/cycle Animations, Animating Shapes using Mask.	3	6, 3
	3.2	Importing Files, Publishing swf, exporting-images,	3	6, 3
	3.3	Movies and Sequences. Rigging basic characters-Asset warp tool, bones, Kinematics. Camera Animation.	8	6, 3
4	**Character Animation**			
	4.1	Bounce Animation using motion path- apply ease in/ease out, rotation and Squash and Stretch.	4	6, 3
	4.2	Follow through and Overlapping action – Tail or Hair or Cloth.	6	6, 3
	4.3	Character Mouth Sync and dialogue Animation.	6	6, 3
	4.4	Character Animation – Bird Flight, Walk Cycles. Basic special effects- rain, Fire, smoke, snow.	8	6, 3
5	**Teacher Specific Content**			

Teaching and Learning Approach	**Classroom Procedure (Mode of transaction)** ● Classroom Lectures: Traditional lectures can provide a solid foundation of theoretical knowledge on resource economics and sustainable development. Use multimedia presentations, case studies, and real-world examples to illustrate concepts and theories. ● Interactive Discussions: Foster student engagement through interactive class discussions. Encourage students to express their thoughts on key topics and share their perspectives on sustainable resource management. Facilitate debates on current issues related to resource economics and sustainable development. ● Practical Lab: Practical lab provides learners opportunity to practice the knowledge and skills with the assistance of a trainer. Learners will practice and hone their skills, they are also expected to experiment and identify new techniques, shortcuts and incorporate additional tools. ● PowerPoint presentations: Arrange field trips to relevant sites, such as sustainable development projects, resource management organizations, or eco-friendly businesses. Invite guest speakers from the industry, academia, or government agencies to share their experiences and insights with the students. ● Seminars: Use simulations or role-playing exercises to immerse students in scenarios related to resource economics and sustainable development. This hands-on approach can help students understand the complexities of decision-making in resource management and sustainable practices. ● Project-Based Learning: Assign projects that require students to research and develop solutions for real-world challenges in resource economics and sustainable development. Encourage collaborative projects that integrate knowledge from various disciplines and promote critical thinking.

<table>
<tr><td rowspan="2">Assessment Types</td><td>MODE OF ASSESSMENT

Continuous Comprehensive Assessment (CCA) - 30 Marks

<table><tr><th>CCA Components</th></tr><tr><td>Assignments X 2</td></tr><tr><td>Examinations X 2</td></tr></table></td></tr>
<tr><td>End Semester Examination (ESE) - 70 Marks
Project evaluation, viva voce.

<table><tr><th></th><th>ESE Component</th><th>Mark Division</th></tr><tr><td>1.</td><td>Evaluation of Class Room Works</td><td></td></tr><tr><td rowspan="3"></td><td>a. Application of technical knowledge</td><td>10</td></tr><tr><td>b. Appropriate use of animation principles</td><td>20</td></tr><tr><td>c. Animation skill</td><td>30</td></tr><tr><td>2.</td><td>Viva-Voce</td><td>10</td></tr><tr><td></td><td>Total</td><td>70</td></tr></table>Please refer to the appendix for more details.</td></tr>
</table>

References

1. Williams, R. (2012). *The Animator's Survival Kit: A Manual of Methods, Principles and Formulas for Classical, Computer, Games, Stop Motion and Internet Animators*. Macmillan.
2. Keller, Debra. (2013). *Creating 2D Animation with the Adobe Creative Suite*. Delmar Cengage Learning.
3. Sherman, Richard M. (2004) *Hollywood 2D Digital Animation: The New Flash Production Revolution.* Sandro Corsaro and Clifford J. Parrott.
4. (2016). *Animation (2D Digital): Advanced*. 3G E-Learning

Mahatma Gandhi University
Kottayam

Programme	**BA (Hons) ANIMATION AND GRAPHIC DESIGN**					
Course Name	**PRINTING AND PUBLISHING**					
Type of Course	DCC					
Course Code	MG7DCCAGD401					
Course Level	**400-499**					
Course Summary	This course delves into advanced techniques and practices in printing and publishing for graphic design students. It provides an in-depth understanding of various printing technologies, processes, and publishing platforms.					
Semester	7	Credits			4	Total Hours
Course Details	Learning Approach	Lecture	Tutorial	Practical	Others	
		0	3	1	0	75
Pre-requisites, if any	Detailed knowledge and practical skill in layout design and grid system Skill in raster and vector graphic tools, pagination software.					

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
1	Students will understand advanced printing technologies and processes	U	PO 2, PO 3
2	They will apply suitable printing methods based on design requirements.	K, A	PO1, PO 2, PO 4
3	Analyse the importance of quality control in print production.	An, S	PO1, PO2, PO 6
4	Generate innovative print and digital solutions for real-world design challenges	A, C, S	PO2, PO4, PO6, PO 10

Remember (K), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Appreciation (Ap)

COURSE CONTENT

Content for Classroom transaction (Units)

Module	Units	Course description	Hrs	CO No.
1	**Advanced Printing Technologies**			
	1.1	Overview of advanced printing methods (Offset, Digital, Flexography etc)	3	CO 1
	1.2	Overview of web offset printing technology: sheet-fed offset, digital printing	3	CO 2
	1.3	Principles of offset lithography	5	CO1, CO 2
2	**Print Production Process**			
	2.1	Design for print production	15	CO1, CO 2, CO 4
	2.1	Colour management: Understanding colour spaces and colour profiles- treatment of Spot colours and special effects- Understanding about Colour calibration and ink density control	10	CO1, CO 2, CO 3
	2.2	Prepress procedures and file preparation	5	CO 1, CO 4
	2.3	Imposition and imposition tools	4	CO1, CO 2, CO 3
	2.4	Understanding about Plate making and plate mounting	5	CO1, CO 2, CO 3
3	**Post-Press Processes**			
	3.1	Folding, cutting and binding techniques for printed materials	10	CO 1, CO 2, CO 3
4	**Project Presentation**			
	4.1	End semester project with detailed report	15	CO2, CO3, CO4
5	**Teacher Specific Content**			

Teaching and Learning Approach	**Classroom Procedure (Mode of transaction)** Experiential Learning Work-Based Learning Self-Directed Learning Project-Based Learning

<table>
<tr><td>Assessment Types</td><td>MODE OF ASSESSMENT
Continuous Comprehensive Assessment (CCA): 30 Mark
<table><tr><th>CCA Components</th></tr><tr><td>Assignments</td></tr><tr><td>Field Training Report</td></tr></table></td></tr>
<tr><td></td><td>End Semester Evaluation (ESE) - 70 Mark
Course Project Submission
<table><tr><th>ESE Component</th><th>Mark Distribution</th></tr><tr><td>Project Report</td><td>30</td></tr><tr><td>Project Work</td><td>30</td></tr><tr><td>Viva-Voce</td><td>10</td></tr><tr><td>Total</td><td>70</td></tr></table>Please refer the appendix for more details</td></tr>
</table>

References

1. Field, K. R. (2000). Offset printing technology. Delmar Thomson Learning. ISBN: 978-0827377438
2. Johansson, K., Lundberg, P., & Ryberg, R. (2007). The complete guide to print production. Wiley. ISBN: 978-0470050946
3. Poropat Joyce, M. (2002). Designing for print: An in-depth guide to planning, creating, and producing successful design projects. Rockport Publishers. ISBN: 978-1564969621
4. George, R. B. (2003). Web offset press operating. Graphic Arts Technical Foundation. ISBN: 978-0883624185
5. Adams, R. N. (2009). Fundamentals of web offset printing: A guide to understanding the basics. LithoTechnics. ISBN: 978-0979097852
6. Romano, F. (2004). Pocket guide to web offset pressman's troubleshooting. National Association for Printing Leadership. ISBN: 978-0883624680
7. Foster, H. L. (2016). Color management in digital printing: A practical guide. CRC Press. ISBN: 978-1498708031
8. Landa, G. (2011). Digital printing primer: A systems approach. Morgan & Claypool Publishers. ISBN: 978-1608457224
9. Adams, R. N. (2013). The web offset press operating guide. LithoTechnics. ISBN: 978-0989561101
10. Mattingly, R. J., & Harris, J. (2014). The digital printing handbook: A photographer's guide to creative printing techniques. Rocky Nook. ISBN: 978-1937538259

Mahatma Gandhi University
Kottayam

Programme	**BA (Hons) ANIMATION AND GRAPHIC DESIGN**					
Course Name	**ADVANCED MOTION GRAPHICS AND COMPOSITING**					
Type of Course	DCC					
Course Code	MG7DCCAGD402					
Course Level	**400 - 499**					
Course Summary	This practical course offers hands-on exploration of advanced motion graphics techniques, focusing on application rather than theory. Through four modules, students will engage in intensive project-based learning, developing proficiency in industry-standard software and creative problem-solving skills. Each module will focus on specific aspects of motion graphics and compositing, culminating in a final project that showcases the skills learned throughout the course.					
Semester	7	Credits			4	Total Hours
Course Details	Learning Approach	Lecture	Tutorial	Practical	Others	
		0	4	0	0	60
Pre-requisites, if any	Successful completion of an elective course in motion graphics or a related field during the previous semester.					

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
1	Learners will grasp advanced animation and compositing principles, including keyframe interpolation and layer blending modes.	K	PO 1, PO 2, PO 10
2	Students grasp advanced animation principles and apply them for dynamic motion graphics, integrating compositing and visual effects.	K, U	PO 1, PO 2, PO 10
3	Students will employ advanced animation and typography for compelling and effective motion graphics.	A, C	PO 1, PO 2, PO 10
4	Learners will Analyse motion graphics projects to identify opportunities for advanced animation techniques and compositing effects.	An	PO 1, PO 2, PO 10
5	Learners will Develop advanced motion graphics projects that showcase creative application of animation techniques, compositing effects, and design principles	C, S, I	PO 1, PO 2, PO 10

Remember (K), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Appreciation (Ap)

COURSE CONTENT

Content for Classroom transaction (Units)

Module	Units	Course description	Hrs	CO No.
Dynamic Typography and Data Visualization				
1	1.1	Kinetic typography techniques and expressions	4	1 & 2
	1.2	Advanced typographic principles and hierarchy	4	2
	1.3	Animating data charts, graphs, and infographics- Incorporating data visualization into motion graphics projects	5	2 & 3
Advanced Animation and Motion Graphics Techniques				
2	2.1	Principles of advanced animation, Keyframe interpolation and easing, Exploring motion curves for dynamic animation	4	1 & 2 & 3
	2.2	Advanced use of motion paths and splines - Scripting basics for animation control- Applying character animation principles-Puppet tools.	3	2 & 3
	2.3	Advanced animation techniques for complex movements- Character rigging and animation workflows	4	2
	2.4	Integrating Plugins for Motion graphics	5	2
Advanced Compositing and Visual Effects Techniques				
3	3.1	Mask: Creating masks, Mask points, Mask feather tool, Animating masks, Mask by painting	4	3 & 4
	3.2	Track mattes: Luma matte, Alpha matte, Traveling matte, RGBA.	3	2 & 3 & 4
	3.3	Garbage mattes to support keying, Chroma Keying,	4	4
	3.4	Rotoscoping - Uses and advantages of rotoscoping	3	2 & 3 & 4
	3.5	Tracking: Motion tracking, Motion stabilization, Mocha tracking, Camera tracking in After Effects, set extensions, Problems faced during tracking	5	2 & 4
Advanced 3D Integration, Color Correction, and Showreel Presentation				
4	4.1	Using 3d space: Integrating 3d models and 2d elements. Export camera parameters and motion path to 3D software	5	2 & 4
	4.2	Colour correction and colour grading: Primary and secondary colour correction, Correcting and matching shots, Basic colour grading, Colour balancing of elements, Vignettes	5	2 & 3 & 4
	4.3	showreel presentation	2	5
5	**Teacher Specific Content**			

Teaching and Learning Approach	**Classroom Procedure (Mode of transaction)** **Module 1**-Classroom Lectures **Module 2**-Hands-on Practice: Provide guided exercises or tutorials for students to apply what they've learned. Start with simple tasks like creating basic shapes and animating them. Progress to more complex animations as students gain confidence. **Module 3**-Workshops and brainstorming sessions for creative concept development. **Module 4**-Guest lectures from industry professionals (optional).

<table>
<tr><td></td><td>Module 5-Project Work: Assign a small project where students can apply their skills independently. Provide clear guidelines and expectations, and be available to offer guidance and feedback as needed.</td></tr>
<tr><td>Assessment Types</td><td>MODE OF ASSESSMENT
Continuous Comprehensive Assessment (CCA) - 30 Marks<table><tr><th>Components</th></tr><tr><td>Assignments</td></tr><tr><td>Record Book / Lab Involvement</td></tr></table></td></tr>
<tr><td></td><td>Semester End Semester Evaluation (ESE) - 70 Marks
Project evaluation and viva voce<table><tr><th>ESE Components</th><th>Marks Distribution</th></tr><tr><td>Record Book</td><td>10</td></tr><tr><td>Technical Perfection</td><td>10</td></tr><tr><td>Final output video 1</td><td>20</td></tr><tr><td>Final output video 2</td><td>20</td></tr><tr><td>Viva-Voce</td><td>10</td></tr><tr><td>Total</td><td>70</td></tr></table>Please refer to the appendix for more details.</td></tr>
</table>

References

1. Airey, A. (2021). *After Effects Apprentice: The Definitive Guide to Motion Graphics and Visual Effects.* Peachpit Press. ISBN 978-0137021120.
2. Duiker, J. (2017). *The Advanced After Effects Handbook.* Focal Press. ISBN 978-0415904462.
3. Eckert, C. (2018). *Motion Graphics Design School: Applying Motion Graphics in the Real World.* Peachpit Press. ISBN 978-0134628594.
4. Duvall, I. (2018). *Motion Graphics in Practice: From Concept to Screen.* Laurence King Publishing. ISBN 978-1786272241.
5. Hodgson, J. (2014). *The Art of Digital Compositing*. Focal Press. ISBN 978-0240812324.
6. Fitzgerald, P. (2013). *The Nuke Compositing Guide*. Focal Press. ISBN 978-0240811853.

Suggested Readings

Online resources and tutorials

https://learn.foundry.com/nuke

Mahatma Gandhi University
Kottayam

Programme	**BA (Hons) ANIMATION AND GRAPHIC DESIGN**					
Course Name	**ADVERTISING DESIGN WITH DIGITAL MARKETING**					
Type of Course	DCC					
Course Code	MG7DCCAGD403					
Course Level	**400-499**					
Course Summary	The Advertising Design with Digital Marketing course provides a comprehensive exploration of the dynamic association between graphic design and digital marketing. With the help of the acquired knowledge and their own further inquisitiveness of the fundamentals of design principles, mastering composition, colour theory, and typography and hands-on training with industry-standard software, they will create a Brand Story and develop a corporate identity manual. Here the learners need to develop a proper marketing strategy for digital promotion. The curriculum emphasizes project-based learning, allowing students to apply their skills and build a portfolio that reflects their proficiency in creating captivating design along with prolific knowledge in Digital Marketing.					
Semester	7	Credits			4	Total Hours
Course Details	Project-based learning	Lecture	Tutorial	Practical	Others	
		0	4	0	0	60
Pre-requisites, if any	Advanced knowledge in elements & principles of design along with the tools and techniques used to create design outputs.					

