



(ISO 9001:2015 Certified)

B.DES_ANIMATION AND VFX DESIGN

(w.e.f. 2023)

UPES Campus
“Energy Acres”
P.O Bidholi via Prem Nagar, Bidholi
Dehradun – 248007
(Uttarakhand)

Tel : + 91-135-2776053/54
Fax: + 91-135-2776090
URL: www.upes.ac.in

B.Des_Animation and VFX Design

This document is the Intellectual Property of UPES and its contents are protected under the ‘Intellectual Property Rights’.

INTELLECTUAL PROPERTY RIGHTS

All Information contained in this document has been licensed to UPES, which have the sole intellectual property rights in this information. By accepting this material, the recipient agrees that the information contained herein will be held in confidence and will not be reproduced, disclosed, divulged or used either in whole or in part without prior permission from UPES

@ UPES



UPES

UNIVERSITY OF TOMORROW

School of Design

Animation & VFX

Course book, 2023

Bachelor of Design

B.Des_Animation and VFX Design

This document is the Intellectual Property of UPES and its contents are protected under the 'Intellectual Property Rights'.

Animation¹

noun

[animated](#) quality; liveliness; vivacity; spirit: to talk with animation.

an act or instance of [animating](#) or enlivening.

the state or condition of being [animated](#).

Graphic Arts

1. a dynamic visual medium produced from static drawings, models, or objects posed in a series of incremental movements that are then rapidly sequenced to give the illusion of lifelike motion.
2. the process of preparing such animation, as for films, cartoons, video games, etc.
3. a product of such animation, as a film or cartoon.

¹ <https://www.dictionary.com/browse/animation>

Intent

The primary intent is to create a holistic view of the subject of animation and visual effects for the student, so that the student is exposed to all facets of the subject, from the perspective of form, content and process of animation production, from where they may choose their particular areas of specialisation.

To create thinking storytellers, filmmakers, skilled animators and visual effects technicians.

To create industry ready professionals using innovative teaching methodologies for the audiovisual medium.

To adapt with the ever changing demand for animation and visual effects designers across traditional, new and emergent media.

To create thinking practitioners and practicing theoreticians focused on academic excellence and research.

Finally, to help students understand design as praxis.

POs / Program Outcomes (B.Des)

PO 1:

Develop a Creative Mind-set

Develop the ability to think out of the box and come up with alternative solutions for every problem.
Prepare the mind for the unexpected and develop the ability to explore the unknown

PO 2:

Empathy

Develop empathy towards end users, which will help arrive at solutions that have a long term benefit for them.

PO 3:

Creative Articulation

Develop the ability to articulate and communicate ideas and concepts verbally, through visual representation and through writing

PO 4:

Discovery to Realization

Develop a strong process oriented mind-set and the ability to identify Insights ranging from small incremental changes to undiscovered value additions for both the end consumer and all stakeholders

PO 5: Design for Future

Develop the ability to harness the technologies of the future and create design solutions that enhance the lives of people.

PO 6: Multidisciplinary Approach

Inculcate a multidisciplinary mindset that brings a holistic approach towards the overall design process and helps deliver a cohesive outcome.

PO 7: Entrepreneurial Spirit

B.Des_Animation and VFX Design

This document is the Intellectual Property of UPES and its contents are protected under the 'Intellectual Property Rights'.

Develop the ability to think innovatively, take risks, develop and successfully commercialize solutions in evolving market conditions

PO 8: Teamwork

Demonstrate knowledge and understanding of the design principles and apply these to one's own work, as a member and leader in a team, to manage projects and in multidisciplinary environments.

PO 9: Professional Ethics

Apply ethical principles and commit to professional ethics and responsibilities and norms of the engineering practice.

PO 10: Sustainable Solutions

Understand the impact of design in the societal and environmental contexts, and demonstrate the knowledge of, and ability to come up with sustainable solutions.

PO 11: Local & Global Context

To demonstrate the knowledge and sensitivity towards local needs and come up with solutions that contribute towards nation building while achieving international quality and benchmarks.

PO 12: Lifelong learning

Recognize the need for, and have the preparation and ability to engage in independent and life-long learning in the broadest context of technological change.

PSO / Program Specific Outcomes

The four year Bachelor of Design in Animation & VFX program at UPES equips the students to develop as animation film designer and visual effects artist using both traditional and digital media.

PSO1 Research: Conduct guided and independent research into familiar and unfamiliar contexts using a range of methods and draw meaningful inferences that can be applied to the field of animation design.

PSO2 Ideate: Synthesise conceptual knowledge with research applying design thinking to propose novel design solutions for animation film and process.

PSO3 Structure: Structure information to deliver intended meanings and affects according to a nuanced understanding of theory.

PSO4 Execute: Applying praxis, or acquiring knowledge through 'learning by doing'. Select and employ theory as practice and practice-based theory appropriate to the context of the chosen medium.

PSO5 Present: Integrate and apply knowledge of form, meaning and style for effective communication of complex or contentious information clearly and effectively to specialists and non-specialists.

Evaluation Criteria**For Lecture Component**

- Presentations: Practice based assignment, skills, written essay and viva.
- Audio-Visual: Written script and audiovisual output
- Experience share: written assignment, skill test, viva
- Case studies: written analysis
- Capstone Project: Final output based on respective module
- Assignment context explanation: deriving written inferences and explanation of design methodology in context
- Praxis: Ability to connect theory, techne and culture

For Tutorial Component:

- Demonstrations: Skill tests
- Assignments: Portfolio following research and design process
- Group discussions: Peer critiquing
- Group briefing: individual and collaborative output. Ability to work as a team
- Analytical skills: Critical discourse analysis
- Process Demonstrations: ability to showcase a broad understanding of the production pipeline

For Practical Component:

- Practice for refining skills: skill test with cognitive, studio & innovative skill assessment
- Iterations and alternative concept generation: cognitive, studio & innovative skill assessment, responding to feedback
- Execution of idea: cognitive, studio & innovative skill assessment
- Implementation of project idea: cognitive, studio & innovative skill assessment
- Surveys & recording: cognitive & studio skill assessment
- Design Projects: cognitive, studio & innovative skill assessment
- Workshop skills: studio & innovative skill assessment
- Model making: studio & innovative skill assessment
- Brainstorming: cognitive & innovative skill assessment
- Documentation: cognitive, studio & innovative skill assessment

End-Semester Examination:

- A panel of jury members will be formed with at least three members (one subject matter expert specific to the design programme, one internal design faculty member and one industry expert).

B.Des_Animation and VFX Design

This document is the Intellectual Property of UPES and its contents are protected under the 'Intellectual Property Rights'.

- Jury panel will evaluate all the course outcomes based on evaluation criteria based on these broad criteria
 - Clarity on the program specific outcomes
 - Studio skills
 - Innovation
 - Attitude towards learning
- The jury panel will assign both quantitative markings and qualitative feedbacks in a prescribed format. Feedbacks for each course will be recorded in a prescribed format.

*** All of the teaching pedagogy and its corresponding evaluation methods shall be kept as per the requirement of the course and the course faculty is solely responsible for selection of teaching pedagogy and shall adapt the suggested evaluation methods as listed above.

Course Grid Overview

Foundation program course grid over view

Foundation Year **1**, Semester **1**

Sl. No.	Course Code	Course Name	C	L	T	P	Hours
1	SDCS 1014	Sketching Drawing 1	5	4	0	2	
2	SDCS 1026	Elements of Design	3	1	1	2	
3	SDCS 1027	Colour	4	1	2	2	
4	SDCS 1028	Geometry	5	2	2	2	
5	SDCS 1018	SLA	2	1	1	0	
6	SDCS 1006	Material Exploration I	2	1	0	2	
7	SLLS 0102	Learning how to learn	2	2	0	0	
8	SLLS 0101	Living Conversations	2	2	0	0	
			25	14	6	10	30

Foundation Year **1**, Semester **2**

Sl. No.	Course Code	Course Name	C	L	T	P	
1	SDCS 1019	Sketching Drawing 2	5	4	0	2	
2	SDCS 1020	Principles of Design	5	1	3	2	
3	SDCS 1021	Design Process	6	3	2	2	
4	SDCS 1010	Material Exploration II	2	1	0	2	
5	SDCS 1023	Computer Applications	2	1	0	2	
6	SLLS 0103	Leadership and Teamwork	2	2	0	0	
7	SLSG 0101	Critical Thinking and Writing	3	3	0	0	
			25	15	5	10	30

B.Des_Animation and VFX Design

This document is the Intellectual Property of UPES and its contents are protected under the 'Intellectual Property Rights'.

Year 2, Semester 3

Year 2 introduces the foundational principles of Animation & VFX program. These are the building blocks on which subsequent years of intermediate and advanced studies follow.

Sl No	Subject Code	Subject	Credits	Color code	L	T	P	Hours
1		Drawing for Animation	2	C	1	0	2	45
2		Fundamentals of Animation	3	C	1	0	4	75
3		Narrative Design 1	2	C	2	0	0	30
4		Character Design 1	2	C	1	0	2	45
5		Professional Elective 1	3	PE	2	1	0	45
6		Project 1: Sequential Art	5	C	2	1	4	105
7	SLLS 0201	Design Thinking	2	LS	2	0	0	30
8	SLSG 0201	Ethical Leadership in the 21st Century (Human Values and Ethics)	3	Sig	3	0	0	45
9		Exploratory Elective 1	3	Expl	3	0	0	45
		Total	25		16	2	12	

Year 2, Semester 4

Sl No	Subject Code	Subject	Credits	Color code	L	T	P	Hours
1		Acting for Animation	3	C	1	1	2	60
2		Editing and Cinematography	3	C	2	0	2	60
3		Sound Design	2	C	1	1	0	30
4		Professional Elective 2	4	PE	2	1	2	75

B.Des_Animation and VFX Design

This document is the Intellectual Property of UPES and its contents are protected under the 'Intellectual Property Rights'.

UPES

2023-27

5		Project 2: Preproduction	5	C	2	1	4	105
6	SLLS 0202	Working With Data	2	LS	2	0	0	30
7	SLSG 0202	Environment and Sustainability - Himalaya Fellowship	3	Sig	3	0	0	45
8		Exploratory Elective 2	3	Expl	3	0	0	45
		Total	25		16	4	10	

Year 3, Semester 5

Year 3 takes the foundational principles of the Animation & VFX program and extends it into the intermediate level of complex skill building in subsequent years of advanced study.

SI No	Subject Code	Subject	Credits	Color code	L	T	P	Hours
1		Introduction to CGI 3D animation	4	C	1	1	4	90
2		Professional Elective 3	3	PE	1	1	2	60
3		Project 2: Production Process	5	C	1	1	6	120
4		Project 2: Postproduction	3	C	1	1	2	60
5	SLLS 0301	Persuasive Presence	2	LS	2	0	0	30
6	SLSG 0301	Start your Start-up	3	Sig	3	0	0	45
7		Exploratory Elective 3	3	Expl	3	0	0	45
		Total	23		12	4	14	

B.Des_Animation and VFX Design

This document is the Intellectual Property of UPES and its contents are protected under the 'Intellectual Property Rights'.

Year 3, Semester 6

Sl No	Subject Code	Subject	Credits	Color code	L	T	P	Hours
1		Narrative and Character Design 2	3	C	1	2	0	45
2		Project 3 (CGI 3D Animation): Preproduction	5	C	2	1	4	105
3		Professional Elective 4	4	PE	2	1	2	75
4		Experimental Animation	4	C	2	1	2	75
5		Industrial visit	1	C	0	1	0	15
6	SLSG 0302	Solving Complex Problems	3	Sig		0	0	45
	SLSG 0303	Technologies of the Future						
	SLSG 0304	Future Casting						
	SLSG 0305	Managing Relationships and Being Happy			3			
7		Exploratory Elective 4	3	Expl	3	0	0	45
		Total	23		13	9	8	

B.Des_Animation and VFX Design

This document is the Intellectual Property of UPES and its contents are protected under the 'Intellectual Property Rights'.

Year 4, Semester 7

Students, having built their foundational knowledge in previous years would learn to apply their learnings into final products following the design process. This advanced stage would ground the student into applying their understandings from foundation, basic and intermediate stages of discipline specific learnings.

SI No	Subject Code	Subject	Credits	Color code	L	T	P	Hours
1		Professional Elective 5	4	PE	1	0	6	105
2		Project 3: Production and Postproduction	5	C	1	0	8	135
4		Design Management	2	C	0	0	4	60
5		Summer Internship	2	C	0	0	4	60
6	SLSG 0401	India and Its Place in the Contemporary World	3	Sig				
	SLSG 0402	Theory of Everything			3	0	0	45
	SLSG 0403	Digital Transformation						
	SLSG 0404	Finding your purpose in Life						
7		Exploratory Elective 5	3	Expl	3	0	0	45
		Total	19		8	0	22	

Year 4, Semester 8

Sl No	Subject Code	Subject	Credits	Color code	L	T	P	Hours
1		Graduation Project	15	Inds	0	0	30	450
		Total	15					

B.Des_Animation and VFX Design

This document is the Intellectual Property of UPES and its contents are protected under the 'Intellectual Property Rights'.

Foundation

Year 1

Semester 1

B.Des_Animation and VFX Design

This document is the Intellectual Property of UPES and its contents are protected under the 'Intellectual Property Rights'.

Foundation

Year 1

Semester 1

SKETCHING AND DRAWING-I

Foundation @ SOD

B.Des_Animation and VFX Design

This document is the Intellectual Property of UPES and its contents are protected under the 'Intellectual Property Rights'.

L	T	P	C
4	0	2	5

COURSE BRIEF

Drawing is a language /tool which help design student represent their concept and ideas. Since primitive age drawing was a best way of communicating thought or Idea. Ability to use lines and draw is a basic requirement of design practice. This module introduces students to the essentials of freehand drawing and enables them to draw what the eye observes, and the mind perceives. They are guided on how to use drawing as a powerful communication tool and about coordination of hand, eye and mind.

LEARNING OBJECTIVES

The module introduces the students to

- The fundamentals of Visual Perception and Spatial Positioning of Figures/ Objects in two dimensions and three dimensions
- Observe and represent observation with different lines.
- Develop line quality with rigorous sketching.

COURSE CONTENTS

- **Drawing basics:**

Types of pencils and their characteristics, how to hold a pencil, importance of wrist and elbow movements, how to draw lines and circles, importance of drawing in single strokes, disadvantages of broken wrist movement, gain control over eye and hand coordination.

- **Nature Drawing :**

Importance of pressure while drawing a line. Impact of variation in pressure on the quality of drawing. Understand basic units, (e.g. a leaf) their proportions and relationship with the whole. Draw simple units, without details.

- **Human Drawing:**

Understand the proportions of body. Different parts of human body, their proportional relationship within and without, learn to draw parts without details.

B.Des_Animation and VFX Design

This document is the Intellectual Property of UPES and its contents are protected under the 'Intellectual Property Rights'.

➤ **Object Drawing:**

Basic dimensions, how three dimensions build up volumes, representation of three axes in 2 D, principles of isometric and perspective drawing, simple isometric and perspective drawing in one, and two point perspectives.

COURSE OUTCOMES

Knowledge & Understanding:

After completing this course, you will be able to:

- Develop observation skills and understanding of tools to draw (CO1)
- Understand proportions of human body and objects and their relationship to the environment (CO2)

Skills and Attributes:

- Apply observational skills to draw nature, human and object drawings (CO3)
- Sketch forms and figures with an understanding of proportions, light and shade, angles and perspective (CO4)

Co-relation Course Outcomes (COs) and Program Outcomes (POs)

0: No Relation 1: Slight (Low) 2: Moderate (Medium) 3: Substantial (High)

	Develop a creative mind-set	Empathy	Creative Articulation	Discovery to Realization	Design for Future	Inter-Disciplinary Approach	Entrepreneurial Spirit	Teamwork	Professional Ethics	Sustainable Solution	Local and Global Context	Lifelong Learning
PO	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10	PO11	PO12

B.Des_Animation and VFX Design

This document is the Intellectual Property of UPES and its contents are protected under the 'Intellectual Property Rights'.

UPES

2023-27

/C O												
C O 1	2	1	3	2	3	3	0	0	0	0	3	3
C O 2	2	2	3	2	3	2	0	0	0	1	1	3
C O 3	3	2	3	3	3	2	0	0	0	2	2	3
C O 4	3	1	3	3	3	2	0	0	2	2	2	3

PREREQUISITES AND MATERIAL

1. Basic drawing skill
2. Pencil (2B , 4 B, 6B) Paper (cartridge paper, color , and other types of paper)
3. Require few object and human models for Live sketching

REFERENCE BOOKS

1. Sketching: Drawing Techniques for Product Designers by Koos Eissen(Author), Roselien Steur(Author), BIS Publishers
2. Drawing for Product Designers (Portfolio Skills: Product Design) by Kevin Henry, Laurence King Publishing
3. Perspective and Sketching for Designers by Jessica Newman, Jessica Newman and Jack Beduhn, Prentice Hall
4. Freehand Drawing For Architects and Interior Designers by Magali Delgado Yanes, Magali Delgado Yanes (Author), Ernest Redondo Dominguez and Maria Fleming Alvarez, W. W. Norton & Company
5. Design Drawing by Francis D. K. Ching and Steven P. Juroszek, Wiley
6. How to Draw: drawing and sketching objects and environments from your imagination by Scott Robertson and Thomas Bertling, Design Studio Press
7. Sketching: The Basics by Roselien Steur an Koos Eissen, BIS Publishers
8. Anatomy and Drawing by Victor Perard, Dover Publications

B.Des_Animation and VFX Design

This document is the Intellectual Property of UPES and its contents are protected under the 'Intellectual Property Rights'.

9. Illustration With Markers/Time-Saving Techniques for Design Professionals by John A. Gleason, Whitney Library of Design
10. Rendering with Pen and Ink by Robert W. Gill, W Norton & Co Inc

URL

- <https://www.creativebloq.com/features/how-to-draw-animals-people-landscapes>
- <https://design.tutsplus.com/tutorials/how-to-draw-a-rose--cms-26864>
- <https://www.thegreatcourses.com/courses/how-to-draw.html>
- http://www.floobynooby.com/pdfs/Perspective_Drawing_Handbook-JosephDAmelio.pdf
- <https://www.pdfdrive.com/human-figure-drawing-books.html>

ELEMENTS OF DESIGN

Foundation @ SOD



B.Des_Animation and VFX Design

This document is the Intellectual Property of UPES and its contents are protected under the 'Intellectual Property Rights'.

1

1

2

3

COURSE BRIEF

The elements of design are the basic components used as part of any composition. They are the objects to be arranged, the constituent parts used to create the composition itself. In most situations the elements of design build upon one another, the former element helping to create the latter. The module focuses on ways of thinking and seeing with focus on the elements like a dot, a line, color, shape, form, texture, pattern etc.

LEARNING OBJECTIVE

The module introduces the students to

- Understand fundamentals related to elements of design and develop sensitivity towards Visual Perception.
- The various characteristics of each element and their applicability.
- Explore according to aptitude and thought process. Such explorations imbibe sensitivity towards the various characters of each element and the variations that can be created by appropriate utilization of these characteristics.

COURSE CONTENT

- **Dot**

What is a dot? Arrangement of dots, image creation with dots, density of dots, impact of varying densities of dots, relationship of density with clarity of pictures/images,

- **Line**

Line as extension of dots, straight and curved lines, various attributes of line, (width, thickness, weight, length, direction) combination of various types of lines, effect of line orientations

- **Texture and pattern**

What is texture? Texture and pattern in nature and man-made environment, analysis of texture and patterns, exploration with different media

○ **Shape**

Definition/ identification of shape, (through lines, value, color, texture etc.) Geometric and organic shapes. Linear and complex shapes. Interaction of shapes

○ **Size/scale**

Basic understanding of scale and size. How sizes play a role in gaining/losing dominance over other elements in a given format.

○ **Form and space**

Definition of negative and positive spaces. Relationship between positive and negative spaces. Transition from space to form and vice versa.

COURSE OUTCOME

Knowledge & Understanding:

After completing this course, you will be able to:

- Develop creative conceptual ability and sensitivity to visual perception (CO1)
- Understand fundamentals of visual interactions that exist between two or more elements (CO2)

Skills and Attributes:

- Apply understanding of elements to create effective compositions (CO3)
- Demonstrate an ability to present creative ideas using design language (CO4)

Co-relation Course Outcomes (COs) and Program Outcomes (POs)

0: No Relation 1: Slight (Low) 2: Moderate (Medium) 3: Substantial (High)

	Develop a creative mind-set	Empathy	Creative Articulation	Discovery to Realization	Design for Future	Inter-Disciplinary Approach	Entrepreneurial Spirit	Teamwork	Professional Ethics	Sustainable Solution	Local and Global Context	Lifelong Learning
PO/C O	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10	PO11	PO12
CO 1	3	1	3	2	2	2	0	0	2	2	2	3

B.Des_Animation and VFX Design

This document is the Intellectual Property of UPES and its contents are protected under the 'Intellectual Property Rights'.

UPES

2023-27

CO 2	2	1	3	2	2	2	0	0	0	1	2	3
CO 3	3	1	3	2	2	2	0	0	3	2	2	3
CO4	3	2	3	3	2	2	0	0	2	2	2	3

PREREQUISITES AND MATERIAL

1. Poster color, Black Ink, Scale, Markers and Geometry Box.
2. Brush(0,2, 4 ,8,) Paper (cartridge paper, color , and other types of paper)
3. Acrylic or water and oil-based color require to explore student in bigger surface.

REFERENCE BOOKS

1. Design Basics by David A. Lauer Learning.
2. Design Elements: Understanding the rules and knowing when to break them by Timothy Samara, Rockport Publishers.
3. Design Elements, Form & Space: A Graphic Style Manual for Understanding Structure and Design by Dennis Puhalla, Rockport Publishers.

B.Des_Animation and VFX Design

This document is the Intellectual Property of UPES and its contents are protected under the 'Intellectual Property Rights'.

COLOUR

Foundation @ SOD

L	T	P	C
1	2	2	4

COURSE BRIEF

Colour, or color, is the characteristic of human visual perception described through with names such as red, orange, yellow, green, blue, or purple. The module explores an understanding of three basic elements that are required for an appreciation of color: a light source, an object, and a viewer. It also helps to explore the psychological and cultural factors involved in perception. The importance of color design stems from the significance of color to the human mind and this module shall help in creating ideas, expresses messages, spark interest, and generate certain emotions through compositions.

LEARNING OBJECTIVES

One of the most important elements of design, color, is being treated as a separate subject, to learn and explore more in the same. This subject exposes the student to the basic characteristics of color, and the additive and subtractive color theories and its application.

COURSE CONTENTS

- Color terminologies – hue, value, tint, shade, intensity, Chroma, etc.
- Primary colors
- Secondary colors

B.Des_Animation and VFX Design

This document is the Intellectual Property of UPES and its contents are protected under the 'Intellectual Property Rights'.

- Color wheel
- Intermediate colors
- Complimentary colors
- Split complimentary colors
- Grey scale
- Color schemes: monochromatic, warm, cool, complimentary, split complimentary, triadic, analogous,
- Color interaction

COURSE OUTCOMES

Knowledge & Understanding:

After completing this course, you will be able to:

- Demonstrate an understanding of color theories and color interaction in your work (CO1)
- Explain and translate the understanding of color terminology in compositions (CO2)

Skills and Attributes:

- Generate practical application and understanding of colors (CO3)
- Demonstrate an ability to present creative contextual compositions (CO4)

Co-relation Course Outcomes (COs) and Program Outcomes (POs)

0: No Relation 1: Slight (Low) 2: Moderate (Medium) 3: Substantial (High)

	Develop a creative mind-set	Empathy	Creative Articulation	Discovery to Realization	Design for Future	Inter-Disciplinary Approach	Entrepreneurial Spirit	Teamwork	Professional Ethics	Sustainable Solution	Local and Global Context	Lifelong Learning
PO/C O	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10	PO11	PO12
CO 1	3	2	3	0	2	1	0	0	2	0	3	3

B.Des_Animation and VFX Design

This document is the Intellectual Property of UPES and its contents are protected under the 'Intellectual Property Rights'.

UPES

2023-27

CO 2	2	1	3	0	2	1	0	0	3	1	2	3
CO 3	3	1	3	1	1	1	0	0	3	2	2	3
CO4	3	1	3	0	3	1	0	0	3	2	2	3

PREREQUISITES AND MATERIAL

1. Poster color, mostly camel
2. Brush(0,2, 4 ,8,) Paper (cartridge paper, color , and other types of paper)
3. Pastel, and acrylic or water and oil-based color require to explore student in bigger surface.

REFERENCE BOOKS

1. Color influencing form : a color coursebook by Roy Osborne. Publication - Boca Raton, FL: Universal Publishers, 2007
2. Color, form and space by Birren, Faber, Publication- New York. : Reinhold., 1960
3. Colour Interaction with a Three Dimensional Form by Vyas, H. K. 1968
4. Elements of Design: (Advanced) Form & Colour Vyas, H. K.
Design I: The Elements Videotape; Color, Line, Shape & Form, Pattern by Texture Atexinc.
5. The Forms of Color by Gerstner, Karl, Publication -Cambridge : The MIT Press, 1990
6. Colour for Survival by Ward, Peter, Publication - London : Orbis pub, 1980
7. Playing with color: 50 graphic experiments for exploring color design principles by Richard Mehl, Publication - Beverly: Rockport Publishers, 2013
8. Color management : a comprehensive guide for graphic designers (2005 ed.)by John T Drew and Sarah A Meyer, Publication - Switzerland : Roto Vision, 2005
9. Colour: Art & Science edited by Trevor Lamb, Janine Bourriau. Publication - Cambridge University Press.
10. Goethe's Theory of Colours By Johann Wolfgang von Goethe .
11. Colour: A Workshop for Artists and Designers by David Hornung.

REFERENCE URL's

<https://www.pantone.com/what-is-color>

<https://www.quora.com/What-are-designer-colours>

<https://www.crayola.com/for-educators/resources-landing/articles/color-what-is-color.aspx>

B.Des_Animation and VFX Design

This document is the Intellectual Property of UPES and its contents are protected under the 'Intellectual Property Rights'.

GEOMETRY*Foundation @ SODS*

L	T	P	C
2	2	2	5

COURSE BRIEF

The course introduces the students to the basic fundamentals of Construction, Visual Perception and Spatial Positioning of Figures/ Objects in 2 Dimensions and 3 Dimensions. The students are empowered with the knowledge and skills to interpret and represent development of 2D and 3D geometry in the

B.Des_Animation and VFX Design

This document is the Intellectual Property of UPES and its contents are protected under the 'Intellectual Property Rights'.

form of drafted sheets and study models. The module covers the practical nuances of drafted drawing as an effective communication tool in a cross functional production scheme.

LEARNING OBJECTIVE

Learn axes, planes of projection and types of graphical representations.

Learn standard guidelines of drafting in 2d and 3D representations.

Learn basic geometric shapes and properties, construction of 3d form.

COURSE CONTENTS

UNIT 1 (Fundamentals of Drafting)

Guidelines and Nomenclatures, Lettering, Scales (Engineer's scale, Graphical Scale, Representative Fraction), Two Dimensional Geometrical Constructions (Line and Angle Bisection, Division of lines and circle, Centre point of arc, Calculation of Arc length, Reverse Curves, Evolution and construction of Polygons), Conics and Curvilinear Objects, Representation of 3 Dimensional objects, Principles of Projections, Projections of Points.

UNIT 2 (Principles of Geometry)

Geometry in natural and Man-made environments, Relationship of Pentagon and natural objects, Vitruvian man, Fibonacci series and Golden Ratio, Fractals.

UNIT 3 (Projections of Lines and Solids)

Guidelines and Nomenclatures, Lettering, Scales (Engineer's scale, Graphical Scale, Representative Fraction), Two Dimensional Geometrical Constructions (Line and Angle Bisection, Division of lines and circle, Centre point of arc, Calculation of Arc length, Reverse Curves, Evolution and construction of Polygons), Conics and Curvilinear Objects, Representation of 3 Dimensional objects, Principles of Projections, Orthographic Projections- Isometric and Axonometric projection of of regular solids and combination of solids.

UNIT 4 (3D geometry and Development of solids)

Solids (Generation of Volumes, Basic Solids, Additive and Subtractive nature of solids, Development of Surfaces of regular and sectional solids), Platonic and Archimedean solids (Identities and differences, Importance and application, Duals of Platonic solids, Truncation of solids)

COURSE OUTCOMES

Knowledge & Understanding:

After completing this course, you will be able to:

- CO1: Demonstrate an understanding of geometric principles in nature

B.Des_Animation and VFX Design

This document is the Intellectual Property of UPES and its contents are protected under the 'Intellectual Property Rights'.

- CO2: Develop an understanding of terminology used to explain projections and fundamentals of drafting

Skills and Attributes:

- CO3: Create platonic solids reflecting an understanding construction of the same
- CO4: Demonstrate and explain the construction of 2D and 3D objects

Co-relation Course Outcomes (COs) and Program Outcomes (POs)

0: No Relation 1: Slight (Low) 2: Moderate (Medium) 3: Substantial (High)

	Develop a creative mind-set	Empathy	Creative Articulation	Discovery to Realization	Design for Future	Inter-Disciplinary Approach	Entrepreneurial Spirit	Teamwork	Professional Ethics	Sustainable Solution	Local and Global Context	Lifelong Learning
PO/CO	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10	PO11	PO12
CO 1	2	2	2	2	2	1	0	0	0	3	2	3
CO 2	2	2	2	2	2	1	0	0	3	1	2	3
CO 3	2	1	2	2	1	1	0	0	3	1	2	3
CO4	3	1	3	1	2	1	0	0	2	1	1	3

PREREQUISITES AND MATERIAL

1. Drawing Board, T square, Set Square, Geometry Box, Brush and Glue
2. Paper (cartridge paper, color , and other types of paper)
3. Acrylic or water and oil-based color require to explore student in bigger surface.

B.Des_Animation and VFX Design

This document is the Intellectual Property of UPES and its contents are protected under the 'Intellectual Property Rights'.

REFERENCE BOOKS

- Engineering Drawing, P.S. Gill, S. K. Kataria & Sons
- Elementary Engineering Drawing (Plane and Solid Geometry), by N.D. Bhatt, Charotar Publishing House
- Geometry of Design: Studies in Proportion and Composition, Kimberly Elam, 2001
- Alt.fractals: A Visual Guide to Fractal Geometry and Design by Eric Baird, 2011
- The Aesthetics of Geometry in Design, Suzanne Greischel, 1983
- Shell foundations: geometry, analysis, design and construction, N. P. Kurian 2006
- Geometry of construction, T.B. Nichols and Norman Keep. Nichols, Trafalgar Bertram. Publication - London : Cleaver-Hume Press, 1947
- Ruler and Compass, Andrew Sutton, 2009
- Geometric constructions with 112 figures, George Edward Martin,1998

SCIENCE & LIBERAL ARTS

Foundation @ SODS

L	T	P	C
1	1	0	2

COURSE BRIEF

The subject aims to introduce design students to Indian Visual culture, history and Society through a Liberal Arts perspective. It aims to sensitize students to the visual aesthetics, cultural practices, viewed against the backdrop of various regional, social, and historical contexts.

LEARNING OBJECTIVE

- To sensitize design students to social, cultural, and historical contexts surrounding design.
- To enable students to discover values, belief systems, and philosophies that underly various cultural, and aesthetic expressions.
- To introduce and expose students to Indian and global art, design, and craft movements.
- To introduce design students to basic methods of inquiry, research, and documentation.
- To enable students to contextualize basic design principles to plural Indian aesthetic identities.
- To enable students to develop visual, written, and oral communication skills.

COURSE CONTENTS

Here's an indicative list of trigger topics based on broad themes. Each theme shall look at how design, function, aesthetics, materials, processes, and techniques have influenced or been influenced by the diversity of place, climate, culture, history, values, and philosophies:

1. **Food:** Philosophy, production, processing, cooking, serving, consumption, waste disposal.
2. **Clothing and accessories:** Everyday, ceremonial, royal, gender, age, body, comfort, identity.
3. **Shelter:** Settlement patterns, form, comfort, services, tribal, vernacular, classical architecture.
4. **Communication:** Language, signs and symbols, text, script, music, dance, theater.

B.Des_Animation and VFX Design

This document is the Intellectual Property of UPES and its contents are protected under the 'Intellectual Property Rights'.

5. **Transport:** Means and methods, every day, royal, ceremonial, accessories, individual, group, mass.

COURSE OUTCOMES

Knowledge & Understanding:

After completing this course, you will be able to:

CO 1: Research and document cultural/ethnic backgrounds, and to discover underlying beliefs, philosophies, and value systems.

CO 2: Contextualize cultural heritage with the historical backdrop of Indian and global art, design, and craft.

Skills and Attributes:

CO 3: Correlate basic design principles such as elements, colour, geometry, materials and techniques with historical and contemporary design, and craft.

CO 4: Organize, articulate, and present information, and ideas through visual, textual, and oral presentations.

Co-relation Course Outcomes (COs) and Program Outcomes (POs)

0: No Relation 1: Slight (Low) 2: Moderate (Medium) 3: Substantial (High)

	Develop a creative mind-set	Empathy	Creative Articulation	Discovery to Realization	Design for Future	Inter-Disciplinary Approach	Entrepreneurial Spirit	Teamwork	Professional Ethics	Sustainable Solution	Local and Global Context	Lifelong Learning
PO/CO	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10	PO11	PO12

B.Des_Animation and VFX Design

This document is the Intellectual Property of UPES and its contents are protected under the 'Intellectual Property Rights'.

UPES

2023-27

CO 1	2	3	1	3	1	1	0	1	2	1	2	3
CO 2	3	2	2	2	2	1	0	1	3	1	2	3
CO 3	3	1	3	2	2	3	0	1	2	1	2	3
CO4	3	2	3	3	2	2	0	1	3	2	2	3

PREREQUISITES AND MATERIAL

1. Basic drawing skill ,
2. Pencil (2B , 4 B, 6B) Paper (cartridge paper, color , and other types of paper)
3. Color- poster, acrylic, and other
4. Laptop and Camera

REFERENCE BOOKS

Liberal Arts and Sciences: Thinking Critically, Creatively, and Ethically by Christopher A. Ulloa Chaves
ED.D.

B.Des_Animation and VFX Design

This document is the Intellectual Property of UPES and its contents are protected under the 'Intellectual Property Rights'.

MATERIAL EXPLORATION-I

Foundation @ SOD

L	T	P	C
0	1	2	2

COURSE BRIEF

The module introduces students to material and technical exploration. This semester the students will explore planar and granular material and understand the possibilities of form exploration with the same while understanding the properties and characteristics of the same. The module is designed to allow each student to pursue a personal direction in their work that may be traditional or non-traditional. With focus on ideation and exploration, the module aims at exposing the basic properties, simple techniques and methods to add/remove material, and how to evolve new forms using the properties. Through a series of lectures, discussions, exercises, and assignments, students will acquire the fundamental knowledge and skills required for entry into the professional world.

LEARNING OBJECTIVE

B.Des_Animation and VFX Design

This document is the Intellectual Property of UPES and its contents are protected under the 'Intellectual Property Rights'.

Student will learn about the property and characteristics of materials and gain knowledge and skills to work on it by using basic tools and techniques.

COURSE CONTENT

This is entirely a manual process-based module, and only hand tools will be used for carrying out all the exercises. The students will be exposed to:

Planar Material (paper, fabric, etc.)

Granular Material (clay, pop, etc.)

TOOLS

Use of basic hand tools -

- Cutter
- Scissors
- Saw
- Chisel
- File
- Tri angle
- Hammer
- Holders Etc.

TECHNIQUES

- Demo of properties of Materials
- Sample manipulations
- Explanation of each property
- Various methods of addition and removal
- Assignments based on explorations of properties

COURSE OUTCOMES

After completing this course, you will be able to:

B.Des_Animation and VFX Design

This document is the Intellectual Property of UPES and its contents are protected under the 'Intellectual Property Rights'.