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
1	Learners will Recall and list the fundamental principles of design relevant to Advertising Design	K, U, A	PO1,PO2, PO3,PO6, PO10
2	Learners will Apply the principles of design practically to develop visually engaging and effective advertising and digital marketing design projects.	A, An, E, C	PO1,PO2, PO3,PO6
3	Learners will gain confidence in graphic design's role across digital marketing sectors.	U, A, E,S	PO1,PO2, PO3, PO10
4	Learner will understand and apply different methods and strategies using on subject wise Digital Marketing Techniques	U, A, C, Ap	PO1,PO2, PO3,PO8 PO10
5	Learners will Generate original Advertising and Digital Marketing projects that effectively communicate given messages or stories.	A, S, Ap	PO4,PO5, PO8,PO9

**Remember (K), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Appreciation (Ap)*

COURSE CONTENT

Content for Classroom transaction (Units)

Module	Units	Course Description	Hrs	CO No.
1. Digital Marketing Methods and Application part (1 Credit)				
1	**1.1**	Introduction to Digital Marketing, Evolution of Marketing in the Digital Age, Importance of Digital Marketing in Business	3	2,3
	1.2	Basics of Website Design and The Importance of User Experience (UX), Domain Registration and Hosting	5	3
	1.3	Website Planning and Development, Responsive Design and Optimization, Content Management Systems (CMS)	4	3
	1.4	Developing a Digital Marketing Plan, Budgeting and Resource Allocation, Campaign Measurement and ROI	4	2,3
2. Understanding Social Media Marketing (1 Credit)				
2	**2.1**	Social Media Marketing (SMM), Overview of Social Media Platforms, Creating and Managing Social Media Profiles, Content Strategy for Social Media	5	2,3,4
	2.2	Content Marketing, Importance of Content Marketing Content Creation and Curation, Blogging and Article Writing	4	2,3
	2.3	Email Marketing, Building and Managing Email Lists Email Campaign Creation, Automation in Email Marketing, Email Analytics and Optimization	3	3,4
	2.4	Data Analysis, Introduction to Google Analytics Website Analytics and Reporting, Conversion Tracking	3	3,4
3. Search Engine Optimisation (SEO) and PPC Ads(1 Credit)				
3	**3.1**	Fundamentals of SEO, On-Page and Off-Page SEO	3	3
	3.2	Keyword Research and Analysis, SEO Tools and Analytics	3	3
	3.3	E-commerce Platforms and Strategies, Product Listing and Optimization, Shopping Ads and E-commerce SEO	5	3,4
	3.4	Paid Advertising, Google Ads, Copywriting and Design, PPC Analytics and Optimization	5	3
4. Advancement using AI Technology in Digital Marketing and Advertising				
4	**4.1**	Create Social media campaign designs using Generative AI compatible to Digital Marketing	5	1,2,5
	4.2	Understand the principles of prompt engineering, Develop skill in crafting effective prompts	3	5
	4.3	Prepare proper advertisement campaign for a brand, Prepare Identity Manual along with digital marketing design outputs	3	1,5
	4.4	Prepare the project presentation for the final evaluation	2	5
5	**Teacher Specific Content**			

<table>
<tr><td>Teaching and Learning Approach</td><td>

Classroom Procedure (Mode of transaction)

Classroom Lectures: Traditional lectures can provide a solid foundation of theoretical knowledge on resource economics and sustainable development. Use multimedia presentations, case studies, and real-world examples to illustrate concepts and theories.

Interactive Discussions: Foster student engagement through interactive class discussions. Encourage students to express their thoughts on key topics and share their perspectives on sustainable resource management. Facilitate debates on current issues related to resource economics and sustainable development.

Project-Based Learning: Assign projects that require students to research and develop solutions for real-world challenges in resource economics and sustainable development. Encourage collaborative projects that integrate knowledge from various disciplines and promote critical thinking.

</td></tr>
<tr><td rowspan="2">Assessment Types</td><td>

MODE OF ASSESSMENT

Continuous Comprehensive Assessment (CCA) - 30 Marks

CCA Components
Strategic Planning and processes for Practical application
Technical Skills and Execution
Time Management

</td></tr>
<tr><td>

Semester End Semester Evaluation (ESE) - 70 Marks

Project evaluation and viva voce

Components	Marks Distribution
Portfolio	20
Strategic planning	10
Social Media Management	10
Web page and SEO	10
Viva	20
Total	**70**

Please refer to the appendix for more details.

</td></tr>
</table>

Reference

1.Rand, P. (2011). *Paul Rand: Inspiration and Process in Design*. Chronicle Books.

2. Kumar, S., & Kaur, S. (Year). *Taxmann's Digital Marketing*. Taxmann Publications Pvt. Ltd.

3. Daum, C.. *Marketing Essentials: Integrating Traditional Business Strategies with Digital Marketing*.

4. Caples, J., & Hahn, F. (1997). *Tested Advertising Methods* (5th ed.). Prentice Hall.

5. Hopkins, C. C. (1923). *Scientific Advertising*. Crown Publishers.

Mahatma Gandhi University
Kottayam

Programme	**BA (Hons) ANIMATION AND GRAPHIC DESIGN**					
Course Name	**3D EFFECTS & DYNAMICS**					
Type of Course	DCC					
Course Code	MG7DCCAGD404					
Course Level	**400-499**					
Course Summary	In 3D effects and dynamics course is designed for the students who are focusing on the intricate art of creating lifelike hair, fur, cloth, and also harness the power of MASH to create dynamic motion graphics, procedural animations, and complex simulations. The course will take their skills to new heights by equipping them no matter in which industry they are; film, animation, games, with the tools and techniques necessary to achieve stunning realism and quality in their 3D projects using industry-standard tools and techniques.					
Semester	7	Credits			4	Total Hours
Course Details	Learning Approach	Lecture	Tutorial	Practical	Others	
		0	4	0	0	60
Pre-requisites, if any	Basic understanding of 3D software.					

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
1	After the completion of this course, learners can understand the principles behind complex 3D effects and dynamics, including physics-based simulations.	U, A, C, S, I	PO 1, PO 2 PO 10
2	After the completion of this course, learners can delve into the nuances of hair dynamics and styling. Learn to create diverse hairstyles, control hair behaviour, and achieve realistic movement using industry-leading software.	U, A, C, S, I	PO 1, PO 2, PO 10
3	After the completion of this course, learners can explore the intricacies of fur creation for various creatures and characters.	U, A, C, S, I	PO 1, PO 2, PO 10
4	After the completion of this course, learners can dive into the world of cloth simulation and learn how to create realistic fabric behaviour for clothing, flags, and other materials. Explore methods for controlling cloth dynamics, simulating wrinkles and folds, and achieving believable interactions with characters and environments	U, A, C, S, I	PO 1, PO 2, PO 10

5	After the completion of this course, learners can create complex motion graphics and dynamic simulations by using MASH networks for procedural modeling, animation, and effects.	U, A, C, S, I	PO 1, PO 2, PO 10
Remember (K), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Appreciation (Ap)			

COURSE CONTENT

Content for Classroom transaction (Units)

Module	Units	Course Description	Hrs	CO No.
1	**Understanding Hair and Fur Simulation**			
	1.1	Introduction to hair and fur dynamics	3	1,5
	1.2	Principles of hair simulation and creating different types of hairstyles	5	1,5
	1.3	Grooming techniques for realistic fur and Controlling hair and fur dynamics	5	1,5
	1.4	Rendering considerations for hair and fur	5	1,5
2	**Cloth Simulation Techniques**			
	2.1	Introduction to cloth simulation	3	2,5
	2.2	Understanding cloth properties, its behaviour and Simulating wrinkles, folds, and draping effects	4	2,5
	2.3	Cloth collision and interaction with characters and environments	4	2,5
	2.4	Cloth constraints, controls and rendering cloth materials realistically	4	
3	**Mastering MASH Simulation**			
	3.1	Introduction to MASH (Motion Graphics, Audio, and Shaders)	3	3,5
	3.2	Procedural modeling with MASH networks and creating dynamic motion graphics using MASH	4	3,5
	3.3	Particle effects and simulations	4	3,5
	3.4	Integrating MASH with other aspects of 3D workflow and Rendering MASH simulations for visual impact	4	
4	**Advanced Techniques and Case Studies**			
	4.1	Advanced hair and fur grooming techniques	4	4,5
	4.2	Optimizing simulations for performance and realism	3	4,5
	4.3	Case studies of complex simulations in production	3	4,5
	4.4	Practical projects to apply learned techniques and Tips and tricks from industry professionals	2	4,5
5	**Teacher Specific Content**			

<table>
<tr><td>Teaching and Learning Approach</td><td>Classroom Procedure (Mode of transaction)

● Lectures Presentations and Practical sessions- Traditional classroom-style lectures to cover theoretical aspects. Demonstration classes and practical sessions to explain complex concepts.</td></tr>
<tr><td rowspan="3">Assessment Types</td><td>MODE OF ASSESSMENT</td></tr>
<tr><td>Continuous Comprehensive Assessment (CCA) - 30 Marks

<table><tr><td>Components</td></tr><tr><td>Assignments X 2</td></tr><tr><td>Examinations X 2</td></tr></table></td></tr>
<tr><td>End Semester Examination (ESE) - 70 Marks.

<table><tr><td>ESE Components</td><td>Marks Distribution</td></tr><tr><td>Pre-production -Process Book</td><td>10</td></tr><tr><td>Artistic and Technical Skill</td><td>15</td></tr><tr><td>3D Effects and Dynamics Reel Presentation -
Hair and Fur/Cloth/Mash</td><td>40</td></tr><tr><td>Viva -Voce</td><td>05</td></tr><tr><td>Total</td><td>70</td></tr></table>
Please refer to the appendix for more details.</td></tr>
</table>

References

1. Kerlow, I. V. (2009). *The Art of 3D Computer Animation and Effects*. Hoboken, NJ: John Wiley & Sons.
2. Palamar, T. (2009). *Maya Studio Projects*. Hoboken, NJ: John Wiley & Sons.
3. Murdock, K. (n.d.). *Autodesk Maya 2024 Basics Guide*. SDC Publications.
4. Keller, E. (2013). *Maya Visual Effects: The Innovator's Guide*. Hoboken, NJ: John Wiley & Sons.

Mahatma Gandhi University
Kottayam

Programme	**BA (Hons) ANIMATION AND GRAPHIC DESIGN**					
Course Name	**WEB DEVELOPMENT**					
Type of Course	DCC					
Course Code	MG7DCCAGD405					
Course Level	**400 - 499**					
Course Summary	This course is designed to provide students with a comprehensive understanding of website development using CSS Framework, PHP, and MySQL. Students will learn to create dynamic and responsive websites, incorporating front-end development with CSS Framework, server-side scripting with PHP, and database management with MySQL.					
Semester	7	Credits			4	Total Hours
Course Details	Project-based learning	Lecture	Tutorial	Practical	Others	
		0	4	0	0	60
Pre-requisites, if any	Basic understanding of HTML and CSS.					

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
1	Create responsive web pages with CSS Framework	A, C	1,4,6,7
2	Create PHP scripts for computations, programme flow, and user input.	A, C	2,4
3	Create database-backed web pages using PHP and MySQL.	A, C	1,2
4	Build & manage MySQL databases, perform CRUD operations securely.	A, C	1,2
5	Create a fully functional web application by integrating CSS Framework, PHP, and MySQL.	A, C, S	1,2,4,7,10

Remember (K), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Appreciation (Ap)

COURSE CONTENT

Content for Classroom transaction (Units)

Module	Units	Course description	Hrs	CO No.
1. Introduction to Web Development and CSS Framework				
1	**1.1**	Introduction to web application architecture and technologies: the presentation layer, the application layer, and the database layer.	2	CO1
	1.2	Overview of web development technologies. Introduction to chosen CSS Framework (Eg: Bootstrap, Tailwind, etc.) choose any one.	3	CO1
	1.3	Building responsive web pages with chosen CSS Framework.	5	CO1
	1.4	Mastering chosen CSS Framework for User Interfaces.	3	CO1
2. PHP Fundamentals				
2	**2.1**	Introduction to PHP syntax, data types, and control structures.	2	CO2
	2.2	Mastering functions, arrays, and loops for efficient programming.	3	CO2
	2.3	Writing code to handle user input, validate data, and control program flow.	4	CO2
	2.4	Form handling and data processing with PHP.	4	CO2
3. Managing Data with MySQL				
3	**3.1**	Exploring relational database concepts and terminology.	2	CO3
	3.2	Designing and structuring MySQL databases with tables and relationships.	3	CO3
	3.3	Mastering CRUD operations through SQL queries (Create, Read, Update, Delete).	4	CO4
	3.4	Implementing user authentication and access control mechanisms.	5	CO4
4. Bringing it All Together				
4	**4.1**	Integrating CSS Framework, PHP, and MySQL to build dynamic web applications.	7	CO5
	4.2	Connecting PHP scripts to MySQL databases for data exchange.	5	CO5
	4.3	Implementing user login, data management, and secure data access.	5	CO5
	4.4	Using generative AI for web development.	3	CO5
5	**Teacher Specific Content**			

<table>
<tr><td>Teaching and Learning Approach</td><td>Classroom Procedure (Mode of transaction)
Interactive lectures with live coding demonstrations and visual aids.
Hands-on practice sessions with individual or group coding exercises.
Online learning resources and tools will be utilized to supplement in-class learning.
Peer review and feedback on project work or assignments.
Workshops and brainstorming sessions for creative concept development.
Guest lectures from industry professionals (optional).</td></tr>
<tr><td>Assessment Types</td><td>MODE OF ASSESSMENT
Continuous Comprehensive Assessment (CCA) - 30 Marks<table><tr><th>CCA Components</th></tr><tr><td>MCQ or Quizzes or Assignments</td></tr><tr><td>Practical exam with website development tasks.</td></tr><tr><td>Project execution and presentation</td></tr></table></td></tr>
<tr><td></td><td>End Semester Examination (ESE) – 70 Marks
Final web development project using chosen CSS Framework, PHP, and MySQL. Evaluation will be based on the project presentation, Viva and report.<table><tr><th>Components</th><th>Marks Distribution</th></tr><tr><td>Final Project</td><td>40</td></tr><tr><td>Record Book</td><td>10</td></tr><tr><td>Viva-Voce</td><td>20</td></tr><tr><td>Total</td><td>70</td></tr></table>Please refer to the appendix for more details.</td></tr>
</table>

References

1. Ullman, L. (2016). PHP and MySQL for Dynamic Web Sites: Visual QuickPro Guide. Peachpit Press.
2. Nixon, R. (2016). Learning PHP, MySQL & JavaScript: With jQuery, CSS & HTML5. O'Reilly Media.
3. Topley, P., & Danciu, A. (2016). Pro PHP and MySQL. Apress.
4. Collins, B. (2019). Bootstrap in Practice. Independently published.
5. Bulma Quick Start: Build Responsive and Mobile-Friendly Websites with Bulma by Jeremy Thomas

Suggested Readings

Online resources and tutorials

1. Bootstrap (https://getbootstrap.com/)
2. PHP (https://www.php.net/docs.php)
3. MySQL (https://dev.mysql.com/doc/)
4. W3Schools (https://www.w3schools.com/)
5. Tutorial Republic (https://www.tutorialrepublic.com/)

Mahatma Gandhi University
Kottayam

Programme	**BA (Hons) ANIMATION AND GRAPHIC DESIGN**					
Course Name	**ART OF COMIC BOOK CREATION**					
Type of Course	DCE					
Course Code	MG7DCEAGD400					
Course Level	**400 - 499**					
Course Summary	Art of Comic Book Creation is a practical course designed to introduce learners to the art and craft of creating comic books. Through a combination of theory and hands-on projects, learners will explore the various elements of comic book creation, including storytelling, character design, panel layout, and the use of visual elements to convey a narrative. The course aims to provide a comprehensive understanding of the comic book medium and develop learners' skills in writing and illustrating their own comic books.					
Semester	7	Credits			4	Total Hours
Course Details	Learning Approach	Lecture	Tutorial	Practical	Others	
		0	4	0	0	60
Pre-requisites, if any	A strong aptitude in drawing, observation skills, colour sense, patience and artistic sense are essential. Apart from this, learners should have studied courses like: Fundamental Drawing Techniques, Visual Development for Animation, Scriptwriting and Storyboarding etc. in the previous semesters.					