Knowledge & Understanding:

- Explain properties of material through manipulation technique. (CO1)

Skills and Attributes:

- Apply knowledge and understanding of material behavior and techniques to create design expression (CO2)
- Demonstrate skillset of working with material and related tools via exploration and manipulation (CO3)

Co-relation Course Outcomes (COs) and Program Outcomes (POs)

0: No Relation 1: Slight (Low) 2: Moderate (Medium) 3: Substantial (High)

	Develop a creative mind-set	Empathy	Creative Articulation	Discovery to Realization	Design for Future	Inter-Disciplinary Approach	Entrepreneurial Spirit	Teamwork	Professional Ethics	Sustainable Solution	Local and Global Context	Lifelong Learning
PO/CO	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10	PO11	PO12
CO 1	3	0	3	2	2	1	0	0	1	3	2	3
CO 2	3	2	3	3	3	2	0	0	3	2	2	3
CO 3	3	2	3	3	3	2	0	0	2	2	2	3

PREREQUISITES AND MATERIAL

1. Basic drawing skill
2. Material as specified by the faculty
3. Pencil (2B, 4 B, 6B) Paper (cartridge paper, color , and other types of paper)

B.Des_Animation and VFX Design

This document is the Intellectual Property of UPES and its contents are protected under the 'Intellectual Property Rights'.

4. Mask and Apron

REFERENCE BOOKS

1. The Backyard Blacksmith Hardcover - by **Lorelei Sims** , publisher : Crestline book
2. Learners World Clay Moulding Book Clay Tools, AC 073 ASIN B00HJ2VNNA
3. Clay Modeling Books, by **Gurinder**, young learner publications
4. BETWEEN CLAY AND DUST-by : **MUSHARRAF ALI FAROOQI**, publisher : Aleph book company pvt. Ltd.
5. The Potter's Complete Book of Clay and Glazes: A Comprehensive Guide to Formulating, Mixing, Applying, and Firing Clay Bodies and Glazes. by **James Chappell**.
6. The Incredible Clay Book. Publishr : Klutz Press by Sherri Haab (Editor), Laura Torres
7. On the Effects of Gypsum, or Plaster of Paris, as a Manure; Chiefly Extracted from Papers and Letters on Agriculture, by the Agricultural Society in Canada, by **Multiple Contributors**
8. Plaster of Paris and How to Use It, by **Martin Wiener Ware**
9. Plaster of Paris: Techniques from Scratch, by **Reid Harvey**
10. Create Anything With Clay, by Sherri Haab , Laura Torres publisher : Kultz press
11. Plaster of Paris: Techniques from Scratch Paperback – by **Reid Harvey publisher**: Gentle breeze publication

Year 1

Semester 2

B.Des_Animation and VFX Design

This document is the Intellectual Property of UPES and its contents are protected under the 'Intellectual Property Rights'.

SKETCHING AND DRAWING-II

Foundation @ SOD

L	T	P	C
4	0	2	5

COURSE BRIEF

Increasing the level of complexity from previous semester the sketching and drawing- 2, this semester will focus more on learning to gain control over hand movement to achieve the desired result with different mediums on different surfaces. The students shall also work with creativity and imagination to explore and create detailed drawings with play of light and shadow for a context.

LEARNING OBJECTIVES

- Enhances on student's previous learnings of Visual Perception and Spatial Positioning of Figures/ Objects in two dimensions and three dimensions.
- Empower students with the knowledge and skills to observe, explore, experiment and represent their observation while playing with different mediums.
- Display rigor and experimentation while looking at details of light and shadows along with expressions and techniques.

COURSE CONTENTS

This subject is an extension of learning gained in semester I. Having gained the basic skills, the student is now prompted to move ahead, with complex cases, and make complete drawing with details.

➤ **Nature Drawing:**

Importance of light and shade and drawing. Impact of changing the surface and medium. Looking at details and bringing aesthetically pleasing compositions

➤ **Human Drawing:**

Understand the proportions of body. Looking at human form with details and precision. Looking at human form in relation to another subject/ object.

➤ **Object Drawing:**

Form in perspective and in context. Creating images that communicate and ways and means to say it.

COURSE OUTCOMES

Knowledge & Understanding:

After completing this course, you will be able to:

B.Des_Animation and VFX Design

This document is the Intellectual Property of UPES and its contents are protected under the 'Intellectual Property Rights'.

- Reflect an understanding of form and proportions (CO1)

Skills and Attributes:

- Experiment and explore drawing techniques to create aesthetically pleasing compositions. (CO2)
- Illustrate ideas with details and sensitivity. (CO3)
- Communicate ideas effectively through visual representations (CO4)

Co-relation Course Outcomes (COs) and Program Outcomes (POs)

0: No Relation 1: Slight (Low) 2: Moderate (Medium) 3: Substantial (High)

	Develop a creative mind-set	Empathy	Creative Articulation	Discovery to Realization	Design for Future	Inter-Disciplinary Approach	Entrepreneurial Spirit	Teamwork	Professional Ethics	Sustainable Solution	Local and Global Context	Lifelong Learning
PO/CO	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10	PO11	PO12
CO 1	2	0	3	3	3	3	0	0	1	0	1	3
CO 2	3	2	3	3	3	2	0	0	3	0	1	3
CO 3	3	0	3	3	3	2	0	0	2	2	2	3
CO4	3	1	3	3	3	1	0	0	3	2	1	3

PREREQUISITES AND MATERIAL

- Basic drawing skill
- Pencil (2B, 4B, 6B) Paper (cartridge paper, color , and other types of paper)
- Require few objects and human models for Live sketching

REFERENCE BOOKS

1. Sketching: Drawing Techniques for Product Designers by Koos Eissen(Author), Roselien Steur(Author), BIS Publishers

B.Des_Animation and VFX Design

This document is the Intellectual Property of UPES and its contents are protected under the 'Intellectual Property Rights'.

2. Drawing for Product Designers (Portfolio Skills: Product Design) by Kevin Henry, Laurence King Publishing
3. Perspective and Sketching for Designers by Jessica Newman
4. Jessica Newman and Jack Beduhn, Prentice Hall
5. Freehand Drawing For Architects and Interior Designers by Magali Delgado Yanes
6. Magali Delgado Yanes (Author), Ernest Redondo Dominguez and Maria Fleming Alvarez,
7. Design Drawing by Francis D. K. Ching and Steven P. Juroszek, Wiley
8. How to Draw: drawing and sketching objects and environments from your imagination by Scott Robertson and Thomas Bertling, Design Studio Press
9. Sketching: The Basics by Roselien Steur an Koos Eissen, BIS Publishers
10. Anatomy and Drawing by Victor Perard, Dover Publications
11. Illustration With Markers/Time-Saving Techniques for Design Professionals by John A. Gleason, Whitney Library of Design
12. Rendering with Pen and Ink by Robert W. Gill, W Norton & Co Inc

URL

- <https://www.creativebloq.com/features/how-to-draw-animals-people-landscapes>
- <https://design.tutsplus.com/tutorials/how-to-draw-a-rose--cms-26864>
- <https://www.thegreatcourses.com/courses/how-to-draw.html>
- http://www.floobynooby.com/pdfs/Perspective_Drawing_HandbookJosephDAmelio.pdf
- <https://www.pdfdrive.com/human-figure-drawing-books.html>

PRINCIPLES OF DESIGN

Foundation @ SOD

L	T	P	C
1	1	2	3

COURSE BRIEF

In this course, which is an extension of design basics learnt in the earlier semester, thrust is given on understanding and learning of principles for visualization. Human eyes follow certain unwritten yet universally true principles. Once understood, these principles are to be thoroughly explored, to create visuals and aesthetically pleasing compositions demonstrating the application of principles.

LEARNING OBJECTIVE

The module introduces the students to

- Create communicative compositions, applying knowledge and understanding of elements and principles of design.
- Gestalt laws and its application.
- Creative thought process, self-exploration, and deriving a final on comparative basis.

B.Des_Animation and VFX Design

This document is the Intellectual Property of UPES and its contents are protected under the 'Intellectual Property Rights'.

COURSE CONTENT

Gestalt Law

Introduction to Gestalt psychology. Gestalt's principles of visualization, these principles in nature, application in creative work of prominent artists/designers

Harmony and Rhythm

Few of the basic principles, underlying the pleasantness of a visual. What is visual harmony and what is visual disharmony? what is the impact of rhythm on a visual? These questions will be answered by a detailed and elaborate demonstration to the students, followed by exploratory assignments to be done by the students.

Emphasis

"Center of Interest." It is about dominance and influence. Most artists put it a bit off center and balance it with some minor themes to maintain our interest. Some artists avoid emphasis on purpose. They want all parts of the work to be equally interesting.

Contrast

Uses contrasting visual concepts. That same Western Kansas "big sky" landscape becomes very dramatic and expressive when a storm builds in the southwest. Principles can grow out of any artistic device that is used to produce an effect on the viewer.

Balance

B.Des_Animation and VFX Design

This document is the Intellectual Property of UPES and its contents are protected under the 'Intellectual Property Rights'.

This is perhaps the most subjective principles of design. A visual looks good if it is well balanced, and if it is not, the eyes tend to reject it as unpleasant. However, it is not the physical balance but the visual balance – the interaction between the positive and negative spaces in a given format. Learning this principle involves going through and analyzing substantial examples.

What is symmetry? What are the different types of symmetry? The discussion would involve examples of symmetry in nature and man-made environment. The exercises will also involve relation between symmetry, asymmetry and balance.

COURSE OUTCOME

Knowledge & Understanding:

After completing this course, you will be able to:

- CO1: Understand fundamentals of principles of design.

Skills and Attributes:

- CO2: Employ visual, material, hand-skills and digital techniques to generate original forms.
- CO3: Implement fundamentals by developing conceptual ability and the necessary skills of creating communicative compositions
- CO4: Observe and explore visual language as a tool of communication

Co-relation Course Outcomes (COs) and Program Outcomes (POs)

0: No Relation 1: Slight (Low) 2: Moderate (Medium) 3: Substantial (High)

	Develop a creative mind-set	Empathy	Creative Articulation	Discovery to Realization	Design for Future	Inter-Disciplinary Approach	Entrepreneurial Spirit	Teamwork	Professional Ethics	Sustainable Solution	Local and Global Context	Lifelong Learning
PO/CO	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10	PO11	PO12
CO 1	3	0	3	2	2	2	0	0	0	2	2	3
CO 2	3	0	3	2	3	2	0	0	0	2	2	3
CO 3	3	0	3	2	2	2	0	0	1	1	2	3
CO4	3	2	3	3	3	2	0	0	3	2	2	3

PREREQUISITES AND MATERIAL

- Poster color, Black Ink, Black pen, Scale, Markers and Geometry Box.
- Brush(0,2, 4 ,8,) Paper (cartridge paper, color , and other types of paper)
- Laptop or personal computer

REFERENCE BOOKS

1. Design Basics by David A. Lauer Learning.
2. Logic and Design: In Art, Science and Mathematics by Krome Barratt, Green Editorial.
3. Illustrated Elements of Art and Principles of Design by consultant: Gerald F. Brommer, Crystal Productions.
4. Design Elements: Understanding the rules and knowing when to break them by Timothy Samara, Rockport Publishers.
5. Design Elements, Form & Space: A Graphic Style Manual for Understanding Structure and Design by Dennis Puhalla, Rockport Publishers.
6. Universal Principles of Design by William Lidwell, Kritina Holden and Jill Butler, Rockport Publishers.

B.Des_Animation and VFX Design

This document is the Intellectual Property of UPES and its contents are protected under the 'Intellectual Property Rights'.

DESIGN PROCESS

Foundation @ SOD

L	T	P	C
3	2	2	6

COURSE BRIEF

Design is a process. Anyone who wants to get into the field of design, irrespective of the discipline of specialization, needs to get conversant with the basic steps, their relevance, methods and approaches involved in the process of designing. Besides looking at creating visual and design vocabulary, this course will also introduce the methods and give students an overview of the process of design which is essential to understand and appreciate the design development through observation, study, exploration, ideation and perception.

LEARNING OBJECTIVE

- To introduce students to the different stages in the design process – from perception of a problem to generating a solution to the problem through investigation, analysis and synthesis.
- To understand the methodology of the problem solving process.

COURSE CONTENTS

B.Des_Animation and VFX Design

This document is the Intellectual Property of UPES and its contents are protected under the 'Intellectual Property Rights'.

- Analysis and mapping of the design process.
- The morphology of the problem solving process
- Case studies
- Role of creativity in design

COURSE OUTCOMES

Knowledge & Understanding:

After completing this course, you will be able to:

- CO1: Understand the steps involved in design process.
- CO2: Interpret and analyze visual and textual information to develop perception and ideas for expression.

Skills and Attributes:

- CO3: Design a thoughtful tangible outcome using skill, knowledge and understanding explored in other modules.
- CO4: Document the entire learning process, exploration, progression of design understanding and sequence of design development.
- CO5: Demonstrate engagement with content via reading, researching and participating in classroom discussions and activities.

Co-relation Course Outcomes (COs) and Program Outcomes (POs)

0: No Relation
(High)

1: Slight (Low)

2: Moderate (Medium)

3: Substantial

B.Des_Animation and VFX Design

This document is the Intellectual Property of UPES and its contents are protected under the 'Intellectual Property Rights'.

	Develop a creative mind-set	Empathy	Creative Articulation	Discovery to Realization	Design for Future	Inter-Disciplinary Approach	Entrepreneurial Spirit	Teamwork	Professional Ethics	Sustainable Solution	Local and Global Context	Lifelong Learning
PO/CO	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10	PO11	PO12
CO 1	3	3	3	3	3	1	1	1	1	1	3	3
CO 2	3	3	3	3	3	2	1	2	2	2	2	3
CO 3	3	2	3	2	2	2	1	2	1	2	2	3
CO4	3	3	3	3	3	2	1	2	3	2	2	3
CO5	1	3	2	2	1	2	1	3	2	1	2	3

PREREQUISITES AND MATERIAL

1. Basic drawing skill ,
2. Pencil (2B , 4 B, 6B) Paper (cartridge paper, color , and other types of paper)
3. Color poster acrylic, and other
4. Laptop and Camera

REFERENCE BOOKS

1. Thinking Design by S Balaram
2. The Design Process by Karl Aspelund
3. Thoughts on Design by Paul Rand
4. The Design of Everyday Things by Don Norman
5. Change by Design by Tim Brown
6. Designing for Growth by Jeanne Liedtke

B.Des_Animation and VFX Design

This document is the Intellectual Property of UPES and its contents are protected under the 'Intellectual Property Rights'.

MATERIAL EXPLORATION-II

Foundation @ SOD

L	T	P	C
1	0	2	2

B.Des_Animation and VFX Design

This document is the Intellectual Property of UPES and its contents are protected under the 'Intellectual Property Rights'.

COURSE BRIEF

Material Exploration for this semester will focus on the creating design expression through manipulating and modifying porous and fibrous material like wood to strong, hard and shiny material like metal. With emphasis placed on ideation, and exploration this subject will promote curiosity and an atmosphere conducive to material and technical exploration. Material Exploration aims at exposing the basic properties, simple techniques and methods to add/remove material, and how to evolve new forms using the properties. Through a series of lectures, discussions, exercises, and assignments, students will acquire the fundamental knowledge and skills required for understanding and playing with material.

LEARNING OBJECTIVE

Student will learn about the property and characteristics of materials and also gain knowledge and skills to work on it by using basic tools and techniques.

COURSE CONTENT

This is entirely a manual process-based module, and only hand tools will be used for carrying out all the exercises. The students will be exposed to:

- WOOD (deodar, golden teak, sesame, Sal, rosewood) etc.
- METAL (aluminum, steel,) etc.

TOOLS

Use of basic hand tools -

- saw
- chisel
- file
- drill
- tri angle
- hammer

B.Des_Animation and VFX Design

This document is the Intellectual Property of UPES and its contents are protected under the 'Intellectual Property Rights'.

- planer
- holders
- jointer
- Sander machine etc.

TECHNIQUES

- Demo of properties of Materials
- Sample manipulations
- Explanation of each property
- Various methods of addition and removal
- Assignments based on explorations of properties

COURSE OUTCOMES

After completing this course, you will be able to:

Knowledge & Understanding:

- CO1: Demonstrate an understanding of material properties through manipulation technique.

Skills and Attributes:

- CO2: Demonstrate skillset of working with material and related tools via exploration and manipulation
- CO3: Apply knowledge and understanding of material behavior and techniques to create design expression.

Co-relation Course Outcomes (COs) and Program Outcomes (POs)

0: No Relation 1: Slight (Low) 2: Moderate (Medium) 3: Substantial (High)

B.Des_Animation and VFX Design

This document is the Intellectual Property of UPES and its contents are protected under the 'Intellectual Property Rights'.

UPES

2023-27

	Develop a creative mind-set	Empathy	Creative Articulation	Discovery to Realization	Design for Future	Inter-Disciplinary Approach	Entrepreneurial Spirit	Teamwork	Professional Ethics	Sustainable Solution	Local and Global Context	Lifelong Learning
PO/CO	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10	PO11	PO12
CO 1	3	0	3	2	2	1	0	0	0	3	2	3
CO 2	3	0	3	3	3	1	0	0	0	2	2	3
CO 3	3	2	3	3	3	2	0	0	2	2	2	3

PREREQUISITES AND MATERIAL

- Basic drawing skill
- Material as specified by the faculty
- Pencil (2B, 4 B, 6B) Paper (cartridge paper, color , and other types of paper)
- Mask and Apron

REFERENCE BOOKS

1. What Wood Is That? A Manual of Wood Identification by Herbert L. Edlin (Author) publisher : Viking adult
2. Understanding Wood: A Craftsman's Guide to Wood Technology by R. Bruce Hoadley publisher: Taunton press
3. Wood: Materials for Inspirational Design, by Chris Lefteri
4. Solid Wood: Case Studies in Mass Timber Architecture, Technology and Design 1st Edition , by Joseph Mayo
5. Wood: Identification and Use, by Terry Potter, Publisher : guild of master craftsmen Nature & Art of Workmanship, by David Pye

B.Des_Animation and VFX Design

This document is the Intellectual Property of UPES and its contents are protected under the 'Intellectual Property Rights'.

6. Creative Metal Forming – by Betty Helen Longhi (Author), Cynthia Eid (Author), publisher :Brynmorgen press
7. The Backyard Blacksmith Hardcover – by Lorelei Sims , publisher : Crestline book

COMPUTER APPLICATIONS

Foundation @ SOD

L	T	P	C
1	0	2	2

COURSE BRIEF

This subject gives an exposure to basic design softwares used in design disciplines. The tools are used extensively in varied industries as well. It is very important to understand how to design graphics as well as how to handle the tools effectively. Through a series of lectures, discussions, exercises, and assignments, students will acquire the fundamental knowledge and skills required for entry into the professional world.

LEARNING OBJECTIVE

Develop necessary digital tools and techniques.

Enhance the techniques of execution of form and content relevant to the field in both digital and print mediums.

Create and manipulate images to use in various contexts.

The learnings will also help in understanding of form - product, spaces, and layouts for print and web.

B.Des_Animation and VFX Design

This document is the Intellectual Property of UPES and its contents are protected under the 'Intellectual Property Rights'.

COURSE CONTENT

Adobe Photoshop

Basic exposures and learning to experiment with various possibilities. Application oriented exercises with actual photographs/images.

- Images in Photoshop and Image Ready (Default images)
- Intro to Tools Selections & Color Models
- Working with Layers
- Transforming & Retouching
- Color & Tonal Adjustments
- Working with Typography

Adobe Illustrator

Basic exposures and learning to experiment with various possibilities. Application oriented exercises to create graphics and sketches for a purpose.

- Graphics creation
- Intro to Tools Selections & Color Models
- Working with Layers
- Transforming & Manipulating
- Grids and layouts
- Working with Typography

COURSE OUTCOME

After completing this course, you will be able to:

Knowledge & Understanding:

B.Des_Animation and VFX Design

This document is the Intellectual Property of UPES and its contents are protected under the 'Intellectual Property Rights'.

- Demonstrate an understanding of tools and techniques used to create effective compositions. (CO1)

Skills and Attributes:

- Create graphics and images using tools and techniques of divergent thinking (CO2)
- Apply basic design concepts – light, color, texture etc to create aesthetically pleasing graphics/images (CO3)

Co-relation Course Outcomes (COs) and Program Outcomes (POs)

0: No Relation 1: Slight (Low) 2: Moderate (Medium) 3: Substantial (High)

UPES

2023-27

	Develop a creative mind-set	Empathy	Creative Articulation	Discovery to Realization	Design for Future	Inter-Disciplinary Approach	Entrepreneurial Spirit	Teamwork	Professional Ethics	Sustainable Solution	Local and Global Context	Lifelong Learning
PO/CO	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10	PO11	PO12
CO 1	3	0	3	2	2	0	0	0	1	1	2	3
CO 2	3	0	3	3	3	1	0	0	1	1	2	3
CO 3	3	0	3	3	3	1	0	0	1	1	2	3

PREREQUISITES AND MATERIAL

- Basic drawing skill
- Laptop, or personal computer

REFERENCE BOOKS

1. The Adobe Photoshop CS6 Book for Digital Photographers (English) by Scott Kelby
2. Adobe Photoshop CS6 for Photographers: A professional image editor's guide to the relative use of Photoshop for the Macintosh and PC by Martin Evening.
3. Adobe Illustrator for beginners 2021, Hector Grant

B.Des_Animation and VFX Design

This document is the Intellectual Property of UPES and its contents are protected under the 'Intellectual Property Rights'.

Year 2

Semester 3

B.Des_Animation and VFX Design

This document is the Intellectual Property of UPES and its contents are protected under the 'Intellectual Property Rights'.

Course Title: Drawing for Animation**Course Code:****Course Prerequisites:**

Foundation

Required Materials:

Drawing board

Newsprint

Sketchbook

Pencil, pen, charcoal, brush

Course Credit Breakdown:

C	L	T	P	Hours
2	1	0	2	45

Aims and Objectives:

This course helps the student understand how to break down motion into discrete instants. The student is introduced to the technique of quick gesture drawing, loose drawing in the sequence, in order to acquire a holistic conceptual understanding of body and movement. This enables students to understand:

- Drawing the flow of movement
- Understanding staging
- Ability to draw images in sequence
- Distinguishing differentiated movement according to materiality

Course Content :

- Quick gesture Drawing
- Drawing moving forms
- Drawing pose to pose in a sequence
- Observational drawing
- Understanding proportions
- Volume, weight and movement
- Exploring the potential of different tools and materials for drawing and rendering

Essential Readings:

Stanchfield, W. (2007). *Gesture drawing for animation*. Washington: Leo Brodie, 1.

B.Des_Animation and VFX Design

This document is the Intellectual Property of UPES and its contents are protected under the 'Intellectual Property Rights'.

Wells, P. (2008). *Basics animation 03: drawing for animation* (Vol. 3). Bloomsbury Publishing.

Mattesi, M. (2006). *Force: Dynamic life drawing for animators*. Routledge.

Learning Outcomes:

LO1: To draw structures in movement

LO2: Relate the whole with parts

LO3: Drawing in sequence to break down movement into discrete poses

Teaching and Learning

The teaching and learning experience follow a Hybrid blended learning model which incorporates f2f modalities with online learning.

Range of modes of direct contact teaching and learning methods used on this course

- Large and small group seminars/discussion groups
- Classroom exercises
- Peer critiquing
- Direct observation
- Video clips
- Online tutorials (including Coursera courses)
- Sketchbook and journaling
- Reading, reviewing and commenting on processes
- Peer critiquing
- Reflections

Assessment Methods:**Formative Assessment Methods:**

Understanding praxis, i.e. theory and practice

Maintaining sketchbook as a reflective and exploratory journal

Understanding feedback to incorporate changes in process and outcome

Summative Assessment Methods:

Practical exercises and final portfolio

Further Information on Assessment:

The portfolio is the final compilation of all assignments. This will help assess the holistic nature of the level in question. It may be done under the guidance of the tutor.

The evaluation will be described in detail in the assessment brief.

CO & PO Mapping

B.Des_Animation and VFX Design

This document is the Intellectual Property of UPES and its contents are protected under the 'Intellectual Property Rights'.

UPES

2023-27

	Develop a creative mind-set	Empathy	Creative Articulation	Discovery to Realization	Design for Future	Interdisciplinary Approach	Entrepreneurial Spirit	Teamwork	Professional Ethics	Sustainable Solution	Local and Global Context	Lifelong Learning	Research	Ideate	Structure	Execute	Present
PO/CO	PO 1	PO 2	PO 3	PO 4	PO 5	PO 6	PO 7	PO 8	PO 9	PO 10	PO 11	PO 12	PSO 1	PSO 2	PSO 3	PSO 4	PSO 5
LO 1	3	0	2	1	1	1	0	0	1	1	1	3	1	3	3	3	3
LO 2	3	1	2	0	1	1	1	0	0	1	1	1	0	3	3	3	3
LO 3	3	0	3	0	1	1	0	0	0	0	0	1	1	3	3	3	3

0: No Relation 1: Slight (Low) 2: Moderate (Medium) 3: Substantial (High)

B.Des_Animation and VFX Design

This document is the Intellectual Property of UPES and its contents are protected under the 'Intellectual Property Rights'.

Course Title: Fundamentals of Animation**Course Code:****Course Prerequisites:**

Foundation
Drawing for Animation

Required Materials:

- Lightbox
- Sunlit bond paper
- Pencil and eraser
- Paper punch
- Adobe Animate
- Pen digitiser

Course Credit Breakdown:

C	L	T	P	Hours
3	1	0	4	75

Aims and Objectives:

While Drawing for Animation teaches how to translate the continuous motion into discrete instants, Fundamentals of Animation enables the student to understand how to create motion and movement from discrete instants.

Course Content :

The course involves a series of exercises to train students with:

- timing and spacing
- creating ladder
- understanding nuances of motion
- understanding motion to create movement (character)

Essential Readings:

Whitaker, H., Halas, J., & Sito, T. (2021). *Timing for animation*. CRC Press.

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.

B.Des_Animation and VFX Design

This document is the Intellectual Property of UPES and its contents are protected under the 'Intellectual Property Rights'.

Learning Outcomes:

LO1: Understanding timing and spacing to create motion

LO2: Understanding difference between motion and movement

LO3: Understanding relation between movement and materiality

Teaching and Learning

The teaching and learning experience follow a Hybrid blended learning model which incorporates f2f modalities with online learning. Range of modes of direct contact teaching and learning methods used on this course

- Classroom exercises
- Peer critiquing
- Direct observation
- Video clips
- Online tutorials (including Coursera courses)
- Sketchbook and journaling
- Reading, reviewing and commenting on processes
- Reflections

Assessment Methods:**Formative Assessment Methods:**

Understanding praxis, i.e. theory and practice

Understanding qualitative movement and character

Understanding feedback to incorporate changes in process and outcome

Summative Assessment Methods:

Practical exercises and final portfolio

Further Information on Assessment:

The portfolio is the final compilation of all assignments. This will help assess the holistic nature of the level in question. It may be done under the guidance of the tutor.

The evaluation is described in detail in the assessment brief.

CO & PO Mapping

B.Des_Animation and VFX Design

This document is the Intellectual Property of UPES and its contents are protected under the 'Intellectual Property Rights'.

UPES

2023-27

	Develop a creative mind-set	Empathy	Creative Articulation	Discovery to Realization	Design for Future	Interdisciplinary Approach	Entrepreneurial Spirit	Teamwork	Professional Ethics	Sustainable Solution	Local and Global Context	Lifelong Learning	Research	Idea	Structure	Execute	Present
PO/LO	PO 1	PO 2	PO 3	PO 4	PO 5	PO 6	PO 7	PO 8	PO 9	PO 10	PO 11	PO 12	PSO 1	PSO 2	PSO 3	PSO 4	PSO 5
LO 1	3	0	2	0	1	1	0	0	0	2	0	1	1	3	2	3	3
LO 2	3	0	3	0	1	1	0	0	0	1	0	1	1	2	2	3	3
LO 3	3	1	2	0	1	2	0	0	0	1	1	1	1	3	2	3	3

0: No Relation 1: Slight (Low) 2: Moderate (Medium) 3: Substantial (High)

B.Des_Animation and VFX Design

This document is the Intellectual Property of UPES and its contents are protected under the 'Intellectual Property Rights'.

Course Title: Narrative Design 1**Course Code:****Course**

Foundation

Prerequisites:**Required Materials:**

- sketchbook/journal
- word processor

Course Credit Breakdown:

C	L	T	P	Hours
2	2	0	0	30

Aims and Objectives:

This course gives an overview of narrative design, and creates a foundation for understanding different modes of storytelling. This module along with *Character Design 1* would serve as the theoretical foundation for skill building across all technical courses in animation. The story created in this module is going to be realised in the capstone *Project 1: Sequential Art*.

Course Content :

This course introduces the student into understanding:

- how to 'show' and not 'tell'
- story as structure
- event, scene, sequence, act, three act structure
- premise, logline, controlling idea and counter-controlling idea
- that story and character are intertwined
- folk structure – character as function
- epic structure – character as dramatic and psychological function
- dramatic structure – rounded character
- problem, desire, motivation
- Action, expectation vs outcome, gap
- conflict
- Literalising of metaphors

Essential Readings:

B.Des_Animation and VFX Design

This document is the Intellectual Property of UPES and its contents are protected under the 'Intellectual Property Rights'.

McKee, R. (1997). *Story: style, structure, substance, and the principles of screenwriting*. Harper Collins.

Propp, V. I. (1968). *Morphology of the Folktale* (Vol. 9). University of Texas Press.

Vogler, C. (1992). *The Writer's Journey: Mythic Structures for Screenwriters and Storytellers*. M. Wiese Productions, Studio City, CA.

Field, S. (1982). *Screenplay*. New York: Delacorte.

Learning Outcomes:

LO1: To 'show' and not 'tell'

LO2: Story as structure to generate meanings and affects

LO3: Understanding conflict

Teaching and Learning

The teaching and learning experience follow a Hybrid blended learning model which incorporates f2f modalities with online learning. Range of modes of direct contact teaching and learning methods used on this course

- Classroom exercises
- Peer critiquing
- Direct observation
- Video clips
- Online tutorials (including Coursera courses)
- Sketchbook and journaling
- Reading, reviewing and commenting on processes
- Reflections

Assessment Methods:

Formative Assessment Methods:

Understanding praxis, i.e. theory and practice

Understanding showing and not telling

Understanding structure and character

Understanding feedback to incorporate changes in process and outcome

Summative Assessment Methods:

Practical exercises and final portfolio

B.Des_Animation and VFX Design

This document is the Intellectual Property of UPES and its contents are protected under the 'Intellectual Property Rights'.

Further Information on Assessment:

The portfolio is the final compilation of all assignments. This will help assess the holistic nature of the level in question. It may be done under the guidance of the tutor. The evaluation is described in detail in the assessment brief.

CO & PO Mapping

	Develop a creative mind-set	Empathy	Creative Articulation	Discovery to Realization	Design for Future	Interdisciplinary Approach	Entrepreneurial Spirit	Teamwork	Professional Ethics	Sustainable Solution	Local and Global Context	Lifelong Learning	Research	Ideate	Structure	Execute	Present
PO/CO	PO 1	PO 2	PO 3	PO 4	PO 5	PO 6	PO 7	PO 8	PO 9	PO 10	PO 11	PO 12	PSO 1	PSO 2	PSO 3	PSO 4	PSO 5
LO 1	3	0	1	1	1	1	0	0	0	1	0	1	3	2	2	3	3
LO 2	3	2	3	2	2	2	1	0	1	3	1	2	3	2	3	3	3
LO 3	3	1	2	2	1	2	1	0	0	2	1	1	3	2	1	3	3

0: No Relation 1: Slight (Low) 2: Moderate (Medium) 3: Substantial (High)

Course Title: Character Design 1**Course Code:****Course**Story from *Narrative Design 1***Prerequisites:****Required Materials:**

- drawing board, sketchbook, paper, pencil eraser
- Adobe Photoshop/ Adobe Animate

Course Credit Breakdown:

C	L	T	P	Hours
2	1	0	2	45

Aims and Objectives:

This course builds upon the foundation and extends the core concepts of *Narrative Design 1* to the design of characters. The course also introduces the issues of representation involved in character design.

Course Content :

- Character = Characterisation + True character
- Physical, Psychological and Sociological aspects of characterisation
- Levels of conflict: inner, personal, societal, environmental
- Dilemma, solved vs resolved
- Want and need
- Crisis, climax and resolution
- Character arc and transformation
- Character history and inciting incident
- Character family model sheets
- Character turnaround
- Action poses
- Facial expression chart

Essential Readings:

Egri, L. (1972). *The art of dramatic writing: Its basis in the creative interpretation of human motives*. Simon and Schuster.

B.Des_Animation and VFX Design

This document is the Intellectual Property of UPES and its contents are protected under the 'Intellectual Property Rights'.

Watt, A., 2014. *The 90-Day Screenplay: From concept to polish*. L. A. Writer's Lab.
Maisel, E., & Maisel, A. (2006). *What Would Your Character Do?*. Writer's Digest Books.
Crossley, K. (2014). *Character design from the ground up*. Octopus Books.

Learning Outcomes:

LO1: Linking story with character

LO2: Conceptualise conflict through dilemma and its resolution

LO3: Characterisation with respect to narrative content

Teaching and Learning

The teaching and learning experience follow a Hybrid blended learning model which incorporates f2f modalities with online learning. Range of modes of direct contact teaching and learning methods used on this course

- Classroom exercises
- Peer critiquing
- Direct observation
- Ethnography
- Video clips
- Online tutorials (including Coursera courses)
- Sketchbook and journaling
- Reading, reviewing and commenting on processes
- Reflections

Assessment Methods:**Formative Assessment Methods:**

Understanding praxis, i.e. theory and practice
Understanding issues of representation
Understanding characterisation vs true character
Understanding feedback to incorporate changes in process and outcome

Summative Assessment Methods:

Practical exercises and final portfolio

Further Information on Assessment:

The portfolio is the final compilation of all assignments. This will help assess the holistic nature of the level in question. It may be done under the guidance of the tutor. The evaluation is described in detail in the assessment brief.

B.Des_Animation and VFX Design

This document is the Intellectual Property of UPES and its contents are protected under the 'Intellectual Property Rights'.

CO & PO Mapping

	Dev elo pa cre ativ e min d- set	Em pat hy	Cre ati ve Art icu lati on	Dis cov ery to Re aliz ati on	De sig n for Fut ure	Int er dis ci pli nar y Ap pro ach	Ent rep ren eur ial Spi rit	Te am wo rk	Pro fes sio nal Eth ics	Su sta ina ble Sol uti on	Lo cal and Gl ob al Co nt ext	Lif elo ng Le ar nin g	Res earc h	Idea te	Stru ctur e	Exe cut e	Pres ent
PO/ CO	PO 1	PO 2	PO 3	PO 4	PO 5	PO 6	PO 7	PO 8	PO 9	PO 10	PO 11	PO 12	PSO 1	PSO 2	PSO 3	PSO 4	PSO 5
LO 1	3	2	3	1	1	1	1	0	0	1	0	1	1	3	3	3	3
LO 2	2	1	3	0	0	1	0	0	0	1	0	2	1	3	3	3	3
LO 3	3	1	3	1	1	2	1	0	1	1	1	1	1	3	2	3	3

0: No Relation 1: Slight (Low) 2: Moderate (Medium) 3: Substantial (High)

Course Title: Professional Elective 1 : Animation Appreciation

Course Code:

Course

Prerequisites:

Foundation

Fundamentals of Animation

Narrative

Design

1

Character Design 1

B.Des_Animation and VFX Design

This document is the Intellectual Property of UPES and its contents are protected under the 'Intellectual Property Rights'.

Required Materials:

- None

Course Credit Breakdown:

C	L	T	P	Hours
3	2	1	0	45

Aims and Objectives:

This course introduces students into a critical appreciation and a social history of animation, comparing and contrasting it with the general history of cinema. The student is supposed to have a general understanding of the ontological and epistemological differences between animation and live action filmmaking, with respect to the conception of animation, its communication devices and how it differs from other kinds of moving images.

Course Content :

- Introduction to a social history of cartoon animation
- Graphic Narrative
- The Gag
- Character Design – Controller, Over-reactor, Nuisance
- Parallel movements in the world of animation
- Early animators
- Silent cartoon, specifically Felix the Cat
- Hollywood studios, particularly Disney and Fleischer
- Multiplane camera
- Eisenstein on Disney
- Animation devices – metamorphosis, condensation, synecdoche, associative relations, fabrication

Essential Readings:

Wells, P. (2013). *Understanding animation*. Routledge.

Klein, N. M. (1993). *Seven minutes: The life and death of the American animated cartoon*. Verso.

Bendazzi, G. (2015). *Animation: A World History: Volume I: Foundations-The Golden Age*. uppl 1.

Bendazzi, G. (2015). *Animation: A World History: Volume II: The Birth of a Style-The Three Markets*. Routledge.

B.Des_Animation and VFX Design

This document is the Intellectual Property of UPES and its contents are protected under the 'Intellectual Property Rights'.