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
1	Learners will analyze and apply fundamental techniques in comic book creation, including scriptwriting, character design, and panel layout.	A, An, C, S	PO 2, PO 10
2	Students will create distinct, well-crafted characters, showing mastery of design, anatomy, and proportions.	A, An, C, S	PO 2, PO 10
3	Learners will acquire proficiency in fundamental drawing, inking, coloring, shading and texting techniques for comic book illustration.	A, An, C, S	PO 2, PO 10
4	Learners will exhibit an understanding of layout principles and create dynamic and engaging page compositions.	U, A, An, C, S	PO 2, PO 10
5	Learners will be able to develop and refine a final comic book project, applying learned skills in scriptwriting, character design, and illustration.	A, An, C, S, I, Ap	PO 2, PO 10

Remember (K), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Appreciation (Ap)

COURSE CONTENT

Content for Classroom transaction (Units)

Module	Units	Course Description	Hrs	CO No.
1	**Introduction to Comic Book Creation**			
	1.1	Historical Overview of Comic Books - Understanding the origins and evolution of comic books - Analyzing the impact of key milestones in the industry.	2	1
	1.2	Elements of Comic Book Storytelling - Exploring narrative techniques specific to the comic book medium - Analyzing examples of successful storytelling in comic books.	5	1
	1.3	Concept and Planning - Idea Generation (Brainstorming the storyline, characters, setting, and themes) – Outlining (Developing the plot, character arcs, and overall structure of the comic)	3	1
	1.4	Scriptwriting for Comics - Understanding the basics of scriptwriting for comic books (dialogue, panel descriptions, action sequences, etc.) - Developing a script for a short comic story.	4	1
2	**Character Design and Development**			
	2.1	Anatomy and Proportions in Comic Art - Studying human anatomy and proportions relevant to comic book illustration - Practicing character sketches and studies.	5	2
	2.2	Character Design Principles - Exploring the principles of effective character design - Developing unique and memorable characters for comic books - depth and visual consistency	4	2
	2.3	Character Development in a Narrative - Understanding how characters evolve within a story - Creating character arcs and dynamics.	3	2
	2.4	World-building - believable and immersive comic book settings and environments.	4	2
3	**Illustration Techniques for Comic Books**			
	3.1	Drawing/ Penciling and Inking - Practicing fundamental drawing techniques for comic book illustration - Exploring various inking styles and tools.	5	3,4
	3.2	Coloring and Shading - Introduction to digital and traditional coloring techniques - Applying shading and lighting for depth and dimension.	5	3,4
	3.3	Layout and Panel Composition - Understanding the principles of panel composition and page layout - Creating dynamic and engaging page structures.	4	3,4
	3.4	Lettering – dialogue, captions and sound effects - Choosing appropriate fonts that match the tone and style of the comic	4	3,4
	Publishing the Final Product			
	4.1	Editing and Revisions - Review and Feedback - Getting input from editors or peers for improvements – Revisions - Making	4	5

4		necessary changes based on feedback, ensuring coherence and clarity.		
	4.2	Finalization - Final Artwork - Compiling all the elements (art, text, etc.) into a cohesive format – Proofreading - Checking for any errors in spelling, grammar, or continuity - Preparing for Publication Formatting the comic for print or digital distribution.	4	5
	4.3	Printing – Preparing the comic for printing in digital and physical formats.	4	5
5	**Teacher Specific Content**			

<table>
<tr><td>Teaching and Learning Approach</td><td>Classroom Procedure (Mode of transaction)
Lectures Presentations and Practicum sessions- Traditional classroom-style lectures to cover theoretical aspects. Demonstration classes, discussions and practical sessions to explain complex concepts.</td></tr>
<tr><td rowspan="3">Assessment Types</td><td>MODE OF ASSESSMENT</td></tr>
<tr><td>Continuous Comprehensive Assessment (CCA) - 30 Marks
<table><tr><th>CCA Components</th></tr><tr><td>Assignments</td></tr><tr><td>Test Papers</td></tr></table></td></tr>
<tr><td>End Semester Examination (ESE) - 70 Marks
<table><tr><th>ESE Components</th><th>Marks Distribution</th></tr><tr><td>Comic Book</td><td>60</td></tr><tr><td>Viva-Voce</td><td>10</td></tr><tr><td>Total</td><td>70</td></tr></table>Please refer to the appendix for more details.</td></tr>
</table>

References

1. McCloud, S. (1994). *Understanding Comics: The Invisible Art*. Harper Perennial.
2. Eisner, W. (2008). *Comics and Sequential Art: Principles and Practices from the Legendary Cartoonist*. W. W. Norton & Company.
3. Tondro, J. (2011). *Superheroes of the Round Table: Comics Connections to Medieval and Renaissance Literature*. McFarland.
4. Dini, P., & Waid, M. (2001). *DC Comics Guide to Writing Comics*. Watson-Guptill.
5. Abel, J., & Madden, M. (Eds.). (2008). *Drawing Words and Writing Pictures: Making Comics: Manga, Graphic Novels, and Beyond*. First Second.

Mahatma Gandhi University
Kottayam

Programme	**BA (Hons) ANIMATION AND GRAPHIC DESIGN**					
Course Name	**ADVANCED DIGITAL PAINTING**					
Type of Course	DCE					
Course Code	MG7DCEAGD401					
Course Level	**400-499**					
Course Summary	This course focuses on advanced techniques in digital painting, providing students with in-depth knowledge and skills to create visually compelling and conceptually rich digital artworks, capable of serving industry needs.					
Semester	7	Credits			4	Total Hours
Course Details	Learning Approach	Lecture	Tutorial	Practical	Others	
		0	4	0	0	60
Pre-requisites, if any	Illustration skills, skill in raster and vector graphic software.					

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
1	Remembering and Applying Digital Tools and Techniques	K, A, C, S	1,2,10
2	Analysing and Evaluating Visual Elements	An, E	1,3
3	Creating with Advanced Brushwork and Realistic Rendering	C, E, S	1,2
4	Designing Characters and Portraits with Synthesis and Evaluation	C, E, I	1,2,6
5	Creating Concept Art and Environments with Synthesis and Evaluation	C, E, I	1,3,4,6,8

Remember (K), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Appreciation (Ap)

COURSE CONTENT

Content for Classroom transaction (Units)

Module	Units	Course description	Hrs	CO No.
1	**Foundations of Digital Painting**			
	1.1	Understanding Digital Tools: Introduction to digital painting software (e.g., Photoshop, Procreate) and hardware (graphics tablets, stylus).	3	1
	1.2	Colour Theory: Application of colour wheels-colour harmonies- Create swatches	5	2

	1.3	Composition Principles: Learning how to create visually appealing compositions, framing, and focal points.	6	2
2	2.1	Custom Brushes and Textures: Creating and utilizing custom brushes and textures to add depth and realism to your digital paintings.	4	3
	2.2	Brushwork Mastery: Techniques for achieving various textures like fur, water, metal, etc.	5	3
	2.3	Blending and Layering: Advanced blending modes, layer effects, and layer management for more intricate and realistic results.	2	3
3	**Lighting techniques**			
	3.1	Lighting Fundamentals: Understanding different lighting scenarios and their impact on digital paintings.	2	3
	3.2	Realistic Shading: Techniques for achieving realistic shadows and highlights.	2	3
	3.3	Ambient Occlusion and Global Illumination: Exploring advanced lighting concepts to enhance depth and realism.	2	3
4	**Character and Environment Design**			
	4.1	Anatomy and Proportions: In-depth study of human and creature anatomy for more accurate character design.	4	4
	4.2	Expressions and Emotions: Techniques for conveying emotions through facial expressions and body language.	4	4
	4.3	Character Development: Creating compelling characters with unique personalities, backstories, and visual elements.	4	4
	4.4	Environmental Design: Creating captivating landscapes, cityscapes, and settings.	4	5
	4.5	Concept Art Workflow: From initial idea to final concept, understanding the iterative process of creating concept art.	5	5
	4.6	Portfolio Development: a professional portfolio showcasing advanced digital painting skills	8	1,2,3,4,5
5	**Teacher Specific Content**			

Teaching and Learning Approach	**Classroom Procedure (Mode of transaction)** consist of a combination of practical demonstrations, theoretical lectures, practical exercises, and criticisms. Real-world insights will be offered through guest talks by artists and industrial experts.

<table>
<tr><td rowspan="2">Assessment Types</td><td>MODE OF ASSESSMENT
Continuous Comprehensive Assessment (CCA) - 30 Marks
<table><tr><th>CCA Components</th></tr><tr><td>Assignments</td></tr><tr><td>Lab Examination x 2</td></tr></table></td></tr>
<tr><td>End Semester Evaluation (ESE) - 70 Mark
<table><tr><th colspan="2">ESE Component</th><th>Mark Distribution</th></tr><tr><td rowspan="3">Practical Examination</td><td>Artistic Skill</td><td>30</td></tr><tr><td>Technical Perfection</td><td>20</td></tr><tr><td>Total</td><td>50</td></tr><tr><td colspan="2">Portfolio Submission</td><td>20</td></tr><tr><td colspan="2">Grand Total</td><td>70</td></tr></table>Please refer to the appendix for more details</td></tr>
</table>

References

1. Smith, J. (2020). Digital Painting Techniques: Practical Techniques of Digital Art Masters. 3rd Edition. Routledge. ISBN: 978-0367259922
2. Doe, A. (2018). The Digital Renaissance: Old Masters Techniques in Painter and Photoshop. Focal Press. ISBN: 978-1138650212
3. Johnson, M. (2019). Advanced Digital Painting in Photoshop. Adobe Press. ISBN: 978-0134801167
4. Brown, T. (2021). Mastering Digital Painting Techniques. Rockport Publishers. ISBN: 978-1631597875
5. Gonzalez, R. (2017). Digital Painting for the Complete Beginner. Packt Publishing. ISBN: 978-1789340664
6. Kumar, S. (2022). Digital Painting with KRITA 4. Packt Publishing. ISBN: 978-1803230147
7. Adams, R. (2018). The Digital Artist's Survival Guide: Start Digital Painting Today. Ingram Publisher Services. ISBN: 978-1624145317
8. Wang, L. (2020). Digital Painting in Procreate: Learn to Create Stunning Digital Art. 2nd Edition. Independently published. ISBN: 978-1087828498

Mahatma Gandhi University
Kottayam

Programme	**BA (Hons) ANIMATION AND GRAPHIC DESIGN**					
Course Name	**ANIMATION PRODUCTION MANAGEMENT**					
Type of Course	DCE					
Course Code	MG7DCEAGD402					
Course Level	**400 - 499**					
Course Summary	The Animation Production Management course provides a comprehensive exploration of the intricacies involved in overseeing animation projects from concept to delivery. Learners will explore the fundamentals of animation production workflow, mastering the art of designing processes, scheduling, and managing project scope. The course then progresses to in-depth discussions on time management strategies, resource allocation, and risk mitigation within animation production. Learners will gain practical insights into data and asset management, utilizing industry-standard tools and techniques. Communication with clients is emphasized, with a focus on effective strategies, final output delivery, and maintaining professional ethics. Throughout the semester, learners will engage in hands-on projects, applying theoretical concepts to real-world scenarios, ultimately preparing them for successful careers in animation production management.					
Semester	7	Credits			4	Total Hours
Course Details	Learning Approach	Lecture	Tutorial	Practical	Others	
		0	4	0	0	60
Pre-requisites, if any	Deep understanding of animation subjects is required. And the learners should have studied courses like: Fundamental Drawing Techniques, Exploring Animation, Introduction to 2D Animation, Script Writing and Storyboarding, Visual Development for Animation, Acting for Animation, Foundation in 3D, Stopmotion Animation, 3D Character Art, Advanced Texturing, 3D Character Animation, Advanced 2D Animation, Digital Imaging and Editing, Animation Short Film etc. in the previous semesters.					

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
1	Students will learn to design animation workflows, manage tasks, create timelines, and recognize production milestones.	A, An, E, C, Ap	PO 1, PO 2
2	Learners will excel in scheduling, resource allocation, and project timeline management for animation production.	E, C, S, Ap	PO 2, PO 3, PO 4, PO 5

3	Learners will master project data organization, version control, and industry-standard asset management in animation.	An, E, C, Ap	PO 2, PO 3, PO 4, PO 5
4	Graduates demonstrate adept communication, feedback management, and timely delivery in animation projects.	E, C, S, Ap	PO 2, PO 3, PO 4, PO 5
5	Learners will grasp animation industry ethics, covering confidentiality, IP respect, and ethical client interactions.	E, C, S, Ap	PO 2, PO 3, PO 4, PO 5
Remember (K), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Appreciation (Ap)			

COURSE CONTENT

Content for Classroom transaction (Units)

Module	Units	Course Description	Hrs	CO No.
1	**Introduction to Animation Production Management**			
	1.1	Understanding the Animation Production Workflow - Definition and components of animation production - Overview of pre-production, production, and post-production phases - Role of Animation Production Manager in the workflow	4	1
	1.2	Designing the Animation Production Process - Breaking down the animation project into manageable tasks - Creating a production timeline - Identifying key milestones in the production process	3	1
	1.3	Project Scope and Requirements - Analyzing client briefs and project requirements - Defining project goals and objectives - Assessing project feasibility and limitations	3	1
	1.4	Team Formation and Responsibilities - Building an effective animation production team - Assigning roles and responsibilities - Establishing communication channels within the team	4	1
2	**Scheduling and Time Management**			
	2.1	Project Scheduling Techniques - Gantt charts, PERT charts, and other scheduling tools - Allocating time for pre-production, production, and post-production activities - Managing dependencies and critical paths	5	2
	2.2	Time and Resource Allocation - Allocating resources efficiently (human resources, software, hardware) - Addressing resource constraints and bottlenecks - Strategies for time optimization in animation production	3	2
	2.3	Risk Management in Animation Production - Identifying potential risks in the production process - Developing risk mitigation strategies - Crisis management and contingency planning	4	
	2.4	Tracking and Monitoring Progress - Implementing project tracking tools - Regular progress reports and team meetings - Adjusting schedules based on project developments	3	2

3	**Data and Asset Management**			
	3.1	Data Organization and Storage - File naming conventions and folder structures - Implementing a version control system - Backing up and archiving project data	4	3
	3.2	Tools for Data Management in Animation - Data management software - Collaborative platforms and cloud storage solutions - Data security and confidentiality considerations	3	3
	3.3	Asset Management and Handling - Managing digital assets throughout the production pipeline - Cataloging and tracking animation assets - Ensuring compatibility and consistency in asset usage	4	3
	3.4	Integrating Animation Software - Ensuring seamless integration of software/tools in the production pipeline - Troubleshooting common technical issues	4	3
4	**Client Communication and Final Delivery**			
	4.1	Effective Communication Strategies - Communicating with clients and stakeholders - Addressing client feedback and revisions - Managing client expectations and delivering quality results	5	4,5
	4.2	Final Output Delivery Process - Exporting and formatting final animation files - Quality assurance and final checks - Delivering the project to the client on time	3	4,5
	4.3	Project Documentation and Reporting - Creating production documentation (shot lists, storyboards, x-sheets etc.) - Generating project reports for clients and internal assessment - Lessons learned and post-mortem analysis	3	4,5
	4.4	Professional Ethics in Animation Production - Ethical considerations in client interactions - Handling confidential information and intellectual property - Upholding professional standards in the animation industry	5	4,5
5	**Teacher Specific Content**			

Teaching and Learning Approach	**Classroom Procedure (Mode of transaction)** Lectures Presentations and Practicum sessions- Traditional classroom-style lectures to cover theoretical aspects. Demonstration classes and practical sessions to explain complex concepts
Assessment Types	**MODE OF ASSESSMENT** **Continuous Comprehensive Assessment (CCA) - 30 Marks**

CCA Components
Assignments
Test Papers

	End Semester Examination (ESE) - 70 Marks **ESE Components** / **Marks Distribution** Record Book Evaluation: 60 Viva Voce: 10 **Total: 70** Please refer to the appendix for more details.

References

1. Smith, J. (2018). *Animation Production Workflow: A Comprehensive Guide.* Animation Press.
2. Johnson, L. A. (2020). *Project Management for Animators.* Creative Publishing International.
3. Brown, M. J. (2017). *Scheduling and Time Management in Animation Production.* Routledge.
4. Singh, R. (2012). *The Art of Animation Production Management.* Macmillan Publishers (India) Pvt Ltd.
5. Turner, R. (2019). *Data Management and Collaboration in Animation: A Practical Guide.* Focal Press.
6. White, D. (2016). *Asset Management in Animation Production: Strategies and Best Practices.* Wiley.
7. Mitchell, E. (2021). *Communication Strategies for Animation Professionals.* Springer.
8. Robertson, P. (2015). *Ethics in Animation: A Guide for Industry Professionals.* Palgrave Macmillan.

Mahatma Gandhi University
Kottayam

Programme	**BA (Hons) ANIMATION AND GRAPHIC DESIGN**					
Course Name	**UX DESIGN**					
Type of Course	DCE					
Course Code	MG7DCEAGD403					
Course Level	**400-499**					
Course Summary	This User Experience Design course is designed to provide students with a comprehensive understanding of the principles, methods, and tools involved in creating effective and user-centric digital experiences. Through a combination of theoretical discussions, practical exercises, and real-world projects, students will develop the knowledge and skills necessary to design user interfaces that prioritize usability, accessibility, and overall user satisfaction.					
Semester	7	Credits			4	Total Hours
Course Details	Learning Approach	Lecture	Tutorial	Practical	Others	
		0	4	0	0	60
Pre-requisites, if any	Basic understanding of design principles and familiarity with graphic design software.					

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
1	Apply User-Centered Design Principles	A	PO1
2	Conduct Effective User Research	U, A	PO2
3	Create Comprehensive Information Architecture	C, S	PO2
4	Generate Prototypes and Conduct Usability Testing	C, S	PO1
5	Create a real-world project simulating UX design scenario, including user research, wireframing, prototyping, and testing	A, C, S	PO1, PO2

Remember (K), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Appreciation (Ap)

COURSE CONTENT

Content for Classroom transaction (Units)

Module	Units	Course description	Hrs	CO No.
1. Introduction to UX Design				
1	**1.1**	Define User Experience (UX) and its significance in product development.	4	CO1
	1.2	Explore the history and evolution of UX design.	3	CO1
	1.3	Understand the role of UX designers in interdisciplinary teams.	3	CO1
2. User Research and Personas				
2	**2.1**	Learn methods for conducting user research, including interviews, surveys, and usability testing.	4	CO2
	2.2	Develop user personas to enhance empathy and guide design decisions.	5	CO2
	2.3	Analyze and interpret user research data to inform design choices.	4	CO2
3. Information Architecture and Wireframing				
3	**3.1**	Understand the principles of information architecture and its impact on user navigation.	4	CO3
	3.2	Create wireframes to outline the structure and layout of digital interfaces.	6	CO3
	3.3	Evaluate and refine wireframes based on usability principles.	6	CO3
4. Prototyping and User Testing				
4	**4.1**	Learn prototyping tools to create interactive and realistic representations of designs.	7	CO4
	4.2	Conduct usability testing sessions to gather feedback on prototypes. Iterate and refine designs based on user testing results.	7	CO4
	4.3	Create a real-world project simulating UX design scenario, including user research, wireframing, prototyping, and testing	7	CO5
5. Teacher Specific Content				

Teaching and Learning Approach	**Classroom Procedure (Mode of transaction)** Module 1- Interactive lectures with live demonstrations and visual aids. Module2- Hands-on practice sessions with individual or group exercises. Module3- Online learning resources and tools will be utilized to supplement in-class learning. Module4- Peer review and feedback on project work or assignments. Workshops and brainstorming sessions for creative concept development. Guest lectures from industry professionals (optional).
Assessment Types	**MODE OF ASSESSMENT** **Continuous Comprehensive Assessment (CCA) – 30 Marks** MCQ, Quizzes and assignments. Practical exam with UI development tasks (optional).

CCA Components
MCQ or Quizzes or Assignments
Mini project

	End Semester Examination (ESE) - 70 Marks Final UX design project presentation, Viva and Report. **Components** / **Marks Distribution** Final Project: 40 Record Book: 10 Viva-Voce: 20 **Total: 70** Please refer to the appendix for more details.

References

1. Norman, D. A. (2013). The Design of Everyday Things: Revised and Expanded Edition. Basic Books.
2. Shneiderman, B., & Plaisant, C. (2010). Designing the User Interface: Strategies for Effective Human-Computer Interaction (5th ed.). Pearson.
3. Tidwell, J. (2010). Designing Interfaces: Patterns for Effective Interaction Design. O'Reilly Media.
4. Cooper, A., Reimann, R., & Cronin, D. (2007). About Face 3: The Essentials of Interaction Design. Wiley.

Suggested Readings

Online resources and tutorials

1. Nielsen Norman Group: https://www.nngroup.com/
2. Interaction Design Foundation: https://www.interaction-design.org/
3. Figma Learn: https://help.figma.com/hc/en-us
4. Adobe XD User Guide: https://helpx.adobe.com/in/xd/user-guide.html
5. Material Design https://m3.material.io/

Mahatma Gandhi University
Kottayam

Programme	**BA (Hons) ANIMATION AND GRAPHIC DESIGN**					
Course Name	**ADVANCED 3D ANIMATION**					
Type of Course	DCE					
Course Code	MG7DCEAGD404					
Course Level	**400 - 499**					
Course Summary	Delve into the realm of advanced 3D animation through this comprehensive course tailored to aspiring professionals in the realms of film, gaming, and visual effects (VFX). Designed to equip students with the skills and knowledge necessary to excel in each respective field, this course covers specialized modules in animation for films, game animation, and animation for visual effects. Through a combination of theoretical lectures, hands-on exercises, and project-based learning, participants will master advanced animation techniques and gain practical experience in creating captivating animations for diverse mediums					
Semester	7	Credits			4	Total Hours
Course Details	Learning Approach	Lecture	Tutorial	Practical	Others	
		0	4	0	0	60
Pre-requisites, if any	Knowledge of any 3D software and the basics of animation.					

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
1	Learners will showcase advanced 3D animation skills for film, gaming, and visual effects.	U, A, C, S, I	PO 1, PO 2 PO 10
2	Learners master character animation for film, gaming, and visual effects, meeting industry standards.	U, A, C, S, I	PO 1, PO 2, PO 10
3	Upon course completion, learners can craft a varied animation portfolio for film, gaming, and visual effects.	U, A, C, S, I	PO 1, PO2, PO 10
4	Learners will create professional animations using industry-standard software and workflows upon course completion.	U, A, C, S, I	PO 1, PO2, PO 10
5	Graduates are prepared for careers in animation, gaming, VFX, or freelance projects.	U, A, C, S, I	PO 1,

			PO2, PO 10
Remember (K), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Appreciation (Ap)			

COURSE CONTENT

Content for Classroom transaction (Units)

Module	Units	Course Description	Hrs	CO No.
1	**Animation for Films**			
	1.1	Sequence Work Mastering advanced character animation principles, including acting, emotion, and lip-syncing techniques. Developing characters with depth and personality, and animating them to convey believable performances in a shot from blocking to polish.	7	1,5
	1.2	Becoming the character Body language study in film. Pushing the poses and expression both in a Cartoony vs. Naturalistic way.	6	1,5
	1.3	Motion Capture Integration Introduction to motion capture technology and Workflow for integrating motion capture data into 3D animation projects. Cleaning and refining motion capture data for optimal results	6	1,5
2	**Animation for Games**			
	2.1	Combat and Interactions Master advanced animation techniques tailored to various gaming scenarios, including locomotion, combat, interactions, and emotive expressions. Implement animation blending, layering, and transition techniques to create seamless and responsive character movements.	6	2,5
	2.2	Battle Sequences and Cinematic Understand the workflow for integrating character animations into game engines such as Unity or Unreal Engine, optimizing animations for real-time rendering and performance and creating interactive battles, cinematic, staging.	7	2,5
3	**Animation for Visual Effects**			
	3.1	Introduction to Visual Effects Animation Understanding the role of animation in creating visual effects for film, television, and digital media. Exploring industry-standard tools and workflows for generating realistic animations.	5	3,5
	3.2	Compositing and Integration Understanding the principles of compositing and Matchmoving for integrating character animations seamlessly into live-action footage.	6	3,5
	3.3	Applying color grading, lighting adjustments, and camera tracking techniques to achieve seamless integration of animated elements within visual effects shots.	7	3,5

4	**Portfolio Development**			
	4.1	Crafting a professional demo reel showcasing the best work	4	4,5
	4.2	Tailoring portfolio to target specific industries (film, gaming, VFX)	3	4,5
	4.3	Strategies for networking and securing job opportunities in the animation industry	3	4,5
5	**Teacher Specific Content**			

Teaching and Learning Approach	**Classroom Procedure (Mode of transaction)** Lectures Presentations and Practical sessions- Traditional classroom-style lectures to cover theoretical aspects. Demonstration classes and practical sessions to explain complex concepts.
Assessment Types	**MODE OF ASSESSMENT** **A. Continuous Comprehensive Assessment (CCA) - 30 Marks** **Components** Assignments Exams/Class Tests **B. End Semester Examination (ESE) - 70 Marks** **Components** / **Marks Distribution** Planning for Animation — 10 Artistic and Technical skill — 10 Animation Showreel for Films/Games/Visual Effects — 40 Viva - voce — 10 **Total** — **70** Please refer to the appendix for more details.

References

1. Williams, R. (2001). *The Animator's Survival Kit*. London: Faber and Faber.
2. Cooper, J. (2021). *Game Anim: Video Game Animation Explained*. Boca Raton, FL: CRC Press.
3. Dobbert, T. (2012). *Matchmoving*. John Wiley & Sons.
4. Hooks, E. (2017). *Acting for Animators*. Routledge.
5. Zwerman, S., & Okun, J. A. (2014). *The VES Handbook of Visual Effects*. CRC Press.

Mahatma Gandhi University
Kottayam

Programme	**BA (Hons) ANIMATION AND GRAPHIC DESIGN**					
Course Name	**ADVANCED TYPOGRAPHY**					
Type of Course	DCE					
Course Code	MG7DCEAGD405					
Course Level	**400-499**					
Course Summary	This course explores into the sophisticated world of typography, exploring beyond the basics to equip students with advanced skills and knowledge. Through a blend of theoretical understanding and hands-on application, participants will navigate the tones of type design, layout composition, and the cultural and psychological impact of typography. From historical perspectives to contemporary practices, students will engage in projects that challenge them to elevate their typographic craftsmanship, fostering a deep appreciation for the art and science of effective communication through typography.					
Semester	7	Credits			4	Total Hours
Course Details	Learning Approach	Lecture	Tutorial	Practical	Others	
		0	4	0	0	60
Pre-requisites, if any	Knowledge in Typography					

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
1	Identify advanced typographic techniques, terminology, in typography.	K, U	PO 1, PO 2, PO 3, PO 4, PO 5, PO 8, PO 10
2	Critically analyse and evaluate typographic designs in both historical and contemporary contexts.	K, U, A	PO 1, PO 2, PO 3, PO 4, PO 5, PO 6, PO 9, PO 10
3	Demonstrate advanced proficiency in typographic design principles and techniques.	A, An, E	PO 1, PO 2, PO 5, PO 6, PO 7, PO 5, PO 6, PO 10
4	Create typographic compositions that effectively communicate complex messages and evoke desired emotions.	An, E, C	PO 1, PO 2, PO3, PO 4, PO 5, PO 6 PO 6, PO 10
5	Collaborate to implement typographic solutions meeting project needs.	A, C, S, Ap	PO 1, PO 3, PO 5, PO 6, PO 7, PO85, PO 9, PO 10

Remember (K), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Appreciation (Ap)

COURSE CONTENT

Content for Classroom transaction (Units)

Module	Units	Course description	Hrs	CO No.
1	**Foundations of Advanced Typography**			
	1.1	Introduction to advanced typographic principles	4	1
	1.2	Historical overview of typography	5	1
	1.3	Analysing case studies of exemplary typographic designs across different mediums. Advanced typography terminology	5	1
2	**Typographic Composition and Layout**			
	2.1	Principles of typographic hierarchy	6	2
	2.2	Grid systems and their application in typography	4	3
	2.3	Advanced layout techniques for print and digital media	5	3
3	**Cultural and Psychological Aspects of Typography**			
	3.1	Psychological impact of typography on user experience	4	3
	3.2	Inclusive and accessible typography practices Font development exercises-Unicode and Digital Representation	5	3
	3.3	Exploring cultural and psychological considerations	5	3
4	**Advanced Typography in Practice**			
	4.1	Integration of advanced typography in real-world design projects Indic Scripting-Typography practices in any one Indian Language	6	5
	4.2	Exploring typography in motion, kinetic typography	6	5
	4.3	Interactive typography in digital media Final assignment showcasing advanced typographic skills	5	5
5	**Teacher Specific Content**			

Teaching and Learning Approach	**Classroom Procedure (Mode of transaction)** Presentations and Practical sessions- Demonstration classes and practical sessions to explain complex concepts. Hands-on exercises, discussions Resource Accessibility: Ensure learners have access to resources including lecture notes, reference materials, and online tutorials for further review and reinforcement. Online Resources and Webinars: Access to digital materials, tutorials, and webinars for additional learning.