Bendazzi, G. (2015). *Animation: A World History: Volume III: Contemporary Times*. CRC Press.

Learning Outcomes:

LO1: Critical appreciation of the possibilities of the medium of animation

LO2: Potential application of animation devices in storytelling

LO3: Conceptualising for animation differently from moving images in general

Teaching and Learning

The teaching and learning experience follow a Hybrid blended learning model which incorporates f2f modalities with online learning. Range of modes of direct contact teaching and learning methods used on this course

- Classroom exercises
- Film analysis and critiquing
- Understanding the evolving animation narrative
- Video clips
- Sketchbook and journaling
- Reading, reviewing and commenting on images and processes
- Reflections

Assessment Methods:**Formative Assessment Methods:**

Understanding praxis, i.e. theory and practice

Understanding the history of cinema with respect to animation

Understanding the potential of animation devices for narrative strategies

Summative Assessment Methods:

An essay on the critical appreciation of a particular aspect, history or device of animation film design

Further Information on Assessment:

The portfolio is the final compilation of all assignments. This will help assess the holistic nature of the level in question. It may be done under the guidance of the tutor. The evaluation is described in detail in the assessment brief.

CO & PO Mapping

B.Des_Animation and VFX Design

This document is the Intellectual Property of UPES and its contents are protected under the 'Intellectual Property Rights'.

UPES

2023-27

	Develop a creative mind-set	Empathy	Creative Articulation	Discovery to Realization	Design for Future	Interdisciplinary Approach	Entrepreneurial Spirit	Teamwork	Professional Ethics	Sustainable Solution	Local and Global Context	Lifelong Learning	Research	Idea	Structure	Execute	Present
PO/LO	PO 1	PO 2	PO 3	PO 4	PO 5	PO 6	PO 7	PO 8	PO 9	PO 10	PO 11	PO 12	PSO 1	PSO 2	PSO 3	PSO 4	PSO 5
LO 1	2	0	3	0	2	0	0	1	2	1	2	1	3	2	3	2	3
LO 2	2	1	2	0	1	1	1	0	0	0	2	0	2	1	2	2	2
LO 3	3	0	3	0	1	1	0	0	0	0	2	0	2	2	3	2	2

0: No Relation 1: Slight (Low) 2: Moderate (Medium) 3: Substantial (High)

B.Des_Animation and VFX Design

This document is the Intellectual Property of UPES and its contents are protected under the 'Intellectual Property Rights'.

Course Title: Professional Elective 1 : Film Theory**Course Code:****Course***Foundation**Fundamentals**Narrative**Character Design 1***Prerequisites:***of**Animation**Design**1***Required Materials:**

- None

Course Credit Breakdown:

C	L	T	P	Hours
3	2	1	0	45

Aims and Objectives:

This course introduces “conceptual frameworks for understanding film's relationship to reality, the other arts, individual viewers, and society at large” (Routledge Encyclopedia of Film Theory). Film theory describes how cinema functions as a medium, art form, practice or as an institution, and how cinema signifies, communicates, produces meanings, and constructs itself as an information system.

Course Content :

This course draws a broad overview of:

- Understanding of various frameworks for a critical appreciation of cinema
- historical developments of film technology, and changing approaches to filmmaking techniques
- realism, formalism and classicism
- Apparatus Theory
- Montage Theory
- Auteur Theory
- Avant garde films – Subjective Cinema, Pure Cinema, Surrealist Cinema
- Genre Studies
- Feminist Film Theory
- Counter Cinema
- Post-colonial Theory
- Third Cinema

B.Des_Animation and VFX Design

This document is the Intellectual Property of UPES and its contents are protected under the 'Intellectual Property Rights'.

Essential Readings:

McDonald, K. (2016). *Film theory: the basics*. Routledge.

Bordwell, D., Thompson, K., & Smith, J. (1993). *Film art: An introduction* (Vol. 7). New York: McGraw-Hill.

Monaco, J., & Lindroth, D. (2000). *How to read a film: the world of movies, media, and multimedia: language, history, theory*. Oxford University Press, USA.

Kupsc, J. The History of Cinema for Beginners Hyderabad. *Orient Longman*.

Learning Outcomes:

LO1: Relate storytelling to the medium of film

LO2: A critical appreciation of films through different frameworks

LO3: Decipher ideological content from formal aspects

Teaching and Learning

The teaching and learning experience follow a Hybrid blended learning model which incorporates f2f modalities with online learning. Range of modes of direct contact teaching and learning methods used on this course

- Classroom exercises
- Film form analysis and critiquing
- Video clips
- Sketchbook and journaling
- Reading, reviewing and commenting on images and processes
- Reflections

Assessment Methods:**Formative Assessment Methods:**

Understanding praxis, i.e. theory and practice

Understanding the history of cinema with respect to various frameworks of theorising cinema

Understanding the cinematic devices for devising narrative strategies

Summative Assessment Methods:

An essay on the critical appreciation of a particular aspect, history or device of film history.

Further Information on Assessment:

B.Des_Animation and VFX Design

This document is the Intellectual Property of UPES and its contents are protected under the 'Intellectual Property Rights'.

The portfolio is the final compilation of all assignments. This will help assess the holistic nature of the level in question. It may be done under the guidance of the tutor. The evaluation is described in detail in the assessment brief.

CO & PO Mapping

	Develop a creative mind-set	Empathy	Creative Articulation	Discovery to Realization	Design for Future	Interdisciplinary Approach	Entrepreneurial Spirit	Teamwork	Professional Ethics	Sustainable Solution	Local and Global Context	Lifelong Learning	Research	Idea	Structure	Execute	Present
PO/LO	PO 1	PO 2	PO 3	PO 4	PO 5	PO 6	PO 7	PO 8	PO 9	PO 10	PO 11	PO 12	PSO 1	PSO 2	PSO 3	PSO 4	PSO 5
LO 1	2	0	2	0	1	1	0	0	0	1	2	1	3	2	3	2	2
LO 2	3	0	3	0	2	1	1	1	1	0	2	1	3	2	3	3	2
LO 3	2	1	2	0	1	1	0	0	1	0	2	1	3	2	3	2	3

0: No Relation 1: Slight (Low) 2: Moderate (Medium) 3: Substantial (High)

Course Title: Project 1: Sequential Art**Course Code:****Course***Foundation**Drawing**Narrative**Character**Professional Elective**for**Design**Design***Prerequisites:***Animation**1**1***Required Materials:**

- Drawing and colouring materials
- Pen digitiser
- Paper
- Adobe Photoshop

Course Credit Breakdown:

C	L	T	P	Hours
5	2	1	4	105

Aims and Objectives:

This is the final course of semester 3 where a student starts to apply all of their previous learnings into a finished product of a comic book. The student would thus incorporate their understanding of communication devices involved in sequential representation of the story created in *Narrative Design 1*, its characters, representation techniques, spatializing time, and iconic representation of metaphors.

Course Content :

Project 1 would help the student understand how to communicate their story through showing and not telling through sequential art. Students would start assembling their stories along these broad channels:

- idea/ content/ purpose
- form
- idiom/ genre/ formal system
- structure
- craft/design/problem-solving

B.Des_Animation and VFX Design

This document is the Intellectual Property of UPES and its contents are protected under the 'Intellectual Property Rights'.

- surface/ presentation

Essential Readings:

McCloud, S., & Manning, A. D. (1998). Understanding comics: The invisible art. *IEEE Transactions on Professional Communications*, 41(1), 66-69.

McCloud, S. (2000). *Reinventing comics: How imagination and technology are revolutionizing an art form*. New York: Perennial.

Eisner, W. (2008). *Comics and sequential art: Principles and practices from the legendary cartoonist*. WW Norton & Company.

Learning Outcomes:

LO1: Connecting theory with practice

LO2: Applying techne of visual storytelling

LO3: Critical appreciation and application of autochthonous culture

Teaching and Learning

The teaching and learning experience follow a Hybrid blended learning model which incorporates f2f modalities with online learning. Range of modes of direct contact teaching and learning methods used on this course

- Classroom exercises
- Peer critiquing
- Direct observation
- Video clips
- Online tutorials (including Coursera courses)
- Sketchbook and journaling
- Reading, reviewing and commenting on processes
- Reflections

Assessment Methods:**Formative Assessment Methods:**

Understanding of praxis

Understanding of culture

Understanding of techne

Understanding feedback to incorporate changes in process and outcome

Summative Assessment Methods:

Final portfolio

Further Information on Assessment:

B.Des_Animation and VFX Design

This document is the Intellectual Property of UPES and its contents are protected under the 'Intellectual Property Rights'.

The portfolio is the final compilation of all assignments. This will help assess the holistic nature of the level in question. It may be done under the guidance of the tutor. The evaluation is described in detail in the assessment brief.

CO & PO Mapping

	Develop a creative mind-set	Empathy	Creative Articulation	Discovery to Realization	Design for Future	Interdisciplinary Approach	Entrepreneurial Spirit	Teamwork	Professional Ethics	Sustainable Solution	Local and Global Context	Lifelong Learning	Research	Ideate	Structure	Execute	Present
PO/LO	PO 1	PO 2	PO 3	PO 4	PO 5	PO 6	PO 7	PO 8	PO 9	PO 10	PO 11	PO 12	PSO 1	PSO 2	PSO 3	PSO 4	PSO 5
LO 1	3	1	3	0	1	1	0	0	0	1	1	1	3	1	3	3	3
LO 2	3	0	3	0	2	2	2	0	1	2	2	1	3	3	3	3	3
LO 3	3	3	3	0	1	2	1	0	0	1	2	2	3	2	3	3	3

0: No Relation 1: Slight (Low) 2: Moderate (Medium) 3: Substantial (High)

Year 2

Semester 4

B.Des_Animation and VFX Design

This document is the Intellectual Property of UPES and its contents are protected under the 'Intellectual Property Rights'.

Course Title: Acting for Animation**Course Code:****Course***Foundation**Semester 3***Prerequisites:****Required Materials:**

- Improvised props

Course Credit Breakdown:

C	L	T	P	Hours
3	1	1	2	60

Aims and Objectives:

Semester 4, starting with this course, orients the student into a complex understanding of movement through acting and choreography. Students learn to translate their existing understanding of fundamentals of motion into qualitative movement of character. Character's desires, motivations, conflicts etc. are translated into bodily movement. This course would also make the student aware of the body, awareness of space, flow of weight in space and time, adapting movement with respect to other characters, or functional use of limbs, through learning by doing, i.e. acting and performance.

Course Content :

The student would get a basic overview of:

- Breaking down complex movement into simple actions
 - Understanding body language
 - lip sync with expression
- Basic principles of acting involving
 - reactions
 - power centres
 - empathy through emotion
 - status transactions
 - atmosphere
 - animating force vs form
- Stanislavski's acting methods

B.Des_Animation and VFX Design

This document is the Intellectual Property of UPES and its contents are protected under the 'Intellectual Property Rights'.

- 'inner life' of a character
- external or physical objectives
- internal or psychological objectives
- rudimentary or mechanical objectives
- Understanding of Laban's delineation of basic movement themes
- Eight effort actions:
 - Wringing
 - Pressing
 - Gliding
 - Floating
 - Flicking
 - Slashing
 - Punching
 - Dabbing

Essential Readings:

Hooks, E. (2017). *Acting for animators*. Routledge.

White, T. (1986). *The animator's workbook* (p. p74). New York: Watson-Guptill.

Wells, P. (2013). *Understanding animation*. Routledge.

Kundert-Gibbs, J., & Kundert-Gibbs, K. (2009). *Action!: acting lessons for CG animators*. John Wiley & Sons.

Learning Outcomes:

LO1: Showing character motivation and conflict through movement

LO2: Applying theories of acting on character movement

LO3: Applying theories of choreography on character movement

Teaching and Learning

The teaching and learning experience follow a Hybrid blended learning model which incorporates f2f modalities. Range of modes of direct contact teaching and learning methods used on this course:

- Classroom exercises
- Peer critiquing
- Direct observation
- Acting and performance
- Video clips
- Online tutorials (including Coursera courses)
- Sketchbook and journaling

B.Des_Animation and VFX Design

This document is the Intellectual Property of UPES and its contents are protected under the 'Intellectual Property Rights'.

- Reflections

Assessment Methods:

Formative Assessment Methods:

Understanding acting and choreography and its application in character performance
 Understanding lip sync and its application alongside facial expression
 Understanding body language
 Understanding feedback to incorporate changes in process and outcome

Summative Assessment Methods:

Final portfolio

Further Information on Assessment:

The portfolio is the final compilation of all assignments. This will help assess the holistic nature of the level in question. It may be done under the guidance of the tutor. The evaluation is described in detail in the assessment brief.

CO & PO Mapping

	Develop a creative mind-set	Empathy	Creative Articulation	Discovery to Realization	Design for Future	Interdisciplinary Approach	Entrepreneurial Spirit	Teamwork	Professional Ethics	Sustainable Solution	Local and Global Context	Lifelong Learning	Research	Ideate	Structure	Execute	Present
PO/LO	PO 1	PO 2	PO 3	PO 4	PO 5	PO 6	PO 7	PO 8	PO 9	PO 10	PO 11	PO 12	PSO 1	PSO 2	PSO 3	PSO 4	PSO 5
LO 1	3	1	3	1	1	1	0	0	0	0	1	1	2	3	3	3	3
LO 2	3	1	3	1	1	2	0	0	1	1	1	1	2	3	3	3	3
LO 3	3	1	3	1	1	2	0	0	0	0	1	1	2	3	3	3	3

0: No Relation 1: Slight (Low) 2: Moderate (Medium) 3: Substantial (High)

B.Des_Animation and VFX Design

This document is the Intellectual Property of UPES and its contents are protected under the 'Intellectual Property Rights'.

Course Title: Editing and Cinematography**Course Code:****Course****Prerequisites:***Foundation**Semester 3***Required Materials:**

- Editing software
- Camera

Course Credit Breakdown:

C	L	T	P	Hours
3	2	0	2	60

Aims and Objectives:

An animated film is 'pre-edited'. Concepts of editing and cinematography are essential for understanding preproduction techniques of storyboarding and animatic construction. Therefore, the student learns multiple aspects of audiovisual structuring through editing and cinematography. This course introduces students to understanding representation of space and time through image and text. The student would also be exposed to narratological principles that are translated and adapted for the audiovisual format.

Course Content:

The course introduces cinematography along the following main parameters:

- Camera angles
- Continuity
- Cutting
- Close-ups
- Composition

Students are also provided with a nuanced understanding of basic cinematic techniques that follow from narratological devices:

- speaking/ telling : restricted and unrestricted narration
- depth of knowledge available to audience –
 - a spectrum ranging between objective and subjective perception
 - perceptual subjectivity (sound perspective, point of view), and mental subjectivity
- seeing: external and internal (fixed, variable, multiple) focalisation

B.Des_Animation and VFX Design

This document is the Intellectual Property of UPES and its contents are protected under the 'Intellectual Property Rights'.

Students are supposed to connect narrative concepts with cinematic devices and techniques:

- shot, take and mise-en-scene
- camera shots – long shot, medium shot, close-up, extreme close-up, bird’s eye view, high level (high angle), eye level, low angle, over the shoulder shot, pan, zoom, crane shot, steadicam shot, tilt shot, tracking shot, whip pan
- lighting
 - quality – hard, soft, diffused,
 - placement
 - contrast – high key (low contrast), low key (high contrast)
- framing – closed and open framing
- lensing
- depth of field – shallow and deep focus, racking focus

Alongside cinematography as intra-shot relations, editing involves inter-shot relations to generate space, time or meanings:

- parameters – similarity, difference, development
- Kinds of relations
 - graphical
 - rhythmic – pacing
 - spatial – constructive, analytical
 - temporal – ellipsis, prolepsis, analepsis, metalepsis
- Continuity editing – eyeline match, 180 degree rule
- Russian montage
 - Kuleshov experiment
 - Pudovkin: Juxtaposition – Contrast, Parallelism, Symbolism, Simultaneity, Leit-motif
 - Eisenstein: Conflict – metric, rhythmic, tonal, overtone, intellectual montage
 - Dziga Vertov: Kino eye
 - Dovzhenko: visual association
- Discontinuity editing – jump cuts, discontinuous cutting
- Editing for sound
- Other concepts:
 - matching on action
 - cutting on action
 - cut away
 - shot–reverse shot
 - fourth wall
 - breaking the 180 degree rule
 - 360 degree rule
 - J-cut, L-cut

Essential Readings:

Mascelli, J. V. (1965). *The five C's of cinematography*. Grafic Publications.

Dancyger, K. (2014). *The technique of film and video editing: history, theory, and practice*. Routledge.

Reisz, K., & Millar, G. (1971). *The technique of film editing*.

Bordwell, D., Thompson, K., & Smith, J. (1993). *Film art: An introduction* (Vol. 7). New York: McGraw-Hill.

Bordwell, D. (2013). *Narration in the fiction film*. Routledge.

Wake, P., & Malpas, S. (Eds.). (2006). *The Routledge companion to critical theory*. Routledge.

Learning Outcomes:

LO1: Translating narrative focalisation into cinematography

LO2: Applying editing principles and techniques for effective communication

LO3: Combining cinematography with editing to create drama

Teaching and Learning

The teaching and learning experience follow a Hybrid blended learning model which incorporates f2f modalities along with online learning. Range of modes of direct contact teaching and learning methods used on this course:

- Classroom exercises
- Peer critiquing
- Direct observation
- Exploring with camera
- Video clips
- Online tutorials (including Coursera courses)
- Sketchbook and journaling
- Reflections

Assessment Methods:**Formative Assessment Methods:**

Evaluating the comprehension of editing principles

Evaluating understanding of focalisation

Evaluate understanding of narrative communication

Evaluate effective representation of space and time

Understanding feedback to incorporate changes in process and outcome

Summative Assessment Methods:

Final portfolio

Further Information on Assessment:

B.Des_Animation and VFX Design

This document is the Intellectual Property of UPES and its contents are protected under the 'Intellectual Property Rights'.

UPES

2023-27

The portfolio is the final compilation of all assignments. This will help assess the holistic nature of the level in question. It may be done under the guidance of the tutor. The evaluation is described in detail in the assessment brief.