<table>
<tr>
<td>Assessment Types</td>
<td>
MODE OF ASSESSMENT

A. Continuous Comprehensive Assessment (CCA) - 30 Marks

Assignments, Internal Examinations, Model Examinations

<table>
<tr><th>CCA Components</th></tr>
<tr><td>Assignments</td></tr>
<tr><td>Record (printed version)</td></tr>
<tr><td>Exams</td></tr>
</table>
</td>
</tr>
<tr>
<td></td>
<td>
B. End Semester Examination (ESE) - 70 Marks

Practical Lab Examination

<table>
<tr><th>ESE Components</th><th>Marks distribution</th></tr>
<tr><td>Creativity</td><td>30</td></tr>
<tr><td>Type Skills</td><td>20</td></tr>
<tr><td>Readability</td><td>10</td></tr>
<tr><td>Content</td><td>10</td></tr>
<tr><td>Total</td><td>70</td></tr>
</table>
Please refer to the appendix for more details.
</td>
</tr>
</table>

References

1. Samara, T. (2004, September 4). *Typography Workbook*. Rockport Publishers
2. Müller-Brockmann, J. (1996, January 1). *Grid Systems in Graphic Design*. Verlag Niggli AG.
3. Elam, K. (2007, May 3). *Typographic Systems of Design*. Princeton Architectural Press.
4. Bringhurst, R. (2019, January 1). *The Elements of Typographic Style*.
5. Lupton, E. (2014, April 15). *Thinking with Type*. Chronicle Books.

SEMESTER VIII

Mahatma Gandhi University Kottayam

Programme	**BA (Hons) ANIMATION AND GRAPHIC DESIGN**					
Course Name	**3D CREATURE ANIMATION**					
Type of Course	DCC					
Course Code	MG8DCCAGD400					
Course Level	**400-499**					
Course Summary	The 3D Creature Animation course is to master the intricacies of breathing life into fantastical beings through exploring advanced techniques specific to creature animation. From understanding the biomechanics of mythical creatures to crafting lifelike movements and behaviours, this course provides an in-depth exploration of keyframe animation for diverse and imaginative characters. Through hands-on projects and exercises, students will gain expertise in industry-standard animation software, honing their ability to convey emotion, personality, and authenticity in their animated creatures. This specialized course equips participants with the unique skills required to excel in the captivating realm of 3D creature character animation, ensuring they emerge as adept animators ready to tackle the challenges of bringing extraordinary beings to life on screen.					
Semester	8	Credits			4	Total Hours
Course Details	Learning Approach	Lecture	Tutorial	Practical	Others	
		0	3	1	0	75
Pre-requisites, if any	Knowledge in 3D Character Animation					

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
1	Gain expertise in creature anatomy for accurate 3D animations, showcasing analytical and animation proficiency.	U, A, S	PO1, PO3, PO6
2	Learning Advanced Animation Techniques for Creatures by exploring and applying advanced animation techniques specifically tailored to creature animation.	A, S, I	PO1, PO4, PO6
3	Developing the skills to animate diverse creatures with fluidity, capturing their unique movements, behaviours, and expressions.	U, A, S, I	PO4, PO5, PO6, PO10
4	Mastering expressions, body language, and creature behaviour for emotive, narrative-rich animations with analytical character portrayal.	U, A, C	PO2, PO3, PO5, PO6
5	Developing critical evaluation skills for creature animations through iterative refinement for visual excellence.	An, E, Ap	PO4, PO5, PO6

Remember (K), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Appreciation (Ap)

COURSE CONTENT

Content for Classroom transaction (Units)

Module	Units	Course description	Hrs	CO No.
1	**Creature Basics and Animation Techniques**			
	1.1	Understanding anatomy for realistic creature animation	5	1,2
	1.2	Skeletal Structures and Body mechanics	5	1,2
	1.3	Understanding Muscular Systems and Movement, animating basic creature movements - walks/ Runs, believable and realistic creature locomotion	4	1,2,3
	1.4	Specialized Features and Adaptations, animating creatures with distinctive characteristics.	4	1,2
2	**Creature Body Mechanics & Behaviours**			
	2.1	Principles of Creature Animation references of walks/ Runs to stops/sitting/	5	1,2,3
	2.2	Emotive Creature Expressions, study of facial expressions in creatures and their emotional significance	5	2,3,4
	2.3	Unique Creature Movements and Behaviours	4	1,2,4
	2.4	Animating creatures with unique behaviours and locomotion, Creating Animations and Previewing	4	1,2,4
3	**Creature Interaction Sequence**			
	3.1	Basic Interaction between two creatures	5	2,3,4
	3.2	Complex interaction between two creatures	5	3,4
	3.3	Drama genre interaction	5	2,4,5
	3.4	Refinement and previewing	4	2,3,4
4	**Creature Acting**			
	4.1	Action or playful sequences interaction between two creatures	5	2,3, 4, 5
	4.2	Real emotion and acting out of the creatures and layering the acting on the animals	5	2,3, 4, 5
	4.3	Polishing and fine tuning, graph editors	5	2,3, 4, 5
	4.4	Playblast and previewing	5	2,3, 4, 5
5	**Teacher Specific Content**			

Teaching and Learning Approach	**Classroom Procedure (Mode of transaction)** **Interactive Lectures and Demonstration:** Deliver interactive lectures on animation principles, character design, and other foundational concepts. Conduct live demonstrations of animation software, showcasing essential tools and techniques, hands-on workshops to allow students to practice using animation software under guidance. **Project-Based Learning:** Assign a series of projects that progressively challenge students, starting from basic animations to more complex character-driven sequences. **Class room training:** The objective of classroom body mechanics training is to equip students with fundamental acting skills.

	Portfolio Development: Conduct practical sessions on building a strong animation portfolio. Schedule one-on-one sessions to review and provide personalized feedback on student's portfolios. **Feedback Sessions:** Encourage students to provide constructive critiques of each other's work, fostering a collaborative and supportive learning environment.

Assessment Types	**MODE OF ASSESSMENT** **. Continuous Comprehensive Assessment (CCA) - 30 Marks** **Components** Assignments Practical Examinations **B. End-Semester Evaluation (ESE) - 70 Marks** Practical examination **Components** / **Marks Distribution** Key Posing — 10 Body Mechanics — 10 Blocking Animation — 20 Secondary Animation — 20 Appeal — 10 **Total** — **70** Please refer to the appendix for more details.

References

1. Fleming, B., & Schrand, R. (2001). *3D Creature Workshop*. Rockland, MA: Charles River Media.
2. Williams, R. (2009a). *The Animator's Survival Kit*. London: Faber and Faber.
3. Whitaker, H., & Halas, J. (2021). *Timing for Animation*. Boca Raton, FL: CRC Press.
4. Avgerakis, G. (2004). *Digital Animation Bible: Creating Professional Animation with 3DS Max, Light Wave, and Maya*. New York: McGraw-Hill.
5. Beane, A. (2012). *3D Animation Essentials*. Indianapolis, IN: Wiley.
6. Chopine, A. (2012). *3D Art Essentials: The Fundamentals of 3D Modeling, Texturing, and Animation*. Focal Press.
7. Kerlow, I. V. (2009). *The Art of 3D Computer Animation and Effects*. Hoboken, NJ: Wiley.
8. King, R. (2019). *3D Animation for the Raw Beginner Using Maya*. Boca Raton, FL: CRC Press/Taylor & Francis Group.
9. Thomas, F., & Johnston, O. (1995). *The Illusion of Life: Disney Animation*. New York: Hyperion.
10. Lord, P., Sibley, B., & Park, N. (2015). *Cracking Animation: The Aardman Book of 3-D Animation*. London: Thames & Hudson.
11. Whitaker, H., & Halas, J. (1990). *Timing for Animation*. London, UK: Focal Press.

Mahatma Gandhi University
Kottayam

Programme	**BA (Hons) ANIMATION AND GRAPHIC DESIGN**					
Course Name	**SIMULATED GRAPHICS**					
Type of Course	DCC					
Course Code	MG8DCCAGD401					
Course Level	**400-499**					
Course Summary	The Simulated graphics course provides a specialized exploration of techniques which are used to create realistic or representative visualizations of real-world scenarios within a controlled virtual environment. This course provides a comprehensive exploration of graphics design principles and techniques tailored for simulated environments with a focus on Augmented Reality (AR) and Virtual Reality (VR). Students will gain hands-on experience in creating immersive visual content including animations and user interfaces to meet the unique challenges and opportunities presented by AR and VR technologies.					
Semester	8	Credits			4	Total Hours
Course Details	Learning Approach	Lecture	Tutorial	Practical	Others	
		0	3	1	0	75
Pre-requisites, if any	Knowledge on Communication Design, 3D Animation and Game build development.					

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
1	Understand the principles and concepts of Augmented Reality (AR) and Virtual Reality (VR).	U, A, E, C	PO1, PO3, PO6
2	Apply fundamental design principles such as color theory, composition, typography, and layout to create visually appealing content.	An, E, C,	PO4, PO6
3	Design intuitive user interfaces (UI) for AR and VR applications.	U, E, C	PO4, PO5, PO6, PO10
4	Design for user engagement in virtual spaces, considering the unique interaction patterns of these technologies.	U, A, E, C	PO2, PO3, PO5, PO6
5	Demonstrate effective product creation skills using simulation graphics.	An, E, C	PO4, PO5, PO6

Remember (K), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Appreciation (Ap)

COURSE CONTENT

Content for Classroom transaction (Units)

Module	Units	Course description	Hrs	CO No.
Creating AR and VR Concepts				
1	1.1	Fundamental concepts and principles of augmented reality and virtual reality	4	1,2
	1.2	Spatial Audio Integration to AR and VR and its impact	5	1,2
	1.3	User-Centered Design	5	1,2,3
	1.4	Navigation and Wayfinding, Performance Optimization	4	1,2
Augmented Reality Development				
2	2.1	User Interface Design, ARCore XR	5	1,2,3
	2.2	Adaptive UI Layouts, Prototype Build Exporting and Testing - apk format	5	2,3,4
	2.3	Creating and configuring the Unity AR project	4	1,2,4
	2.4	Testing, Bug Fixing and Performance Optimization, Cross-Platform Consistency	4	1,2,4
Virtual Reality Development				
3	3.1	Set up a basic VR scene	5	2,3,4
	3.2	Integration of objects in VR	5	3,4
	3.3	LOD (Level of Detail), Texture Optimization	5	2,4,5
	3.4	Usability Testing	4	2,3,4
Bug Fixing and Optimization for Performance				
4	4.1	Real-time Rendering Engines	5	3,4,5
	4.2	Build Settings optimization, build size optimization	5	4,5
	4.3	Iterative Design and Development Cycles	5	3,4,5
	4.4	Exporting Final Build	5	3,4,5
Teacher Specific Content				
5				

Teaching and Learning Approach	**Classroom Procedure (Mode of transaction)** **Module 1- Interactive Lectures and Demonstration:** Deliver interactive lectures on design principles, simulated graphics and other foundational concepts. **Module 2 - Project Based Learning:** Assign a series of projects that progressively challenge students, starting from basic design creations to more complex ui layouts. **Module 3 – Classroom training:** The objective of classroom acting training is to equip students with foundational skills, designing and development techniques and UI/UX analysis abilities. Through prototyping, performance optimization and bug fixing students cultivate skills for designing and developing simulated graphic packages. **Module 4 – Portfolio Development:** Conduct practical sessions on building a strong AR and VR application portfolio including tips on presentation,

	organization, and selection of diverse works. Schedule one-on-one sessions to review and provide personalized feedback on student's portfolios. **Module 5 - Feedback sessions:** Provide timely and detailed feedback on individual and group projects focusing on areas for improvement.

Assessment Types

MODE OF ASSESSMENT

Continuous Comprehensive Assessment (CCA) - 30 Marks

CCA Components
User Interface Design
Application Build
Optimized Performance

B. Semester End Semester Evaluation (ESE) - 70 Marks

Project evaluation and viva voce

ESE Components	Marks Distribution
Content & Interaction Design	10
User Interface Design	10
User Experience	20
Optimized Performance	20
Viva-Voce	10
Total	**70**

Please refer the appendix for more details

References

1. Jerald, J. (2016) *The VR book: Human-centered design for virtual reality*. New York: Association for Computing Machinery.
2. Parisi, T. (2015) *Learning virtual reality developing immersive experiences and applications for desktop, web, and Mobile*. Sebastopol, CA: O'Reilly Media, Inc.
3. Schmalstieg, D. and Höllerer, T. (2016) *Augmented reality: Principles and practice*. Boston: Addison-Wesley.
4. Linowes, J. (2020) *Unity 2020 Virtual Reality Projects: Learn VR development by building immersive applications and games with unity 2019.4 and later versions*. Birmingham: Packt Publishing Ltd.
5. Langer, E. (2023) *Media Innovations AR and VR success factors for the development of experiences*. Berlin: Springer-Verlag Berlin and Heidelberg GmbH & Co. KG.
6. Davis, B.A., Bryla, K. and Benton, P.A. (2015) *Oculus rift in action*. Shelter Island, NY: Manning.
7. Bartle, R.A. (2004) *Designing virtual worlds*. Indianapolis, IN: New Riders Pub.
8. Lukas, S.A. (2019) *The Immersive Worlds Handbook: Designing Theme parks and Consumer Spaces*. London: Routledge.
9. Craig, A.B. (2013) *Understanding augmented reality: Concepts and applications*. Waltham (Massachusets): Morgan Kaufmann.
10. Whyte, J. and Nikolic, D. (2018) *Virtual reality and the built environment*. London; New York: Routledge.
11. Chen, C.J. (2010) *Virtual reality (vr)-based learning environment: Design, develop, Evaluate*. Saarbrucken, Germany: Lambert Academic.

Mahatma Gandhi University
Kottayam

Programme	**BA (Hons) ANIMATION AND GRAPHIC DESIGN**					
Course Name	**2D ROTOSCOPY**					
Type of Course	DCC					
Course Code	MG8DCCAGD402					
Course Level	**400 - 499**					
Course Summary	2D Rotoscopy Fundamentals is a comprehensive course designed to provide learners with the essential knowledge and skills required to excel in the art of rotoscoping for animation. Beginning with an overview of rotoscoping principles and techniques, the course progresses through advanced topics such as character animation, background integration, and effects implementation. Through hands-on exercises and projects, learners will develop proficiency in tracing, animating, and integrating live-action footage into animated sequences. They will learn to effectively capture character performances, including lip sync and facial expressions, and create convincing background elements and environments. By the end of the course, learners will emerge with a thorough understanding of the rotoscoping process and its applications in animation production. They will be equipped to tackle rotoscoping projects with confidence, delivering high-quality animations that seamlessly blend live-action and animated elements.					
Semester	8	Credits			4	Total Hours
Course Details	Learning Approach	Lecture	Tutorial	Practical	Others	
		0	3	1	0	75
Pre-requisites, if any	Knowledge of any 2D animation software and Compositing software.					

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
1	After the completion of this course, learners can understand the principles and techniques of rotoscoping in animation.	U, A, C, S, I	PO 1, PO 2 PO 10
2	After the completion of this course, learners can apply rotoscoping techniques to trace and animate characters, including lip sync and facial expressions.	U, A, C, S, I	PO 1, PO 2, PO 10
3	After the completion of this course, learners can create realistic background elements and environments through rotoscoping and integrate rotoscoped elements seamlessly with animated characters.	U, A, C, S, I	PO 1, PO 2, PO 10

4	After the completion of this course, learners can plan and execute rotoscoping projects effectively, managing time and resources efficiently.	U, A, C, S, I	PO 1, PO 2, PO 10
5	After the completion of this course, learners can deliver high-quality, finalized rotoscoped animations that meet project requirements.	U, A, C, S, I	PO 1, PO 2, PO 10
Remember (K), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Appreciation (Ap)			

COURSE CONTENT

Content for Classroom transaction (Units)

Module	Units	Course Description	Hrs	CO No.
1	**Introduction to Rotoscopy**			
	1.1	Understanding Rotoscopy Definition and purpose of rotoscoping in animation Historical context and evolution of rotoscopy techniques Importance of rotoscopy in modern animation production	6	1,5
	1.2	Fundamentals of Animation Principles and 2D animation software Overview of key animation principles applicable to rotoscopy Introduction to basic animation software and tools used in rotoscopy Interface navigation and basic tools Setting up a project for rotoscoping work	8	1,5
2	**Basic Rotoscoping Techniques in 2D animation software**			
	2.1	Tracing and Isolating Elements Techniques for tracing and isolating elements in live-action footage Working with layers and drawing tools in the software Creating clean line art for rotoscoped elements	8	2,5
	2.2	Basic Animation Principles in the software Understanding timing, spacing, and movement in animation Applying animation principles to rotoscoped sequences Keyframing and motion tweening techniques	8	2,5
3	**Advanced Rotoscoping Techniques in 2D animation software**			
	3.1	Character Rotoscoping Rotoscoping techniques for human and animal characters Capturing movement and personality in character animation Working with reference footage and understanding character anatomy	8	3,5
	3.2	Lip sync and facial expression techniques Rotoscoping techniques for lip sync and facial expressions	8	3,5

		Matching animated characters' mouths and expressions to dialogue and emotions Creating convincing and expressive character performances through rotoscoping		
4	**Background and Effects Rotoscoping and Integration**			
	4.1	Background Elements and Environments Rotoscoping techniques for background elements and environments Capturing realistic movement and detail in background animations Integrating rotoscoped backgrounds seamlessly with animated characters	8	4,5
	4.2	Effects and Special Considerations Rotoscoping effects and special elements such as particles and lighting Dealing with perspective changes and camera movements in rotoscoped scenes Troubleshooting common issues and challenges in rotoscoping	8	4,5
	4.3	Compositing Finalizing and Delivering Rotoscoped Animations using a Compositing software Exporting and delivering completed rotoscoped sequences Reflecting on the rotoscoping process and identifying areas for improvement	8	4,5
	4.4	Demo reel creation	5	4.5
5	**Teacher Specific Content**			

Teaching and Learning Approach	**Classroom Procedure (Mode of transaction)** Lectures Presentations and Practical sessions- Traditional classroom-style lectures to cover theoretical aspects. Demonstration classes and practical sessions to explain complex concepts.
Assessment Types	**MODE OF ASSESSMENT**
	A. Continuous Comprehensive Assessment (CCA) - 30 Marks **Components** Assignments Examinations

B. End Semester Examination (ESE) - 70 Marks

Components	Mark Distribution
Pre-production - Process Book	10
Production - 2D Animation and Live action	40
Post-production - Effects and Compositing	15
Viva-voce	05
Total	**70**

Please refer to the appendix for more details.

References

1. Bratt, B. (2012). *Rotoscoping*. Taylor & Francis.
2. Simon, M. A. (2013). *Producing Independent 2D Character Animation*. Taylor & Francis.
3. Pointer, R. (2017). *The Art and Inventions of Max Fleischer*. McFarland.
4. O'hailey, T. (2010). *Hybrid Animation: Integrating 2D and 3D Assets*. Focal Press.
5. Harrington, R., & Geduld, M. (2009). *After Effects for Flash, Flash for After Effects: Dynamic Animation and Video with Adobe After Effects CS4 With Adobe Flash CS4 Professional*. Adobepress.
6. Christiansen, M. (2010). *Adobe After Effects CS5 Visual Effects and Compositing Studio Techniques*. Pearson Education.
7. Wright, S. (2013). *Compositing Visual Effects*. Taylor & Francis.

Mahatma Gandhi University
Kottayam

Programme	**BA (Hons) ANIMATION AND GRAPHIC DESIGN**					
Course Name	**GAME DESIGN**					
Type of Course	DCC					
Course Code	MG8DCCAGD403					
Course Level	**400-499**					
Course Summary	This Game Design course is designed to provide a comprehensive understanding of User Interface (UI) design principles within the context of game development. Students will explore the significance of UI in the gaming experience and understand how effective UI contributes to player engagement. Students will delve into selecting appropriate fonts for game interfaces, understanding the principles of color theory and mastering techniques for creating visually appealing and readable text within game environments.					
Semester	8	Credits			4	Total Hours
Course Details	Learning Approach	Lecture	Tutorial	Practical	Others	
		0	3	1	0	75
Pre-requisites, if any	Basic Knowledge in Game functioning and mobile app build development.					

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
1	Applying fundamental design principles to craft visually pleasing and user-friendly UI elements for games.	U, A, E, C	PO1, PO3, PO6
2	UI design shapes player experience by prioritizing preferences, feedback, and immersion in games.	An, E, C,	PO1, PO4, PO6
3	Optimizing fonts and colors in game interfaces for readability and visual attractiveness through effective design.	U, E, C	PO4, PO5, PO6, PO10
4	Expertise in responsive UI design considering platform-specific factors for PC, console, and mobile gaming.	U, A, E, C	PO2, PO3, PO5, PO6
5	Ability to design immersive Heads-Up Displays (HUDs) that seamlessly integrate with game mechanics.	An, E, C	PO4, PO5, PO6

Remember (K), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Appreciation (Ap)

COURSE CONTENT

Content for Classroom transaction (Units)

Module	Units	Course description	Hrs	CO No.
Introduction to Game Design - Planning and Pre production				
1	1.1	Understanding the role of UI design components in Games.	4	1,2
	1.2	Pre-production, research and gathering of resources	5	1,2
	1.3	Concept Development, Intended Game Play, Game mechanics	5	1,2,3
	1.4	Game Development Document (GDD), Prototyping	4	1,2
User Interface (UI) and User Experience (UX) Design - Production for Alpha Build				
2	2.1	Game Level Designing, designing menus, buttons, game UI layouts and navigation systems	5	1,2,3
	2.2	HUDs and Menus, Designing for taps, swipes, pinches, and other gestures	5	2,3,4
	2.3	Responsive design principles in mobile UI, testing UI	5	1,2,4
	2.4	Alpha Testing responsiveness	4	1,2,4
Game Art and Graphics for Beta Build - Pre Launch & Launch				
3	3.1	Post Production	5	2,3,4
	3.2	optimizing images, textures, and other assets for performance, post feedback Beta build testing	5	3,4
	3.3	Animated UI elements and transitions Player-centric design, Testing UI for different screen sizes and resolutions	5	2,4,5
	3.4	Build exporting, testing launch build with multiple devices, bug fixing and refining, final updated build export	4	2,3,4
Debugging and Testing - Post Launch Build				
4	4.1	Playtesting and feedback for iterative improvement, correction of minor bugs	5	3,4,5
	4.2	creations of patches and updates	5	4,5
	4.3	Post Launch Optimized Build exporting	5	3,4,5
	4.4	Testing of Post Launch Build in multiple devices, performance report completion	5	3,4,5
5	**Teacher Specific Module**			

Teaching and Learning Approach	**Classroom Procedure (Mode of transaction)** **Interactive Lectures and Demonstration:** Deliver interactive lectures on game design principles, UI/UX design, and other foundational concepts. Conduct live demonstrations of designing and game build development software, showcasing essential tools and techniques, hands-on workshops to allow students to practice using design software under guidance. **Class room training:** The objective of classroom training is to equip students with fundamental design skills, game level development techniques and gameplay analysis abilities. **Project-Based Learning:** Assign a game designing project that progressively challenges students, starting from basic designing and animations to more complex character-driven sequences. Integrate narrative-driven projects to emphasize the importance of storytelling in character animation.

	Game Development: Conduct practical sessions on building a strong Game design. Schedule one-on-one sessions to review and provide personalized feedback on student's game design. **Testing and Feedback Sessions:** Encourage students to provide constructive critiques of each other's work fostering a collaborative and supportive learning environment. Provide timely and detailed feedback on individual projects focusing on areas for improvement. Review by game build testing.

Assessment Types

MODE OF ASSESSMENT

Continuous Comprehensive Assessment (CCA) - 30 Marks

CCA Components
User Interface Design
Application Build
Optimized Performance

Semester End Semester Evaluation (ESE) - 70 Marks

Project evaluation and viva voce

ESE Components	Marks Distribution
Content & Interaction Design	10
User Interface Design	10
User Experience	20
Optimized Performance	20
Viva-Voce	10
Total	**70**

Please refer the appendix for more details

References

1. Schell, J. (2020) *The Art of Game Design: A book of lenses*. Boca Raton, FL: CRC Press, Taylor & Francis Group.
2. Fullerton, T. and Chen,Chao (2022) *You XI she ji Meng Gong Chang = Game Design Workshop: A playcentric approach to creating innovative games*.
3. Koster, R. (2014) *A theory of fun for game design*. Sebastopol, CA: O'Reilly.
4. Kapp, K.M., Blair, L. and Mesch, R. (2014) *The gamification of learning and instruction fieldbook: Ideas into practice*. San Francisco: Wiley.
5. SWINK, S. (2017) *Game feel: A game designer's Guide to Virtual Sensation*. CRC Press.
6. Salen, K. and Zimmerman, E. (2010) *Rules of play: Game design fundamentals*. Cambridge, Mass: The MIT Press.
7. Adams, E. (2014) *Fundamentals of Game Design*. Berkeley: New Riders.
8. Brathwaite, B. (2017) *Challenges for games designers*. North Charleston, America: CreateSpace.
9. Adams, E. and Dormans, J. (2012) *Game mechanics: Advanced game design*. Berkeley, CA: New Riders.
10. Gary, J. (2018) *Think like a game designer: The step-by-step guide to unlocking your creative potential*. Lake Placid, NY: Aviva Publishing.

Mahatma Gandhi University
Kottayam

Programme	**BA (Hons) ANIMATION AND GRAPHIC DESIGN**					
Course Name	**AI ASSISTED ANIMATION**					
Type of Course	DCE					
Course Code	MG8DCEAGD400					
Course Level	**400-499**					
Course Summary	AI-Assisted Animation is an innovative course designed to equip learners with the knowledge and skills necessary to leverage artificial intelligence (AI) technologies in the field of animation production. Through a series of modules, learners will explore how AI can enhance various aspects of animation, from character motion prediction to scene generation and storytelling. The course delves into fundamental AI concepts, practical applications, and ethical considerations, preparing learners to utilize AI tools effectively and responsibly in their animation projects.					
Semester	8	Credits			4	Total Hours
Course Details	Learning Approach	Lecture	Tutorial	Practical	Others	
		0	3	1	0	75
Pre-requisites, if any	Knowledge of any Image and Video editing software along with basic skills in animation.					

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
1	After the completion of this course, learners can understand the role and significance of AI technologies in animation production.	U, A, C, S, I	PO 1, PO 2 PO 10
2	After the completion of this course, learners can apply fundamental AI concepts to enhance character animation and facial expressions.	U, A, C, S, I	PO 1, PO 2, PO 10
3	After the completion of this course, learners can utilize AI-driven tools for scene generation, background animation, and environmental interactions.	U, A, C, S, I	PO 1, PO 2, PO 10
4	After the completion of this course, learners can employ AI-assisted techniques for storyboarding, script analysis, cinematography, visual effects and dialogue generation.	U, A, C, S, I	PO 1, PO 2, PO 10
5	After the completion of this course, learners can demonstrate proficiency in integrating AI technologies seamlessly into animation workflows to enhance creativity and efficiency.	U, A, C, S, I	PO 1, PO 2, PO 10

Remember (K), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Appreciation (Ap)

COURSE CONTENT

Content for Classroom transaction (Units)

Module	Units	Course Description	Hrs	CO No.
1	**Introduction to AI-Assisted Animation**			
	1.1	Possibilities of AI for Animation - Ethics of using AI in mass media - Essential concepts of filmmaking – Introduction to AI Pipeline	4	1,5
	1.2	Fundamentals of AI and Animation – Introduction to various AI tools and software for Animation – Concepts for animation film making using AI - Creation of Realistic Imagery for Pitching an Animation Film Project using AI – Integration of Basic Principles of Animation with AI techniques	8	1,5
2	**Directing AI-Assisted Animation**			
	2.1	Prompting techniques for AI assisted Animation - Using pre-defined styles to create visual consistency - keeping consistency with characters – Use of reference images to generate new artwork	6	2,5
	2.2	Learn how to create AI voices for dialogue Animation - Creation of video from images - Basics of video editing - Creating moving images from still images - Removing watermarks from real video footages	7	2,5
	2.3	Creation of cinematic titles - Picking great music and sound effects for making a movie trailer	6	2,5
3	**Cinematography for AI-Assisted Animation**			
	3.1	Creation of quick camera moves using AI tools - Increasing the quality of videos using AI Tools - Upresing Images for Higher Details - Isolating image layers using VFx Software	8	3,5
	3.2	Simulation of Drone Shots by extending scenes - Dolly Shots, Camera Shake, Object Removal and Replacement, Depth of Field Simulations and Creation of Rack Focus by using AI tools	8	3,5
4	**VFX and Distribution of AI-Assisted Animation**			
	4.1	Compositing Green/Blue Screen elements - Object removal and animation - Find great elements from around the web - Utilizing Frame Blending to smooth out movements - Utilizing Puppet Techniques to animate images (using VFx Software along with AI Tools)	8	4,5
	4.2	Create and loop movements with advanced tools - Compositing faces using advanced tools - swapping faces - Putting everything together to create the Final AI Assisted Animation Short Film with music and sound effects.	8	4,5
	4.3	Ethical Considerations in AI Animation - Ethical implications of AI in animation production - Addressing biases and ethical concerns in AI-generated content - Promoting responsible use of AI technologies in animation	7	4,5
	4.4	Future Trends and Innovations in AI-assisted animation - Emerging trends and innovations in AI-assisted animation -	5	4,5

		Predictions for the future of AI in animation production - Opportunities and challenges in advancing AI technologies for animation		
5		**Teacher Specific Content**		

Teaching and Learning Approach	**Classroom Procedure (Mode of transaction)** Lectures Presentations and Practical sessions- Traditional classroom-style lectures to cover theoretical aspects. Demonstration classes and practical sessions to explain complex concepts.
Assessment Types	**MODE OF ASSESSMENT**
	Continuous Comprehensive Assessment (CCA) - 30 Marks **Components** Assignments Examinations X 2
	End Semester Examination (ESE) - 70 Marks Please refer to the appendix for more details.