CO & PO Mapping

	Develop a creative mind-set	Empathy	Creative Articulation	Discovery to Realization	Design for Future	Interdisciplinary Approach	Entrepreneurial Spirit	Teamwork	Professional Ethics	Sustainable Solution	Local and Global Context	Lifelong Learning	Research	Idea	Structure	Execute	Present
PO/LO	PO 1	PO 2	PO 3	PO 4	PO 5	PO 6	PO 7	PO 8	PO 9	PO 10	PO 11	PO 12	PSO 1	PSO 2	PSO 3	PSO 4	PSO 5
LO 1	3	0	3	0	1	2	1	0	1	1	2	1	3	3	3	3	3
LO 2	3	1	3	1	1	2	1	0	1	1	2	1	3	3	3	3	3
LO 3	3	0	3	1	1	1	1	0	1	1	1	1	3	3	3	3	3

0: No Relation 1: Slight (Low) 2: Moderate (Medium) 3: Substantial (High)

B.Des_Animation and VFX Design

This document is the Intellectual Property of UPES and its contents are protected under the 'Intellectual Property Rights'.

Course Title: Sound Design**Course Code:****Course**

Editing and cinematography

Prerequisites:**Required Materials:**

- **Adobe Audition or Ableton Live**
- **Recording hardware**

Course Credit Breakdown:

C	L	T	P	Hours
2	1	1	0	30

Aims and Objectives:

This course follows *Editing and Cinematography* since sound plays an important role in creating a vocabulary that articulates the visual codes of a film. The soundtrack cues and conditions the audience's response by creating a mood and atmosphere, particularly the 'subtext' of the audiovisual narrative.

Course Content :

This course would orient the student with basic tools and techniques of sound capturing, editing, creation and mixing to understand and articulate sound design along these broad trajectories:

- Voiceover [omnipotent narrator] (non-diegetic)
- Character monologue (diegetic and non-diegetic)
- Character Dialogue (diegetic and non-diegetic)
- Instrumental music (diegetic and non-diegetic)
- Song [music with lyrics] (diegetic and non-diegetic)
- Sound effects (diegetic and non-diegetic)
- Atmosphere tracks

Essential Readings:

Sonnenschein, D. (2001). *Sound design: The expressive power of music, voice, and sound effects in cinema*. Studio City: Michael Wiese Productions.

Cipriani, A., & Giri, M. (2010). *Electronic music and sound design* (Vol. 1). Contemponet.

B.Des_Animation and VFX Design

This document is the Intellectual Property of UPES and its contents are protected under the 'Intellectual Property Rights'.

Wells, P. (2013). *Understanding animation*. Routledge.

Ament, V. T. (2014). *The Foley grail: The art of performing sound for film, games, and animation*. Routledge.

Beauchamp, R. (2005). *Designing sound for animation*. Taylor & Francis.

Learning Outcomes:

LO1: Ability to communicate a sound narrative

LO2: Ability to understand sound as subtext

Teaching and Learning

The teaching and learning experience follow a Hybrid blended learning model which incorporates f2f modalities along with online learning. Range of modes of direct contact teaching and learning methods used on this course:

- Classroom exercises
- Peer critiquing
- Direct observation
- Recording and editing sound
- Video clips
- Online tutorials (including Coursera courses)
- Journaling
- Reflections

Assessment Methods:**Formative Assessment Methods:**

Evaluating the comprehension of sound design principles

Evaluating understanding of character focalisation using sound

Evaluate understanding of narrative communication

Evaluate effective representation of space and time using sound effects

Understanding feedback to incorporate changes in process and outcome

Summative Assessment Methods:

Final portfolio

Further Information on Assessment:

The portfolio is the final compilation of all assignments. This will help assess the holistic nature of the level in question. It may be done under the guidance of the tutor. The evaluation is described in detail in the assessment brief.

CO & PO Mapping

	Develop creative mind-set	Empathy	Creative Articulation	Discovery to Realization	Design for Future	Interdisciplinary Approach	Entrepreneurial Spirit	Teamwork	Professional Ethics	Sustainable Solution	Local and Global Context	Lifelong Learning	Research	Idea	Structure	Execute	Present
PO/LO	PO 1	PO 2	PO 3	PO 4	PO 5	PO 6	PO 7	PO 8	PO 9	PO 10	PO 11	PO 12	PSO 1	PSO 2	PSO 3	PSO 4	PSO 5
LO 1	3	1	3	0	1	1	0	2	1	2	2	1	2	3	3	3	3
LO 2	3	1	3	0	1	1	0	0	0	2	1	1	2	3	3	3	3

0: No Relation 1: Slight (Low) 2: Moderate (Medium) 3: Substantial (High)

B.Des_Animation and VFX Design

This document is the Intellectual Property of UPES and its contents are protected under the 'Intellectual Property Rights'.

Course Title: Professional Elective 2: Visual Culture**Course Code:****Course**

All previous courses

Prerequisites:**Required Materials:**

- Sketchbook/ journal
- sketching, drawing and painting materials
- Adobe Photoshop

Course Credit Breakdown:

C	L	T	P	Hours
4	2	1	2	75

Aims and Objectives:

We live in an increasingly sophisticated visual world and cannot afford to remain visually illiterate. This course introduces how meaning is both made and transmitted in the visual world. In order to understand how 'visual texts' can be 'read', this course starts by introducing the student into semiotics. This extends into the basic principles of structuralism and post-structuralism and accordingly how meanings are not limited to the creator but also shifts with interpretations. Ultimately, those who can 'read' the image, can also 'write' them. With such a grounding, the student will get a broad overview of theories used for visual analysis.

Course Content:

Theories of visual analysis:

- Semiotics
 - between sense, meaning and reference
 - Saussure's dyadic model – signifier, signified
 - difference and value
 - Langage, Langue and parole
 - synchronic and diachronic
 - Pearce's triadic model – representamen, interpretant, object
 - infinite semiosis
 - symbol, icon, index
 - Barthes – myth, connotation, denotation
 - Code and message
 - Structuralism – Levi Strauss

B.Des_Animation and VFX Design

This document is the Intellectual Property of UPES and its contents are protected under the 'Intellectual Property Rights'.

- Lacan – overturning signified and signifier
- Derrida – logocentrism, différance, deconstruction, trace and supplement
- Iconology – following Panofsky’s system of analysis
 - natural, conventional and intrinsic levels
- Form – what is being shown vis-a-vis what is depicted
- Ideology –
 - ‘Ways of Seeing’ – John Berger
 - ‘Work of Art in the Age of Mechanical Reproduction’ – Walter Benjamin
 - Scopophilia – Laura Mulvey
 - ‘Orientalism’ – Edward Said
- Understanding ‘Culture’
 - Hermeneutics – Clifford Geertz – ‘thin’ and ‘thick’ description, interpretation

Essential Readings:

Howells, R., & Negreiros, J. (2012). *Visual culture*. Polity.
Chandler, D. (2007). *Semiotics: the basics*. Routledge.
Mirzoeff, N. (1999). *An introduction to visual culture*. Psychology Press.
Silverman, K. (1983). *The subject of semiotics*. Oxford University Press.
Nichols, B. (1994). *Ideology and the Image*.
Berger, J. (2008). *Ways of seeing*. Penguin UK.

Learning Outcomes:

- LO1:** ‘Read’ images from different theoretical perspectives
LO2: Decode and address unconscious ideological bindings
LO3: Identify and critically appreciate India’s postcolonial context and culture
LO4: Decode and address issues of representation in image making

Teaching and Learning

The teaching and learning experience follow a Hybrid blended learning model which incorporates f2f modalities along with online learning. Range of modes of direct contact teaching and learning methods used on this course:

- Classroom exercises
- Image analysis
- Peer critiquing
- Direct observation
- Image making – world building, representation of space, time, characters, cultures, heroes, villains
- Video clips
- Online tutorials (including Coursera courses)
- Journaling

B.Des_Animation and VFX Design

This document is the Intellectual Property of UPES and its contents are protected under the ‘Intellectual Property Rights’.

- Reflections and sketchbooks

Assessment Methods:

Formative Assessment Methods:

Evaluating the comprehension of meaning making through images.
 Evaluating appreciation of India’s postcolonial context
 Evaluate effective representation
 Understanding feedback to incorporate changes in process and outcome

Summative Assessment Methods:

Final image portfolio
 Critical essay

Further Information on Assessment:

The portfolio is the final compilation of all assignments. This will help assess the holistic nature of the level in question. It may be done under the guidance of the tutor. The evaluation is described in detail in the assessment brief.

CO & PO Mapping

	Dev elo pa cre ativ e min d- set	Em pat hy	Cre ativ e Art icul ation	Dis cov ery to Re aliz ation	De sig n for Fut ure	Int er dis cipl inar y Ap pro ach	Ent rep ren eur ial Spi rit	Te am wo rk	Pro fes sio nal Eth ics	Su sta ina ble Sol uti on	Lo cal and Gl ob al Co nt ext	Lif elo ng Le ar nin g	Res earc h	Idea te	Stru ctur e	Exe cut e	Pres ent
PO/ CO	PO 1	PO 2	PO 3	PO 4	PO 5	PO 6	PO 7	PO 8	PO 9	PO 10	PO 11	PO 12	PSO 1	PSO 2	PSO 3	PSO 4	PSO 5
CO 1	3	1	3	1	1	1	0	0	1	2	2	1	3	3	3	2	3
CO 2	2	1	2	1	0	1	1	0	1	1	1	1	3	3	3	2	3
CO 3	3	1	3	1	2	1	1	0	1	2	2	1	3	3	3	3	3
CO4	3	1	3	0	1	1	1	0	1	1	1	1	3	3	3	3	3

0: No Relation 1: Slight (Low) 2: Moderate (Medium) 3: Substantial (High)

B.Des_Animation and VFX Design

This document is the Intellectual Property of UPES and its contents are protected under the ‘Intellectual Property Rights’.

Course Title: Professional Elective 2: Issues of Representation**Course Code:****Course**

All previous courses

Prerequisites:**Required Materials:**

- Sketchbook/ journal
- Sketching, drawing and painting materials
- Adobe Photoshop

Course Credit Breakdown:

C	L	T	P	Hours
4	2	1	2	75

Aims and Objectives:

This course introduces how meaning is both made and transmitted through image making. In order to understand how images convey meaning, and 'essentially' through representation, this course starts by introducing the student to semiotics and how to 'read' images. This extends into the basic principles of representation and how 'messages' are constructed and conveyed through 'codes'. Ultimately, those who can 'read' the image, can also 'write' them. Therefore, the student is supposed to understand the ideological foundations of representation. The politics of representation through the construction of space, time, characters, stories, construction of the 'other', etc. manipulates cultural perspectives. With such a grounding, the student will be able to translate their understanding of representation into image-making.

Course Content:

Introduction to Semiotics:

- between sense, meaning and reference
- Saussure's dyadic model – signifier, signified
- difference and value
- Langage, Langue and parole
- synchronic and diachronic
- Pearce's triadic model – representamen, interpretant, object
- infinite semiosis
- symbol, icon, index
- Barthes – myth, connotation, denotation
- Structuralism – Levi Strauss

B.Des_Animation and VFX Design

This document is the Intellectual Property of UPES and its contents are protected under the 'Intellectual Property Rights'.

- Lacan – overturning signified and signifier
- Voloshinov – materialist understanding of semiosis
- Derrida – logocentrism, différance, deconstruction, trace and supplement
- Political Ideologies
- Orientalism
- Postcoloniality

Essential Readings:

Wells, P. (2013). *Understanding animation*. Routledge.

Chandler, D. (2007). *Semiotics: the basics*. Routledge.

Nichols, B. (1994). *Ideology and the Image*.

Berger, J. (2008). *Ways of seeing*. Penguin uK.

Barry, P. (2020). *Beginning theory: An introduction to literary and cultural theory*. Manchester university press.

Wake, P., & Malpas, S. (Eds.). (2006). *The Routledge companion to critical theory*. Routledge.

Heywood, A. (2017). *Political ideologies: An introduction*. Macmillan International Higher Education.

Howells, R., & Negreiros, J. (2012). *Visual culture*. Polity.

Hall, S. (1997). The work of representation. *Representation: Cultural representations and signifying practices*, 2, 13-74.

Learning Outcomes:

LO1: ‘Read’ images from different theoretical perspectives

LO2: Decode and address unconscious ideological bindings

LO3: Identify and critically appreciate India’s postcolonial context and culture

LO4: Decode and address issues of representation in image making

Teaching and Learning

The teaching and learning experience follow a Hybrid blended learning model which incorporates f2f modalities along with online learning. Range of modes of direct contact teaching and learning methods used on this course:

- Classroom exercises
- Image analysis
- Image making – world building, representation of space, time, characters, cultures, heroes, villains
- Peer critiquing
- Direct observation
- Video clips
- Online tutorials (including Coursera courses)
- Journaling
- Reflections and sketchbooks

B.Des_Animation and VFX Design

This document is the Intellectual Property of UPES and its contents are protected under the ‘Intellectual Property Rights’.

Assessment Methods:

Formative Assessment Methods:

- Evaluating the comprehension of meaning making through images.
- Evaluate appreciation of India’s postcolonial context
- Evaluate effective representation techniques
- Understanding feedback to incorporate changes in process and outcome

Summative Assessment Methods:

- Final image portfolio
- Critical essay

Further Information on Assessment:

The portfolio is the final compilation of all assignments. This will help assess the holistic nature of the level in question. It may be done under the guidance of the tutor. The evaluation is described in detail in the assessment brief.

CO & PO Mapping

	Develop a creative mind-set	Empathy	Creative Articulation	Discovery to Realization	Design for Future	Interdisciplinary Approach	Entrepreneurial Spirit	Teamwork	Professional Ethics	Sustainable Solution	Local and Global Context	Lifelong Learning	Research	Idea	Structure	Execute	Present
PO/CO	PO 1	PO 2	PO 3	PO 4	PO 5	PO 6	PO 7	PO 8	PO 9	PO 10	PO 11	PO 12	PSO 1	PSO 2	PSO 3	PSO 4	PSO 5
CO 1	3	1	3	1	1	1	0	0	1	2	2	1	3	3	3	2	3
CO 2	2	1	2	1	0	1	1	0	1	1	1	1	3	3	3	2	3
CO 3	3	1	3	1	2	1	1	0	1	2	2	1	3	3	3	3	3
CO4	3	1	3	0	1	1	1	0	1	1	1	1	3	3	3	3	3

0: No Relation 1: Slight (Low) 2: Moderate (Medium) 3: Substantial (High)

B.Des_Animation and VFX Design

This document is the Intellectual Property of UPES and its contents are protected under the 'Intellectual Property Rights'.

Course Title: Project 2: PreProduction**Course Code:****Course**

Ability to connect all previous courses

Prerequisites:**Required Materials:**

- Word processor
- Drawing materials
- Storyboarding software (free software is available)

Course Credit Breakdown:

C	L	T	P	Hours
5	2	1	4	105

Aims and Objectives:

This course is the starting point of *Project 2*, which extends to the next semester. The student would get a better hang of narrative design with the introduction of more complex concepts of storytelling. Simultaneously, they would start to make their first storyboard combining and connecting principles learned in previous courses.

Course Content :

This course creates a complex understanding of scene design through:

- Contradiction – three dimensional and rounded character
- text and subtext
- Scene design – turning point, super objective, scene objective
- scene analysis
 - conflict
 - opening value
 - beats
 - closing value
 - turning point
- levels of conflict – inner, personal, social, environmental
- Principles of transition
 - a characterisation
 - an action
 - an object
 - a word
 - the quality of light

B.Des_Animation and VFX Design

This document is the Intellectual Property of UPES and its contents are protected under the 'Intellectual Property Rights'.

- a sound
- an idea
- Principle of antagonism
 - positive
 - contradictory
 - contrary
 - negation of the negation
- Dialogue

Essential Readings:

McKee, R., & Gauthier, B. (2001). *Story*. Dixit.

McKee, R. (2016). *Dialogue: The art of verbal action for page, stage, and screen*. Hachette UK.

Hart, J. (2013). *The Art of the Storyboard: A filmmaker's introduction*. Taylor & Francis.

Simon, M. A. (2012). *Storyboards: motion in art*. CRC Press.

Paez, S., & Jew, A. (2013). *Professional Storyboarding*.

Learning Outcomes:

LO1: Ideate in order to convey the story philosophy

LO2: Structure events according to theoretical understanding of story to create drama

LO3: Visualise and design sound according to structure

LO4: Apply research for appropriate cultural representation

LO5: Connect previous learnings into final product

Teaching and Learning

The teaching and learning experience follow a Hybrid blended learning model which incorporates f2f modalities along with online learning. Range of modes of direct contact teaching and learning methods used on this course:

- Classroom exercises
- Image making – world building, representation of space, time, characters, cultures, heroes, villains
- Peer critiquing
- Direct observation
- Video clips
- Online tutorials (including Coursera courses)
- Journaling
- Reflections and sketchbooks

Assessment Methods:**Formative Assessment Methods:**

B.Des_Animation and VFX Design

This document is the Intellectual Property of UPES and its contents are protected under the 'Intellectual Property Rights'.

Evaluating the comprehension of meaning making through images.
 Evaluate cultural appreciation of individual contexts
 Evaluate effective representation techniques
 Understanding feedback to incorporate changes in process and outcome

Summative Assessment Methods:

Final animatic

Further Information on Assessment:

The portfolio is the final compilation of all assignments. This will help assess the holistic nature of the level in question. It may be done under the guidance of the tutor. The evaluation is described in detail in the assessment brief.

CO & PO Mapping

	Deve lopa creativ e mind- set	Em pat hy	Cre ati ve Art icul ati on	Dis cov ery to Re aliz ati on	De sig n for Fut ure	Int erdi scipli nar y Ap pro ach	Ent rep ren eur ial Spi rit	Te am wo rk	Pro fes sio nal Eth ics	Su sta ina ble Sol uti on	Lo cal and Gl obal Co nt ext	Lif elo ng Le ar nin g	Res earc h	Idea te	Stru ctur e	Exe cut e	Pres ent
PO/ LO	PO 1	PO 2	PO 3	PO 4	PO 5	PO 6	PO 7	PO 8	PO 9	PO 10	PO 11	PO 12	PSO 1	PSO 2	PSO 3	PSO 4	PSO 5
CO 1	3	2	3	1	2	2	2	0	1	2	2	1	3	3	3	3	3
CO 2	2	2	3	1	2	1	1	0	1	1	1	1	2	3	3	3	3
CO 3	3	2	3	0	1	1	0	2	1	2	1	1	2	2	3	3	3
CO4	3	2	3	1	1	1	1	1	1	1	1	1	2	3	3	3	3
CO5	2	1	3	1	2	1	1	0	1	2	1	1	3	2	3	3	3

0: No Relation 1: Slight (Low) 2: Moderate (Medium) 3: Substantial (High)

B.Des_Animation and VFX Design

This document is the Intellectual Property of UPES and its contents are protected under the 'Intellectual Property Rights'.

B.Des_Animation and VFX Design

This document is the Intellectual Property of UPES and its contents are protected under the 'Intellectual Property Rights'.

Year 3

Semester 5

B.Des_Animation and VFX Design

This document is the Intellectual Property of UPES and its contents are protected under the 'Intellectual Property Rights'.

Course Title: Introduction to CGI 3D animation

Course Code:

Course

Prerequisites:

Ability to visualise in three dimensions from two dimensional drawings

Required Materials:

- Autodesk Maya

Course Credit Breakdown:

C	L	T	P	Hours
4	1	1	4	90

Aims and Objectives:

This module is the first of a series of courses in understanding 3D computer generated imagery (CGI) and animation. This would also involve understanding how to translate 2D visualisation skills into 3D models and texturing those models. Students would also be introduced to lighting and rendering techniques and workflows.

Course Content :

The primary concepts and techniques introduced in this module:

- Modelling
 - Polygons
 - Nurbs
 - Subdivision surfaces
 - Modelling workflows
- Texturing
 - UVs
 - Shaders
 - Texture maps
 - Texturing workflows
- Lighting
 - Light types
 - Light attributes

B.Des_Animation and VFX Design

This document is the Intellectual Property of UPES and its contents are protected under the 'Intellectual Property Rights'.

- Lighting techniques
- Basic lighting workflow
- Rendering
 - Basic rendering methods
 - Global illumination
 - Advanced shader functions
 - Basic rendering workflow
- Optimisation techniques

Essential Readings:

Roberts, S. (2012). *Character Animation: 2D skills for better 3D*. Routledge.

Roberts, S. (2004). *Character Animation in 3D: Use traditional drawing techniques to produce stunning CGI animation* (Vol. 1). Taylor & Francis.

Beane, A. (2012). *3D animation essentials*. John Wiley & Sons.

Learning Outcomes:

LO1: Translate 2D visualisation into 3D models

LO2: Construct appropriate anatomical 'cuts' to create animatable characters

LO3: Apply lighting and materials

LO4: Map texture to models

Teaching and Learning

The teaching and learning experience follow a Hybrid blended learning model which incorporates f2f modalities along with online learning. Range of modes of direct contact teaching and learning methods used on this course:

- Classroom exercises
- Peer critiquing
- Direct observation
- Video clips
- Online tutorials (including Coursera courses)
- Journaling
- Reflections and sketchbooks

Assessment Methods:**Formative Assessment Methods:**

Evaluating the comprehension of 3D visualisation skills.

Evaluate understanding of modelling and texturing

Ability to grow from inorganic to organic objects

Understanding feedback to incorporate changes in process and outcome

B.Des_Animation and VFX Design

This document is the Intellectual Property of UPES and its contents are protected under the 'Intellectual Property Rights'.

Summative Assessment Methods:

Final portfolio

Further Information on Assessment:

The portfolio is the final compilation of all assignments. This will help assess the holistic nature of the level in question. It may be done under the guidance of the tutor. The evaluation is described in detail in the assessment brief.

CO & PO Mapping

	Develop a creative mind-set	Empathy	Creative Articulation	Discovery to Realization	Design for Future	Interdisciplinary Approach	Entrepreneurial Spirit	Teamwork	Professional Ethics	Sustainable Solution	Local and Global Context	Lifelong Learning	Research	Idea	Structure	Execute	Present
PO/CO	PO 1	PO 2	PO 3	PO 4	PO 5	PO 6	PO 7	PO 8	PO 9	PO 10	PO 11	PO 12	PSO 1	PSO 2	PSO 3	PSO 4	PSO 5
CO 1	3	1	3	1	2	2	2	0	1	2	2	1	2	3	3	3	3
CO 2	3	2	3	1	2	2	1	0	1	2	1	1	2	3	3	3	3
CO 3	3	1	3	0	1	1	1	0	1	1	1	1	1	3	3	3	3
CO 4	2	1	3	0	1	1	1	1	1	1	1	1	2	2	3	3	3

0: No Relation 1: Slight (Low) 2: Moderate (Medium) 3: Substantial (High)

Course Title: Professional Elective 3 - Limited Animation

Course Code:

Course

A good understanding and enough practice of animation fundamentals
Be interested in applied research

Prerequisites:

Required Materials:

B.Des_Animation and VFX Design

This document is the Intellectual Property of UPES and its contents are protected under the 'Intellectual Property Rights'.

- Lightbox
- paper
- Animation software

Course Credit Breakdown:

C	L	T	P	Hours
3	1	1	2	60

Aims and Objectives:

This course is practice based that will not only help students develop an application based research mindset, but also help them develop their unique style of animation. This involves extensive action analysis and study of popular limited animation processes, such as smear animation, while also understanding how different studios have adopted smart answers to crippling economic problems to churn out significant amounts of animated footage while negotiating with resource constraints. In the process, students would learn how to incorporate acting while reducing the number of frames and lowering the number of frames per second. In the end, they are supposed to create a showreel highlighting their style using limited animation.

Course Content :

Application based research and action analysis of:

- Zagreb animation
- smear animation
- anime
- UPA and Hanna Barbera cartoons
- Buster Keaton and Charles Chaplin

Essential Readings:

Whitaker, H., Halas, J., & Sito, T. (2021). *Timing for animation*. CRC Press.

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.

Trueit, T. S. (2008). *Animation*. Cherry Lake.

English, J. W. (1972). " Z" Stands for Zagreb: Also for Animation. *Journal of the University Film Association*, 48-51.

Hooks, E. (2017). *Acting for animators*. Routledge.

Li, X. (2010, November). Limited animation: History and artistic techniques. In *2010 IEEE 11th International Conference on Computer-Aided Industrial Design & Conceptual Design 1* (Vol. 1, pp. 807-810). IEEE.

Smith, C. (2015). Motion comics: the emergence of a hybrid medium. *Writing Visual Culture*, 7.

Smith, C. (2012). Motion comics: Modes of adaptation and the issue of authenticity. *Animation Practice*,

B.Des_Animation and VFX Design

This document is the Intellectual Property of UPES and its contents are protected under the 'Intellectual Property Rights'.

Process & Production, 1(2), 357-378.

Morton, D. (2015). The unfortunates: towards a history and definition of the motion comic. *Journal of Graphic Novels and Comics*, 6(4), 347-366.

Choi, M. G., Yang, K., Lee, J., Mitani, J., & Igarashi, T. (2011). Motion comics: visualization, browsing and searching of human motion data. In *ACM SIGGRAPH 2011 Talks* (pp. 1-1).

Wershler, D., & Sinervo, K. A. (2021). Marvel and the Form of Motion Comics. In *Make Ours Marvel* (pp. 187-206). University of Texas Press.

Morton, P. (2018). *The Zagreb School of Animation and the Unperfect* (Doctoral dissertation).

Smith, C. (2012). Motion comics: Modes of adaptation and the issue of authenticity. *Animation Practice, Process & Production*, 1(2), 357-378.

Osborn, E. (1968). Animation in Zagreb. *Film Quarterly*, 22(1), 46-51.

Morton, P. (2020). Boomerangs and Bombs: The Zagreb School of Animation and Yugoslavia's Third Way Experiment. *Slavic Review*, 79(1), 115-138.

Choi, C. Y., & Jihui, Y. (2017). A Study on application of Limited Animation for Education of Animation Production. *International Information Institute (Tokyo). Information*, 20(9A), 6261-6276.

Morishima, S. (2018, March). Voice Animator: Automatic Lip-Synching in Limited Animation by Audio. In *Advances in Computer Entertainment Technology: 14th International Conference, ACE 2017, London, UK, December 14-16, 2017, Proceedings* (Vol. 10714, p. 153). Springer.

Gossman, R. (2011). The Animation Production Process. *Recuperado de [http://nir3d.com/handouts/Handouts% 20History% 20of% 20Animation](http://nir3d.com/handouts/Handouts%20History%20of%20Animation)*.

Beilei, Y. U. Z. O. U. (2013). Analysis of Limited Animation Creative Method, Take Astro Boy and the Dot and the Line as Examples. *Art and Design*.

Web Resource:

https://en.wikipedia.org/wiki/Limited_animation

Learning Outcomes:

LO1: Optimising timing and spacing for limited animation

LO2: Optimising acting and lip sync for limited animation

LO3: Finding a unique drawing and animation style

Teaching and Learning

The teaching and learning experience follow a Hybrid blended learning model which incorporates f2f modalities along with online learning. Range of modes of direct contact teaching and learning methods used on this course:

- Classroom exercises
- Action analysis
- Image making
- Peer critiquing
- Direct observation
- Video clips

B.Des_Animation and VFX Design

This document is the Intellectual Property of UPES and its contents are protected under the 'Intellectual Property Rights'.

- Online tutorials (including Coursera courses)
- Journaling
- Reflections and sketchbooks

Assessment Methods:

Formative Assessment Methods:

Evaluating the comprehension of timing and spacing.
 Evaluate optimisation techniques for limited animation
 Evaluate how effectively acting is stylised
 Understanding feedback to incorporate changes in process and outcome

Summative Assessment Methods:

Final showreel

Further Information on Assessment:

The portfolio is the final compilation of all assignments. This will help assess the holistic nature of the level in question. It may be done under the guidance of the tutor. The evaluation is described in detail in the assessment brief.

CO & PO Mapping

	Dev elo pa cre ativ e min d- set	Em pat hy	Cre ativ e Art icul ati on	Dis cov ery to Re aliz ati on	De sig n for Fut ure	Int er dis cpli nar y Ap pro ach	Ent rep ren eur ial Spi rit	Te am wo rk	Pro fes sio nal Eth ics	Su sta ina ble Sol uti on	Lo cal and Gl ob al Co nt ext	Lif elo ng Le ar nin g	Res earc h	Idea te	Stru ctur e	Exe cut e	Pres ent
PO/ LO	PO 1	PO 2	PO 3	PO 4	PO 5	PO 6	PO 7	PO 8	PO 9	PO 10	PO 11	PO 12	PSO 1	PSO 2	PSO 3	PSO 4	PSO 5
LO 1	3	2	3	1	2	2	2	2	2	2	3	2	3	3	3	3	3
LO 2	3	2	3	0	2	2	1	0	1	2	2	2	2	2	3	3	3
LO 3	3	2	3	0	2	2	2	0	1	2	2	2	3	3	3	3	3

0: No Relation 1: Slight (Low) 2: Moderate (Medium) 3: Substantial (High)

B.Des_Animation and VFX Design

This document is the Intellectual Property of UPES and its contents are protected under the 'Intellectual Property Rights'.

Course Title: Professional Elective 3 – Typography

Course Code:

Course Prerequisites:

- *Foundation*

Required Materials:

- Brushes (round and flat); Inks, Paper, Pencil, Eraser, Square notebooks, Laptop with Adobe Illustrator, Adobe Photoshop and Adobe Indesign.

Course Credit Breakdown:

C	L	T	P	Hours
3	1	1	2	60

Course Introduction:

The course focuses on exploration of typography studies. Students will be introduced to the concepts of typography and how it helps in creating complex visual communications and layouts using text and image.

Aims and Objectives:

The subject aims to help students

- Understand the basic vocabulary of type.
- Implement the learnings of typographic vocabulary to create layouts
- Understanding the use of static and dynamic type.
- Using type in dynamic ways for screen

Course Content :

- Type Anatomy
- History and classification of type
- Legibility and Readability
- Working with classical and modular type
- Choosing the right font
- Font pairing
- Working with grids to create layouts

B.Des_Animation and VFX Design

This document is the Intellectual Property of UPES and its contents are protected under the 'Intellectual Property Rights'.

- Following Principles of design to create emphatic layouts
- Creating Stylish motion text
- Kinetic Typography
- Film title sequence
- Logo Animation

Essential Readings:

Lupton, E. (2010). *Thinking with Type*. 2nd Edition. Princeton Architectural Press.

Wang, S. (2020). *Typography for Screen: Type in Motion*. Flamant

Brownie, B. (2014). *Transforming Type: New directions in Kinetic Typography*. Bloomsbury Academia.

Lupton, E. (2017). *Design is Storytelling*. Cooper Hewitt

Stone. (2018). *The theory and practice of Motion Design*. Routledge

Learning Outcomes:

LO1: Explain concepts by accurately using language and terminology in the context of typography and design.

LO2: Research and execute ideas and concepts by applying design elements and understanding of design principles.

LO3: Develop strategies to design a visual flow of content through layout, typographic hierarchies, and visual elements for both static and dynamic mediums

LO4: Visualise sequential design and motion with understanding of the time-based process.

Teaching and Learning

The teaching and learning experience follow a Hybrid blended learning model which incorporates f2f modalities with online learning.

Range of modes of direct contact teaching and learning methods used on this course

- Large and small group seminars/discussion groups
- Classroom exercises
- Peer critiquing
- Direct observation
- Video clips
- Online tutorials (including Coursera courses)
- Sketchbook and journaling
- Reading, reviewing and commenting on processes
- Peer critiquing
- Reflections

B.Des_Animation and VFX Design

This document is the Intellectual Property of UPES and its contents are protected under the 'Intellectual Property Rights'.

Assessment Methods:

Formative Assessment Methods:

Understanding praxis, i.e. theory and practice
 Maintaining sketchbook as a reflective and exploratory journal
 Understanding feedback to incorporate changes in process and outcome

Summative Assessment Methods:

Practical exercises and final portfolio

Further Information on Assessment:

The portfolio is the final compilation of all assignments. This will help assess the holistic nature of the level in question. It may be done under the guidance of the tutor.
 The evaluation will be described in detail in the assessment brief.

CO & PO Mapping

	De vel op a cre ativ e mi nd- set	Em pat hy	Cre ati ve Art icul ati on	Dis cov ery to Re aliz ati on	De sig n for Fut ure	Int er- Dis cipl ina ry Ap pro ach	Ent rep ren eur ial Spi rit	Te am wo rk	Pro fes sio nal Eth ics	Su sta ina ble Sol uti on	Lo cal and Gl ob al Co nt ext	Lif elo ng Le ar nin g	Res earc h	Idea te	Stru ctur e	Exe cut e	Pres ent
PO/ LO	PO 1	PO 2	PO 3	PO 4	PO 5	PO 6	PO 7	PO 8	PO 9	PO 10	PO 11	PO 12	PSO 1	PSO 2	PSO 3	PSO 4	PSO 5
LO 1	2	2	2	3	3	1	1	0	3	3	3	3	3	1	1	3	3
LO 2	3	3	3	3	3	1	1	1	2	3	3	3	3	3	1	3	3
LO 3	3	3	3	3	3	1	1	2	3	3	3	3	2	3	3	3	3
LO4	3	2	3	3	3	1	1	1	3	2	3	3	3	3	3	3	3

0: No Relation 1: Slight (Low) 2: Moderate (Medium) 3: Substantial (High)

B.Des_Animation and VFX Design

This document is the Intellectual Property of UPES and its contents are protected under the 'Intellectual Property Rights'.

B.Des_Animation and VFX Design

This document is the Intellectual Property of UPES and its contents are protected under the 'Intellectual Property Rights'.

Course Title: Project 2: Production Process**Course Code:****Course Prerequisites:**

- *Fundamentals of Animation*
- Ready animatic from *Project 2: Preproduction*
- The limited animation professional elective could help

Required Materials:

- Adobe Animate or other animation software
- Drawing materials
- Sunlit bond paper

Course Credit Breakdown:

C	L	T	P	Hours
5	1	1	6	120

Aims and Objectives:

This module would enable the student to work on the production of their first animation film. They would have to find their unique style of animating, dexterity, technical acumen and improved skills through rigorous practice. The module, through continuous application of their previous learnings would help enable students to gain an evolved and holistic understanding of the filmmaking process.

Course Content :

Practice based training.

Essential Readings:

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.

Web Resources:

Animated Motion – Part 1 to 5, by Norman McLaren and Grant Munro:
https://www.nfb.ca/film/animated_motion_part_1/

Learning Outcomes:

- LO1:** Communicate through events, movement and action
LO2: Applying timing and spacing for 'characteristic' movement
LO3: Applying acting and choreography principles

B.Des_Animation and VFX Design

This document is the Intellectual Property of UPES and its contents are protected under the 'Intellectual Property Rights'.

LO4: Optimise work using smart approaches to animating

LO5: Improve skills through rigorous practice

Teaching and Learning:

The teaching and learning experience follow a Hybrid blended learning model which incorporates f2f modalities along with online learning. Range of modes of direct contact teaching and learning methods used on this course:

- Action analysis
- Peer critiquing
- Direct observation
- Video clips
- Recording and studying action
- Online tutorials (including Coursera courses)
- Reflections and sketchbooks

Assessment Methods:

Formative Assessment Methods:

Evaluating the comprehension of timing and spacing.

Evaluate optimisation techniques

Evaluate how effectively acting is stylised

Understanding feedback to incorporate changes in process and outcome

Summative Assessment Methods:

Final showreel

Further Information on Assessment:

The portfolio is the final compilation of all assignments. This will help assess the holistic nature of the level in question. It may be done under the guidance of the tutor. The evaluation is described in detail in the assessment brief.

CO & PO Mapping

UPES

2023-27

	Develop creative mind- set	Empa thy	Crea tive Arti cula tion	Dis cov ery to Re aliz ati on	De sig n for Fut ure	Int er dis cpli nar y Ap pro ach	Ent rep ren eur ial Spi rit	Te am wo rk	Pro fes sio nal Eth ics	Su sta ina ble Sol uti on	Lo cal and Glo bal Co nt ext	Lif elo ng Le ar nin g	Res earc h	Idea te	Stru ctur e	Exe cut e	Pres ent
PO/ LO	PO 1	PO 2	PO 3	PO 4	PO 5	PO 6	PO 7	PO 8	PO 9	PO 10	PO 11	PO 12	PSO 1	PSO 2	PSO 3	PSO 4	PSO 5
LO 1	3	2	3	0	2	2	2	2	2	2	2	2	3	3	3	3	3
LO 2	3	2	3	1	1	2	1	1	1	2	1	1	2	3	3	3	3
LO 3	3	2	3	0	1	1	1	0	1	1	1	1	1	2	3	3	3
LO 4	3	2	3	1	1	2	2	2	1	1	1	1	2	2	3	3	3
LO 5	3	2	3	1	2	2	2	2	1	1	2	3	3	3	3	3	2

0: No Relation 1: Slight (Low) 2: Moderate (Medium) 3: Substantial (High)

B.Des_Animation and VFX Design

This document is the Intellectual Property of UPES and its contents are protected under the 'Intellectual Property Rights'.