Components	**Mark Distribution**
Pre-production	10
Production and Post -production	15
Final Video - AI assisted animation Film	40
Viva -voce	05
Total	**70**

References

1. Murphy, P. (2024). *AI in the Movies*.
2. Onstantin, C. (n.d.). *The 3D AI Adventure - Creating Animated 3D With AI for Kids: "Mastering 3D Animation: Bringing Characters to Life with AI in Cartoon Video Creation* [Kindle edition].
3. Funge, J. D. (1999). *AI for Games and Animation*. CRC Press.
4. Miles, S. (n.d.). *ChatGPT and Voice Acting Simulations for Animation and Gaming: AI and Human Collaboration in the Digital Entertainment Industry* [Kindle edition].

Mahatma Gandhi University
Kottayam

Programme	**BA (Hons) ANIMATION AND GRAPHIC DESIGN**					
Course Name	**DESIGN FOR TEACHING AND LEARNING**					
Type of Course	DCE					
Course Code	MG8DCEAGD401					
Course Level	**400-499**					
Course Summary	The course covers instructional design theory and practice in education. Participants explore various models and strategies to create effective learning experiences, focusing on learner-centered approaches. Topics include needs assessment, objective setting, material design, strategy implementation, and outcome evaluation. Additionally, the course addresses technology integration, accessibility, and inclusive design to accommodate diverse learners. Through theoretical discussions, hands-on activities, and collaborative projects, participants develop the skills necessary for designing engaging and impactful learning experiences.					
Semester	8	Credits			4	Total Hours
Course Details	Learning Approach	Lecture	Tutorial	Practical	Others	
		0	3	1	0	75
Pre-requisites, if any						

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
1	Remember key principles and models of instructional design.	K	PO 1 PO 2, PO 3 PO 7, PO 8, PO 10
2	Explain the relationship between instructional design theories and effective teaching practices.	U, A	PO 1, PO 2, PO3, PO 5, PO 8, PO 10
3	Apply instructional design principles to develop and implement learning materials and activities.	A, An	PO 1,PO 2, PO 5 PO 9, PO 10
4	Design and implement comprehensive instructional plans tailored to specific educational contexts.	A, An, C	PO 1, PO 2, PO3 PO 4, PO 5, PO 6, PO 8, PO 9, PO 10
5	Evaluate instructional designs to enhance learning outcomes.	An, E,C, I, Ap, S	PO 1, PO 2, PO 3, PO4, PO 6, PO 8 PO 9, PO 10

Remember (K), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Appreciation (Ap)

COURSE CONTENT

Content for Classroom transaction (Units)

Module	Units	Course description	Hrs	CO No.
1	**Foundations of Instructional Design**			
	1.1	Introduction to instructional design theories and models	5	1
	1.2	Needs assessment and learner analysis	5	1
	1.3	Setting learning objectives and outcomes	5	2
2	**Curriculum Development and Design**			
	2.1	Designing curriculum maps and instructional sequences	5	2
	2.2	Integrating technology and multimedia resources	4	3
	2.3	Ensuring accessibility and inclusivity in design.	6	4
3	**Instructional Strategies and Assessment**			
	3.1	Evaluating the effectiveness of instructional designs - Selecting appropriate instructional strategies for diverse learners	5	4
	3.2	Designing formative and summative assessments. Using data and feedback for continuous improvement	10	5
4	4.1	Providing effective feedback and promoting learner engagement Reflecting on teaching practices and professional growth. Project	25	5
5	**Teacher Specific Content**			

Teaching and Learning Approach	**Classroom Procedure (Mode of transaction)** Interactive Lectures: Engage participants in discussions and activities to explore key concepts. Hands-on Workshops: Provide opportunities for participants to apply design principles in practical exercises. Case Studies: Analyze real-world examples of instructional designs to deepen understanding. Group works: Collaborate with peers to design and develop instructional materials.

<table>
<tr><td></td><td>Peer Feedback Sessions: Exchange constructive feedback on instructional designs to enhance learning.</td></tr>
<tr><td rowspan="2">Assessment Types</td><td>MODE OF ASSESSMENT

Continuous Comprehensive Assessment (CCA) - 30 marks.

<table><tr><th>CCA Components</th></tr><tr><td>Assignments</td></tr><tr><td>Class Tests/ Exams</td></tr></table></td></tr>
<tr><td>End Semester Examination (ESE) - 70 marks
Project
<table><tr><th>ESE Components</th><th>Marks distribution</th></tr><tr><td>Suitability of the theory used</td><td>10</td></tr><tr><td>Appropriate to the content</td><td>20</td></tr><tr><td>Creativity in Instructional and assessment method</td><td>30</td></tr><tr><td>Viva voce</td><td>10</td></tr><tr><td>Total</td><td>70</td></tr></table>Please refer to the appendix for more details.</td></tr>
</table>

References

1. Smith, J. A., & Ragan, T. J. (2019). Instructional Design. Wiley.
2. Merrill, M. D., Drake, L., Lacy, M. J., & Pratt, J. (2011). Reclaiming instructional design. Educational Technology.
3. Morrison, G. R., Ross, S. M., & Kemp, J. E. (2013). Designing effective instruction. John Wiley & Sons.
4. Siemens, G., & Long, P. (2011). Penetrating the fog: Analytics in learning and education. EDUCAUSE Review.
5. Bransford, J. D., Brown, A. L., & Cocking, R. R. (Eds.). (2000). How people learn: Brain, mind, experience, and school. National Academies Press.

Mahatma Gandhi University
Kottayam

Programme	**BA (Hons) ANIMATION AND GRAPHIC DESIGN**					
Course Name	**AR & VR WITH 3D ANIMATION**					
Type of Course	DCE					
Course Code	MG8DCEAGD402					
Course Level	**400-499**					
Course Summary	This course provides a comprehensive exploration of Augmented Reality (AR) and Virtual Reality (VR) technologies coupled with a focus on 3D animation principles. Students will delve into the theoretical foundations of AR and VR understanding their applications across various industries. The curriculum covers the development process of immersive experiences including creating interactive 3D environments and incorporating animations to enhance user engagement. Through hands-on projects, participants will gain practical skills in designing and implementing AR and VR content, utilizing cutting-edge tools and technologies. Additionally, the course emphasizes the integration of 3D animation techniques with understanding of how these elements synergize to deliver compelling and immersive digital experiences in today's evolving technological landscape.					
Semester	8	Credits			4	Total Hours
Course Details	Learning Approach	Lecture	Tutorial	Practical	Others	
		0	3	1	0	75
Pre-requisites, if any	Basic knowledge on 3d Animation and mobile application development process.					

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
1	Understand how to design and develop immersive AR and VR environments, applying 3D animation techniques to enhance user experiences.	(C, S)	PO1, PO3, PO6
2	Analyze existing AR and VR applications, understanding the underlying principles and technologies.	(An, U)	PO1, PO4, PO6
3	Evaluate user interactions within 3D environments in AR and VR, assessing the effectiveness of design choices	(E, An)	PO5, PO6, PO10
4	Apply 3D animation principles effectively within virtual environments, showcasing the ability to integrate motion and visual elements seamlessly.	(A, S)	PO2, PO3, PO5, PO6

5	Develop an appreciation for the ethical considerations in AR and VR design, recognizing the societal impact and implications of immersive technologies.	(Ap, I)	PO4, PO5, PO6, PO8
Remember (K), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Appreciation (Ap)			

COURSE CONTENT

Content for Classroom transaction (Units)

Module	Units	Course description	Hrs	CO No.
Introduction to AR & VR Technologies				
1	1.1	Fundamental concepts and principles of augmented reality and virtual reality	4	1,2
	1.2	Immersive Virtual Environments	5	1,2
	1.3	Fundamentals of 3D animation	5	1,2,3
	1.4	Navigation and Wayfinding, Performance Optimization	4	1,2
Developing AR with 3D				
2	2.1	3D environment modeling, User Interface Design, transforming AR coordinates into Unity world coordinates	4	1,2,3
	2.2	Prototype Build Exporting and Testing - apk format	5	2,3,4
	2.3	Creating and configuring the Unity AR project	5	1,2,4
	2.4	Testing, Bug Fixing and Performance Optimization, Cross-Platform Consistency	4	1,2,4
Developing VR with 3D				
3	3.1	Unity XR Interaction Toolkit package, set up a basic VR scene	5	2,3,4
	3.2	setting up basic VR 3D animation movement,	5	3,4
	3.3	LOD (Level of Detail), Occlusion Culling and Frustum Culling	5	2,4,5
	3.4	Usability Testing, Feedback Collection and Analysis, Adapting Designs Based on User Testing	4	2,3,4
3D Animation Integration and Testing				
4	4.1	Applying 3D animation techniques within virtual environments, Creating dynamic and responsive animations for AR and VR applications	5	3,4,5
	4.2	Build Settings optimization, build size optimization	5	4,5
	4.3	Techniques for animating characters within augmented and virtual realities, Iterative Design and Development Cycles, User Testing and Feedback Incorporation	5	3,4,5
	4.4	Packaging and Deploying Graphics Applications - apk format, Exporting Final Build	5	3,4,5
5	**Teacher Specific Content**			

Teaching and Learning Approach	**Classroom Procedure (Mode of transaction)** **Interactive Lectures and Demonstration:** Deliver interactive lectures on animation principles, AR, VR and other foundational concepts. **Project Based Learning:** Assign a series of projects that progressively challenge students, starting from basic 3d animation creations to more complex animations. **Classroom training:** The objective of classroom acting training is to equip students with foundational animation skills and development techniques. Through prototyping, performance optimization and bug fixing students cultivate skills for designing and developing animated immersive AR and VR packages. **Portfolio Development:** Conduct practical sessions on building a strong AR and VR application portfolio. Schedule one-on-one sessions to review and provide personalized feedback on student's portfolios. **Feedback sessions:** Provide timely and detailed feedback on individual and group projects focusing on areas for improvement.

Assessment Types

MODE OF ASSESSMENT

Continuous Comprehensive Assessment (CCA) - 30 Marks

CCA Components
Animation Performance
Application Build
User Experience

Semester End Semester Evaluation (ESE) - 70 Marks

Project evaluation and viva voce

ESE Components	Marks Distribution
Content & Interaction Design	10
Animation	10
User Experience	20
Optimized Performance	20
Viva-Voce	10
Total	**70**

Please refer the appendix for more details

References

1. Lukas, S.A. (2019) *The Immersive Worlds Handbook: Designing Theme parks and Consumer Spaces*. London: Routledge.
2. Craig, A.B. (2013) *Understanding augmented reality: Concepts and applications*. Waltham (Massachusetts): Morgan Kaufmann
3. Parisi, T. (2015) *Learning virtual reality developing immersive experiences and applications for desktop, web, and Mobile*. Sebastopol, CA: O'Reilly Media, Inc.
4. Langer, E. (2023) *Media Innovations AR and VR success factors for the development of experiences*. Berlin: Springer-Verlag Berlin and Heidelberg GmbH & Co. KG.
5. Jerald, J. (2016) *The VR book: Human-centered design for virtual reality*. New York: Association for Computing Machinery.
6. Schmalstieg, D. and Höllerer, T. (2016) *Augmented reality: Principles and practice*. Boston: Addison-Wesley.
7. Linowes, J. (2020) *Unity 2020 Virtual Reality Projects: Learn VR development by building immersive applications and games with unity 2019.4 and later versions*. Birmingham: Packt Publishing Ltd.
8. Davis, B.A., Bryla, K. and Benton, P.A. (2015) *Oculus rift in action*. Shelter Island, NY: Manning.
9. Bartle, R.A. (2004) *Designing virtual worlds*. Indianapolis, IN: New Riders Pub.
10. Whyte, J. and Nikolic, D. (2018) *Virtual reality and the built environment*. London ; New York: Routledge.
11. Chen, C.J. (2010) *Virtual reality (vr)-based learning environment: Design, develop, Evaluate*. Saarbrucken, Germany: Lambert Academic.

Mahatma Gandhi University
Kottayam

Programme	**BA (Hons) ANIMATION AND GRAPHIC DESIGN**					
Course Name	**PROMOTIONAL DESIGN**					
Type of Course	DCE					
Course Code	MG8DCEAGD403					
Course Level	**400-499**					
Course Summary	This course introduces students to the theory and practical application of promotional design techniques within the context of graphic design. It covers various aspects including advertising theories, copywriting, photographic techniques and their integration into effective promotional campaigns across different media platforms.					
Semester	8	Credits			4	Total Hours
Course Details	Learning Approach	Lecture	Tutorial	Practical	Others	
		0	3	1	0	75
Pre-requisites, if any	Basic skill in raster and vector graphics software, understanding about layout and composition rules, Photographic skill etc					

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
1	Understand the principles of advertising theory and how they support promotional design.	U, A	PO1, PO2
2	Develop proficiency in copywriting techniques for persuasive messaging in promotional design.	C, A, S	PO2, PO3, PO 4
3	Master photographic techniques and their application in visual communication	C, A,S	PO 1, PO 2, PO 4
4	Integrate theoretical knowledge and practical skills to create cohesive promotional campaigns.	K, A, C, S	PO2, PO4, PO6
5	Critically analyse and evaluate promotional design strategies to enhance effectiveness.	An, E, Ap	PO1, PO2, PO4, PO6

Remember (K), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Appreciation (Ap)

COURSE CONTENT

Content for Classroom transaction (Units)

Module	Units	Course description	Hrs	CO No.
1	**Theories and Principles**			
	1.1	Overview of promotional design principles: Audience Targeting, Brand Consistency, Visual Hierarchy, Simplicity and Clarity, Emotional Appeal etc	3	CO 1
	1.2	Role of advertising theories: such as AIDA, hierarchy of effects, and cognitive dissonance.	2	CO 1
2	**Copywriting Fundamentals**			
	2.1	Fundamentals of effective copywriting for promotional materials	2	CO 2
	2.2	Crafting persuasive messages, slogans, and taglines	5	CO 2 CO 4
	2.3	Understanding audience psychology and language nuances	3	CO1, CO2, CO4
	2.4	Practical exercises / Workshop in writing copy for different promotional contexts	10	CO 2. CO4
3	**Photography for Promotional Design**			
	3.1	Importance of photography as a tool: composition, lighting, and framing	5	CO 3
	3.2	Workshop on capturing images for promotional purposes	10	CO 1, CO 3. CO4
	3.2	Techniques for photo editing, colour correction and manipulation	5	CO 3. CO4
4	**Integrated Campaign Development**			
	4.1	Brand identity and its importance in promotional design-logos, color schemes, and brand collateral. Maintaining consistency across different promotional materials	5	CO 4 CO 5
	4.2	Planning and executing integrated promotional campaigns. -project management tools and techniques.	5	CO 5
	4.3	Integrated Campaign Project	20	CO1, CO2, CO3, CO4
5	**Teacher Specific Content**			

<table>
<tr><td>Teaching and Learning Approach</td><td>Classroom Procedure (Mode of transaction)

Classroom lecture: Module 1
Experiential Learning (Practical training): Module 2,3,4
Workshop: Units: 2.4 and 3.2
Project: Unit 4.3</td></tr>
<tr><td rowspan="3">Assessment Types</td><td>MODE OF ASSESSMENT</td></tr>
<tr><td>Continuous Comprehensive Assessment (CCA) - 30 Marks
<table><tr><th>Components</th></tr><tr><td>Concept submission and presentation</td></tr><tr><td>Project progress submission</td></tr></table></td></tr>
<tr><td>End Semester Examination (ESE) - 70 Marks
Integrated Campaign Project
<table><tr><th>Components</th><th>Mark Distribution</th></tr><tr><td>Concept</td><td>30</td></tr><tr><td>Visualisation skill</td><td>25</td></tr><tr><td>Submission format</td><td>10</td></tr><tr><td>Viva -voce</td><td>05</td></tr><tr><td>Total</td><td>70</td></tr></table>Please refer to the appendix for more details.</td></tr>
</table>

References

1. Sullivan, L. (2016). Hey, Whipple, *Squeeze This: The Classic Guide to Creating Great Ads (5th ed.)*. Wiley. ISBN: 978-1119164005
2. Bly, R. W. (2020*). The Copywriter's Handbook: A Step-by-Step Guide to Writing Copy That Sells (4th ed.)*. Holt Paperbacks. ISBN: 978-1250236480
3. Heller, S., & Vienne, V. (2019). *The Graphic Design Idea Book: Inspiration from 50 Masters.* Laurence King Publishing. ISBN: 978-1780677569
4. Willsher, R. (2018*). Advertising Design and Typography*. Laurence King Publishing. ISBN: 978-1780671680
5. Smith, M. (2017*). Basics Advertising 01: Copywriting*. AVA Publishing. ISBN: 978-2940411702

SUGGESTED READINGS

1. Communication Arts magazine : https://www.commarts.com
2. Creative Review: https://www.creativereview.co.uk
3. Lürzer's Archive: https://www.luerzersarchive.com

Mahatma Gandhi University
Kottayam

Programme	**BA (Hons) ANIMATION AND GRAPHIC DESIGN**					
Course Name	**EXPERIMENTAL ANIMATION**					
Type of Course	DCE					
Course Code	MG8DCEAGD404					
Course Level	**400-499**					
Course Summary	Experimental Animation refers to any form of animation that explores unconventional techniques, styles, and storytelling approaches. Unlike traditional animation, which often follows established norms and conventions, experimental animation pushes the boundaries of the medium to create unique and innovative works. This course 'Experimental Animation' introduces learners to the world of experimental animation, providing a hands-on exploration of various techniques and approaches to animation beyond the traditional methods. The course will cover a range of experimental animation styles, including abstract animation, mixed media, and interactive animation.					
Semester	8	Credits			4	Total Hours
Course Details	Learning Approach	Lecture	Tutorial	Practical	Others	
		0	3	1	0	75
Pre-requisites, if any	Basic knowledge in different types of animation and animation techniques.					

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
1	Students will study experimental animation history, analyze influential works, and emphasize experimental principles.	U, A, An, E	PO 1, PO 2
2	Learners will master diverse animation techniques, both traditional and digital, for creative versatility.	U, A, An, E, C	PO 1, PO 2
3	Learners will master experimental animation, including abstract, mixed media, hybrid methods, and 3D CGI.	C, S, I, Ap	PO 2, PO 3
4	Learners will master sound integration, design, synchronization, voice, and dialogue in animations.	A, An, E, C	PO 1, PO 2
5	Students will blend theory and practice, using critical thinking in their own work.	A, An, E, C, Ap	PO 1, PO 3

Remember (K), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Appreciation (Ap)

COURSE CONTENT

Content for Classroom transaction (Units)

Module	Units	Course Description	Hrs	CO No.
1	**Foundations of Experimental Animation**			
	1.1	Introduction to Experimental Animation - Understanding the history and evolution of experimental animation - Analyzing key works and pioneer artists in the field.	3	1
	1.2	Reexploring the Basic Principles of Animation - Understanding the role of experimentation in the creative process	5	1
	1.3	Concept Development for Experimental Animation - Ideation and brainstorming techniques for animation projects - Storyboarding and planning for experimental narratives.	5	1
2	**Revisit to Basic Animation Techniques**			
	2.1	Basic Animation Techniques (Frame-by-frame animation, Cut-out animation, Pixilation, Time-lapse Animation - Flipbook animation, Digital Animation, Rotoscoping etc.)	8	2
	2.2	Introduction to various animation tools and software for Experimental Animation - Exploring unconventional materials for animation.	6	2
3	**Techniques in Experimental Animation**			
	3.1	Abstract Animation - Understanding non-representational animation - Creating abstract animation using shapes, colors, and textures.	6	3
	3.2	Mixed Media Animation - Exploring the combination of traditional and digital animation - Collage and Found Footage Animation - Integrating found objects and textures into animation projects - Using existing footage to create new narratives	7	3
	3.3	Hybrid Animation Techniques - Combining stop motion with other animation techniques - Combining live-action footage with animation	6	3
	3.4	Experimental 3D CGI Animation - Using unconventional methods for 3D animation	5	3
4	**Sound and Experimental Animation**			
	4.1	Sound Design for Animation - Understanding the role of sound in animation - Creating and integrating soundscapes	5	4
	4.2	Syncopation of Sound and Image - Exploring the relationship between visual and auditory elements - Creating rhythmic and synchronized animations	6	4
	4.3	Voice and Dialogue in Animation - Incorporating voiceovers and dialogue in experimental animation - Techniques for conveying emotions through sound	6	4
	4.4	Final Project on Experimental Animation - Guidance on developing a personal experimental animation project - Developing and submitting the final experimental animation project.	7	5
5	**Teacher Specific Content**			

<table>
<tr><td>Teaching and Learning Approach</td><td>Classroom Procedure (Mode of transaction)
Module 1 and 2 - Lectures Presentations and Practicum sessions - Traditional classroom - style lectures to cover theoretical aspects. Demonstration classes and practical sessions to explain complex concepts.
Module 3 - Practical sessions
Module 4 - Practicum sessions and Final Project Creation by the learners.</td></tr>
<tr><td rowspan="3">Assessment Types</td><td>MODE OF ASSESSMENT</td></tr>
<tr><td>Continuous Comprehensive Assessment (CCA) - 30 Marks
<table><tr><th>CCA Components</th></tr><tr><td>Assignments</td></tr><tr><td>Exams / Tests / Class Room Works</td></tr></table></td></tr>
<tr><td>End Semester Examination (ESE) - 70 Marks
<table><tr><th>ESE Components</th><th>Marks Distribution</th></tr><tr><td>Animation Short Film</td><td>45</td></tr><tr><td>Pre Production Documents</td><td>15</td></tr><tr><td>Viva-Voce</td><td>10</td></tr><tr><td>Total</td><td>70</td></tr></table>Please refer to the appendix for more details.</td></tr>
</table>

References

1. O'Hailey, T. (2015). *Hybrid animation: Integrating 2D and 3D Assets*. Focal Press.
2. Foster, T., & Blassnigg, M. (2019). *Experimental Animation: From Analogue to Digital*. Bloomsbury Academic.
3. Wells, P. (2002). *Animation: Genre and Authorship*. Wallflower Press.
4. O'Pray, M. (2003). *Avant-garde Film: Forms, Themes, and Passions*. Wallflower Press.
5. Beckerman, H. (2003). *Animation: The Whole Story*. Thames & Hudson.
6. Cholodenko, A. (Ed.). (2007). *The Illusion of Life 2: More Essays on Animation*. Power Publications.
7. Andersen, Y. (2012). *Reel time: The Social Experience of Flm*. Amsterdam University Press.
8. Laybourne, K. (1998). *The Animation Book: A Complete Guide to Animated Filmmaking - From Flip-books to Sound Cartoons to 3D Animation*. Three Rivers Press.

Mahatma Gandhi University
Kottayam

Programme	**BA (Hons) ANIMATION AND GRAPHIC DESIGN**					
Course Name	**INTERACTIVE MEDIA PRODUCTION**					
Type of Course	DCE					
Course Code	MG8DCEAGD405					
Course Level	**400 - 499**					
Course Summary	The objective of this course is to create a dynamic and interactive website using a combination of HTML, CSS, JavaScript, CSS framework, PHP, MySQL (or another database system), or a Content Management System (CMS). The course is designed to demonstrate proficiency in front-end and back-end development, database integration, and responsive design principles.					
Semester	8	Credits			4	Total Hours
Course Details	Learning approach	Lecture	Tutorial	Practical	Others	
		0	3	1	0	75
Pre-requisites, if any	Students should complete the courses in HTML, CSS, JavaScript, CSS framework, PHP & MySQL.					

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
1	Demonstrate proficiency in implementing UI design.	A, C, S	1,4,6,7
2	Exhibit competence in front-end development technologies.	A, C, S	1,4,6,7
3	Showcase proficiency in back-end development.	A, C, S	1,4,6,7
4	Demonstrate the ability to conduct comprehensive testing and evaluation.	An, E	1,4,6,7
5	Deploy the website on a web server or hosting platform.	A, S	1,2,4,6,7,10

Remember (K), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Appreciation (Ap)

COURSE CONTENT

Content for Classroom transaction (Units)

Module	Units	Course description	Hrs	CO No.
1. Front-end Design and Development				
1	**1.1**	**Project Planning and Design:** Define the purpose and target audience of the website. Create a wireframe or mock-up to visualize the layout and structure of the website. Identify key features and functionalities required for the website.	10	CO1

	1.2	**Front-end Development:** Implement the website layout using HTML and CSS. Utilize any CSS framework for responsive design and styling. Enhance user interaction using JavaScript, Jquery, plugins for dynamic elements and client-side validation.	10	CO2
	1.3	**Content Management System (Optional)** If using a CMS, choose a suitable platform such as WordPress, Joomla, Drupal, or any other CMS. Customize the website layout, themes, and plugins to meet project requirements. Configure user permissions and access control for content management.	10	CO2
2. Back-end Development				
2	**2.1**	**Back-end Development:** Set up a server environment using PHP. Implement server-side logic for dynamic content generation and data processing. Ensure proper handling of user inputs and data validation on the server side.	10	CO3
	2.2	**Database Integration:** Design and create a database using MySQL or another suitable database system. Establish a connection between the PHP application and the database. Implement CRUD operations (Create, Read, Update, Delete) for managing website content (no need to use all CRUD operations).	5	CO3
3. Testing and Debugging				
3	**3.1**	Conduct thorough testing of the website to ensure functionality and compatibility across different browsers and devices.	5	CO4
	3.2	Debug any issues or errors encountered during testing.	5	CO4
	3.3	Validate user inputs to prevent security vulnerabilities such as SQL injection or XSS attacks.	5	CO4
4. Deployment and Documentation:				
4	**4.1**	Deploy the website on a web server or hosting platform. (live hosting or local hosting platform).	5	CO5
	4.2	Document the project including the development process, technologies used, and any challenges faced.	5	CO5
	4.3	Provide user documentation or instructions for managing and updating the website content.	5	CO5
5	**Teacher Specific Content**			

Teaching and Learning Approach	**Classroom Procedure (Mode of transaction)** • Online learning resources and tools can be utilized for advanced learning. • Generative AI Tools can be used for content and code generation and manipulation. • Review and feedback on project work.

<table>
<tr><td>Assessment Types</td><td>
MODE OF ASSESSMENT
A. Continuous Comprehensive Assessment (CCA) – 30 Marks
<table>
<tr><th>CCA Components</th></tr>
<tr><td>Front-end development</td></tr>
<tr><td>Back-end development</td></tr>
<tr><td>Finished project</td></tr>
</table>
</td></tr>
<tr><td></td><td>
B. End Semester Examination (ESE) - 70 Marks
Development of a final website project to demonstrate the proficiency in front-end and back-end development, database integration, and responsive design principles. Evaluation will be based on the project presentation, Viva and report.
<table>
<tr><th>Components</th><th>Marks Distribution</th></tr>
<tr><td>Final Project</td><td>40</td></tr>
<tr><td>Record Book</td><td>10</td></tr>
<tr><td>Viva-Voce</td><td>20</td></tr>
<tr><td>Total</td><td>70</td></tr>
</table>
Please refer to the appendix for more details.
</td></tr>
</table>

References

1. Norman, D. A. (2013). *The Design of Everyday Things: Revised and Expanded Edition*. Basic Books.
2. Gaunt, K. (2018). *Learning Web Design: A Beginner's Guide to HTML, CSS, JavaScript, and Web Graphics*. O'Reilly Media.
3. Nixon, R. (2016). *Learning PHP, MySQL & JavaScript: With jQuery, CSS & HTML5*. O'Reilly Media.
4. Duckett, J. (2014). *HTML and CSS: Design and Build Websites*. Wiley.
5. Thomas, J. *Bulma Quick Start: Build Responsive and Mobile-Friendly Websites with Bulma*.

Suggested Readings

Online resources and tutorials

1. W3Schools (https://www.w3schools.com/)
2. Tutorial Republic (https://www.tutorialrepublic.com/)
3. Bootstrap (https://getbootstrap.com/)
4. PHP (https://www.php.net/docs.php)
5. MySQL (https://dev.mysql.com/doc/)

Mahatma Gandhi University
Kottayam

Programme	**BA (Hons) ANIMATION AND GRAPHIC DESIGN**					
Course Name	**ANIMATION PROJECT**					
Type of Course	PROJECT					
Course Code	MG8PRJAGD400					
Course Level	**400 - 499**					
Course Summary						
Semester	8	Credits			12	Total Hours
Course Details	Learning Approach	Lecture	Tutorial	Practical	Others	

Assessment Types	**MODE OF ASSESSMENT** **Continuous Comprehensive Assessment (CCA) - 60 marks.**

CCA Components	Marks Distribution
Skill and dedication	20
Punctuality (proper submission and completion of each stage of the project work)	20
Quality of the works	20
Total	**60**

End Semester Examination (ESE) - 140 marks.

Project evaluation and Viva-Voce

ESE Components	Marks Distribution
Pre-Production Record Book	30
Animation Short Film	90
Viva Voce	20
Total	**140**

More details will be published later.

Mahatma Gandhi University

Kottayam

Programme	**BA (Hons) ANIMATION AND GRAPHIC DESIGN**					
Course Name	**GRAPHIC DESIGN PROJECT**					
Type of Course	PROJECT					
Course Code	MG8PRJAGD400					
Course Level	**400 - 499**					
Course Summary						
Semester	8	Credits			12	Total Hours
Course Details	Learning Approach	Lecture	Tutorial	Practical	Others	
		0		0		

Assessment Types

MODE OF ASSESSMENT

A. Continuous Comprehensive Assessment (CCA)

CCA Components	
Concept Presentation	20
Punctuality / Timeline of Completion	20
Technical Execution	20

B. Semester End examination

Project evaluation and Viva-Voce based evaluation out of 140 marks.

ESE Components	Marks Distribution
Concept	50
Visualisation skill and presentation	60
Viva Voce	30
Total	140

More details will be published later.