Course Title: Project 2: Postproduction**Course Code:****Course Prerequisites:**

- Understanding layering in Photoshop
- Having some animation footage from previous module *Project 2: Production Process*

Required Materials:

- After Effects or other compositing software

Course Credit Breakdown:

C	L	T	P	Hours
3	1	1	2	60

Aims and Objectives:

This module would introduce the student with various aspects of postproduction and visual effects techniques. Students would also be able to take footage from the previous module and use it to understand key concepts of compositing such as sequencing and timing, layering, colour keying, multiple frame painting, camera tracking, image stabilisation etc.

Course Content :

The broad areas of input are:

- Basic image manipulation
- Basic image compositing
 - matte image, matte channel
 - multisource operators
 - masks
 - compositing with premultiplied images, colour correction, luminosity
- Matte creation and manipulation
 - procedural extraction – keying based on chrominance and luminance
 - matting techniques – garbage mattes, edge mattes
- Time and temporal manipulation
- Image tracking and stabilisation

Essential Readings:

Brinkmann, R. (2008). *The art and science of digital compositing: Techniques for visual effects, animation and motion graphics*. Morgan Kaufmann.

Wright, S. (2017). *Digital compositing for film and video: Production Workflows and Techniques*.

B.Des_Animation and VFX Design

This document is the Intellectual Property of UPES and its contents are protected under the 'Intellectual Property Rights'.

Routledge.

Lanier, L. (2015). *Compositing Visual Effects in After Effects: Essential Techniques*. CRC Press.

Learning Outcomes:

LO1: Optimise production pipeline for digital processes

LO2: Manage production process according to postproduction techniques

LO3: Applying compositing principles, tools and techniques

Teaching and Learning:

The teaching and learning experience follow a Hybrid blended learning model which incorporates f2f modalities along with online learning. Range of modes of direct contact teaching and learning methods used on this course:

- Classroom exercises
- Peer critiquing
- Direct observation
- Video clips
- Recording footage for visual effects
- Online tutorials (including Coursera courses)
- Reflections

Assessment Methods:**Formative Assessment Methods:**

Evaluating learning outcomes

Evaluating understanding of process and final output

Evaluate how effectively visual effects are used or if they are relevant to the story concerned

Ability to create 'invisible' visual effects

Understanding feedback to incorporate changes in process and outcome

Summative Assessment Methods:

Final showreel

Further Information on Assessment:

The portfolio is the final compilation of all assignments. This will help assess the holistic nature of the level in question. It may be done under the guidance of the tutor. The evaluation is described in detail in the assessment brief.

Further Information on Assessment:**CO & PO Mapping**

B.Des_Animation and VFX Design

This document is the Intellectual Property of UPES and its contents are protected under the 'Intellectual Property Rights'.

UPES

2023-27

	Develop a creative mind-set	Empathy	Creative Articulation	Discovery to Realization	Design for Future	Interdisciplinary Approach	Entrepreneurial Spirit	Teamwork	Professional Ethics	Sustainable Solution	Local and Global Context	Lifelong Learning	Research	Idea	Structure	Execute	Present
PO/LO	PO 1	PO 2	PO 3	PO 4	PO 5	PO 6	PO 7	PO 8	PO 9	PO 10	PO 11	PO 12	PSO 1	PSO 2	PSO 3	PSO 4	PSO 5
LO 1	3	2	3	1	2	2	2	2	2	2	2	1	2	3	3	3	3
LO 2	3	2	3	1	2	1	2	2	2	2	2	2	3	3	3	3	3
LO 3	3	2	3	1	1	1	2	1	2	2	1	1	2	3	3	3	3

0: No Relation 1: Slight (Low) 2: Moderate (Medium) 3: Substantial (High)

B.Des_Animation and VFX Design

This document is the Intellectual Property of UPES and its contents are protected under the 'Intellectual Property Rights'.

Year 3

Semester 6

B.Des_Animation and VFX Design

This document is the Intellectual Property of UPES and its contents are protected under the 'Intellectual Property Rights'.

Course Title: Narrative and Character Design 2

Course Code:

Course Prerequisites:

- A holistic understanding of the filmmaking process

Required Materials:

- sketchbook/ journal
- word processor

Course Credit Breakdown:

C	L	T	P	Hours
3	1	2	0	45

Aims and Objectives:

This course arrives once the student has gone through and experienced the entire filmmaking process. While *Project 1* was understandably the first attempt at creating a finished product, this module initiates the student into more complex storytelling using the dramatic structure. In addition, students will be able to identify how to rethink stories for animation, especially with respect to the usage of metamorphosis, literalising metaphors, body plasticity, using props, graphic narrative, visual gags etc.

Course Content :

An overview and repetition of previous concepts of storytelling for a better grasp of the storytelling process. In addition, the student would get a more nuanced understanding of the psychological and sociological aspects of character design and how to relate it with representation.

Essential Readings:

Scott, J. (2003). *How to write for animation*. Abrams.

Indick, W. (2004). *Psychology for screenwriters: Building conflict in your script*. Michael Wiese Productions.

McKee, R. (2016). *Dialogue: The art of verbal action for page, stage, and screen*. Hachette UK.

McKee, R. (1997). *Story: style, structure, substance, and the principles of screenwriting*. Harper Collins.

B.Des_Animation and VFX Design

This document is the Intellectual Property of UPES and its contents are protected under the 'Intellectual Property Rights'.

Egri, L. (1972). *The art of dramatic writing: Its basis in the creative interpretation of human motives*. Simon and Schuster.

Learning Outcomes:

LO1: Applying psychological and sociological dimensions to narrative and character

LO2: Translate a philosophy into a narrative

LO3: Structuring narrative and character according to animation

Teaching and Learning:

The teaching and learning experience follow a Hybrid blended learning model which incorporates f2f modalities along with online learning. Range of modes of direct contact teaching and learning methods used on this course:

- Classroom exercises
- Peer critiquing
- Direct observation
- Video clips
- Recording footage for visual effects
- Online tutorials (including Coursera courses)
- Reflections
- journals

Assessment Methods:

Formative Assessment Methods:

Evaluating learning outcomes

Evaluating understanding of process and final output

Evaluate how effectively visual effects are used or if they are relevant to the story concerned

Ability to create 'invisible' visual effects

Understanding feedback to incorporate changes in process and outcome

Summative Assessment Methods:

Final story and character design

Further Information on Assessment:

The portfolio is the final compilation of all assignments. This will help assess the holistic nature of the level in question. It may be done under the guidance of the tutor. The evaluation is described in detail in the assessment brief.

CO & PO Mapping

B.Des_Animation and VFX Design

This document is the Intellectual Property of UPES and its contents are protected under the 'Intellectual Property Rights'.

UPES

2023-27

	Develop a creative mind-set	Empathy	Creative Articulation	Discovery to Realization	Design for Future	Interdisciplinary Approach	Entrepreneurial Spirit	Teamwork	Professional Ethics	Sustainable Solution	Local and Global Context	Lifelong Learning	Research	Idea	Structure	Execute	Present
PO/LO	PO 1	PO 2	PO 3	PO 4	PO 5	PO 6	PO 7	PO 8	PO 9	PO 10	PO 11	PO 12	PSO 1	PSO 2	PSO 3	PSO 4	PSO 5
LO 1	3	2	3	2	1	2	2	2	2	2	2	2	3	2	2	3	3
LO 2	3	2	3	2	1	2	2	2	2	2	2	2	2	3	3	3	3
LO 3	3	2	3	1	2	2	1	1	1	2	2	2	3	3	2	3	3

0: No Relation 1: Slight (Low) 2: Moderate (Medium) 3: Substantial (High)

B.Des_Animation and VFX Design

This document is the Intellectual Property of UPES and its contents are protected under the 'Intellectual Property Rights'.

Course Title: Project 3 (CGI 3D Animation): Preproduction**Course Code:****Course Prerequisites:**

- ready story and character for preproduction
- Understanding of 3D modelling and texturing

Required Materials:

- Maya/ Blender

Course Credit Breakdown:

C	L	T	P	Hours
5	2	1	4	105

Aims and Objectives:

This course extends the students' understanding of classical principles of animation into the 3D virtual environment. Students are taught basic principles of rigging and animation so that they are able to translate their understanding into a 'previz'.

Course Content :

This course focuses on:

- basic modelling for realising the story
- rigging the characters
- animation principles for 3D CGI

Essential Readings:

Roberts, S. (2012). *Character Animation: 2D skills for better 3D*. Routledge.

Roberts, S. (2004). *Character Animation in 3D: Use traditional drawing techniques to produce stunning CGI animation* (Vol. 1). Taylor & Francis.

Beane, A. (2012). *3D animation essentials*. John Wiley & Sons.

Learning Outcomes:

LO1: Translate 2D visualisation into 3D models

LO2: Create textured animatable characters for rigging

LO3: Rigging

LO4: Apply animation principles on rigged characters

LO5: Holistic understanding of the 3D production pipeline

Teaching and Learning

B.Des_Animation and VFX Design

This document is the Intellectual Property of UPES and its contents are protected under the 'Intellectual Property Rights'.

The teaching and learning experience follow a Hybrid blended learning model which incorporates f2f modalities along with online learning. Range of modes of direct contact teaching and learning methods used on this course:

- Classroom exercises
- Peer critiquing
- Direct observation
- Video clips
- Online tutorials (including Coursera courses)
- Journaling
- Reflections and sketchbooks

Assessment Methods:

Formative Assessment Methods:

Evaluating the comprehension of 3D visualisation skills.
 Evaluate understanding of modelling and texturing
 Ability to understand rigging principles for effective animation
 Understanding of animation principles
 Understanding feedback to incorporate changes in process and outcome

Summative Assessment Methods:

Final previz

Further Information on Assessment:

The portfolio is the final compilation of all assignments. This will help assess the holistic nature of the level in question. It may be done under the guidance of the tutor. The evaluation is described in detail in the assessment brief.

CO & PO Mapping

	Dev elo pa cre ativ e min d- set	Em pat hy	Cre ati ve Art icul ati on	Dis cov ery to Re aliz ati on	De sig n for Fut ure	Int er dis ci pli nar y Ap pro ach	Ent rep ren eur ial Spi rit	Te am wo rk	Pro fes sio nal Eth ics	Su sta ina ble Sol uti on	Lo cal and Gl ob al Co nt ext	Lif elo ng Le ar nin g	Res earc h	Idea te	Stru ctur e	Exe cut e	Pres ent
--	--	-----------------	--	--	-------------------------------------	---	---	----------------------	--	---	---	--	------------------	------------	-------------------	-----------------	-------------

B.Des_Animation and VFX Design

This document is the Intellectual Property of UPES and its contents are protected under the 'Intellectual Property Rights'.

UPES

2023-27

PO/ LO	PO 1	PO 2	PO 3	PO 4	PO 5	PO 6	PO 7	PO 8	PO 9	PO 10	PO 11	PO 12	PSO 1	PSO 2	PSO 3	PSO 4	PSO 5
LO 1	3	2	3	1	2	2	2	0	1	2	2	2	2	2	3	3	3
LO 2	3	1	3	1	2	2	2	0	1	2	2	1	2	2	3	3	3
LO 3	2	1	2	1	2	2	2	0	1	1	1	1	2	3	3	3	3
LO4	3	2	3	1	2	2	3	0	1	2	1	1	3	2	3	2	3
LO5	3	1	3	1	2	2	3	1	1	2	2	2	3	2	3	3	3

0: No Relation 1: Slight (Low) 2: Moderate (Medium) 3: Substantial (High)

B.Des_Animation and VFX Design

This document is the Intellectual Property of UPES and its contents are protected under the 'Intellectual Property Rights'.

Course Title: Professional Elective 4: Concept Art**Course Code:****Course Prerequisites:**

- A ready story and character from *Narrative and Character Design 2*
- Understanding of *Visual Culture* or *Issues of Representation* electives

Required Materials:

- Adobe Photoshop or any digital painting software

Course Credit Breakdown:

C	L	T	P	Hours
4	2	1	2	75

Aims and Objectives:

This course would help students understand how to conceptualise a story world, create spaces, times, characters, rendering techniques. This course is primarily research and application based. Students would be taught rendering techniques based on materials and texture, lighting and shadow, aesthetic emotion, etc. Students are supposed to visualise the story world from their *Narrative and Character Design 2* module from the perspective of art direction on these broad parameters:

Course Content :

- Setting and Character
 - Time: story period – past, present or future
 - Space: story location – indoor, outdoor, rural, urban, outer space etc.
- Characterisation: depiction of culture through
 - costume
 - architecture
 - objects
 - transportation
 - spaces inhabited and traversed – ordinary and special world
 - sociological factors – race, class, caste, gender, sexuality, religion etc.
- Psychological parameters – moods using subtexts for every level of conflict
 - inner
 - personal
 - societal

B.Des_Animation and VFX Design

This document is the Intellectual Property of UPES and its contents are protected under the 'Intellectual Property Rights'.

- environmental

Essential Readings:

Kley, H. (1961). *The Drawings of Heinrich Kley*. Courier Corporation.

Robertson, S., & Bertling, T. (2013). *How to Draw: drawing and sketching objects and environments from your imagination*. Designstudio Press.

Gurney, J. (2009). *Imaginative Realism: How to Paint what Doesn't Exist* (Vol. 1). Andrews McMeel Publishing.

Mattingly, D. B. (2011). *The digital matte painting handbook*. John Wiley & Sons.

Bacher, H. (2012). *Dream worlds: production design for animation*. Taylor & Francis.

Learning Outcomes:

LO1: Connect and apply storytelling to visualisation

LO2: World building through cultural appreciation

LO3: Rendering techniques

LO4: Using digital tools and techniques

Teaching and Learning

The teaching and learning experience follow a Hybrid blended learning model which incorporates f2f modalities along with online learning. Range of modes of direct contact teaching and learning methods used on this course:

- Classroom exercises
- Research from available literature
- Ethnography
- Peer critiquing
- Direct observation
- Video clips
- Online tutorials (including Coursera courses)
- Journaling
- Reflections and sketchbooks

Assessment Methods:**Formative Assessment Methods:**

Evaluating the comprehension of 3D visualisation skills.

Evaluate understanding of modelling, lighting and texturing

Ability to develop a unique style

Critical cultural appreciation

Understanding feedback to incorporate changes in process and outcome

Summative Assessment Methods:

B.Des_Animation and VFX Design

This document is the Intellectual Property of UPES and its contents are protected under the 'Intellectual Property Rights'.

Final portfolio

Further Information on Assessment:

The portfolio is the final compilation of all assignments. This will help assess the holistic nature of the level in question. It may be done under the guidance of the tutor. The evaluation is described in detail in the assessment brief.

CO & PO Mapping

	Dev elo pa cre ativ e min d- set	Em pat hy	Cre ati ve Art icul ati on	Dis cov ery to Re aliz ati on	De sig n for Fut ure	Int er dis cpli nar y Ap pro ach	Ent rep ren eur ial Spi rit	Te am wo rk	Pro fes sio nal Eth ics	Su sta ina ble Sol uti on	Lo cal and Gl ob al Co nt ext	Lif elo ng Le ar nin g	Res earc h	Idea te	Stru ctur e	Exe cut e	Pres ent
PO/ LO	PO 1	PO 2	PO 3	PO 4	PO 5	PO 6	PO 7	PO 8	PO 9	PO 10	PO 11	PO 12	PSO 1	PSO 2	PSO 3	PSO 4	PSO 5
LO 1	3	2	3	1	2	2	2	0	1	2	2	1	2	3	3	3	3
LO 2	3	2	3	2	2	2	2	0	1	2	2	1	3	2	3	3	3
LO 3	2	1	3	0	1	2	1	1	1	2	1	1	2	2	3	3	3
LO 4	2	1	3	1	2	1	2	1	1	1	1	1	2	3	3	3	3

0: No Relation 1: Slight (Low) 2: Moderate (Medium) 3: Substantial (High)

B.Des_Animation and VFX Design

This document is the Intellectual Property of UPES and its contents are protected under the 'Intellectual Property Rights'.

Course Title: Professional Elective 4 : Character Sculpting**Course Code:****Course Prerequisites:**

- Understanding of human and animal anatomy
- Ability to visualise in three dimension

Required Materials:

- Modelling clay
- Aluminium or copper wire
- ZBrush

Course Credit Breakdown:

C	L	T	P	Hours
4	2	1	2	75

Aims and Objectives:

This course strengthens understanding of 3D visualisation skill building in character design using physical or digital clay. Both mediums, apparently different, follow similar principles of modelling. In addition, students would get a good grasp of human and animal anatomy, understanding how to exaggerate proportions to create features for building interesting characters.

Course Content :

- Understanding Sculpting mediums
 - Materials and tools
 - properties of clay
 - Understanding structure and armature building
 - Adding volume with aluminium foil or wire mesh
 - Blocking basic forms
 - Defining anatomy
 - adding texture and detail
 - accessories and environments
 - finishing techniques
 - painting and final touches
- ZBrush techniques
 - Blocking in the mesh
 - gesture, form, proportion

B.Des_Animation and VFX Design

This document is the Intellectual Property of UPES and its contents are protected under the 'Intellectual Property Rights'.

- creating a base sculpting mesh
- Understanding anatomical terminology to create gestures, masses, crests and valleys
- remeshing and ZBrush topology tools
- polypainting
- texturing

Essential Readings:

Crossley, K. (2014). *Character design from the ground up*. Octopus Books.

Seegmiller, D. (2004). *Digital character design and painting: the Photoshop CS edition*. Charles River Media.

Spencer, S. (2011). *ZBrush character creation: advanced digital sculpting*. John Wiley & Sons.

Keller, E. (2011). *Introducing ZBrush*. John Wiley & Sons.

Spencer, S. (2010). *Zbrush digital sculpting human Anatomy*. John Wiley & Sons.

Learning Outcomes:

LO1: Accentuating proportions of human anatomy for characterisation

LO2: Modelling techniques using physical clay

LO3: Methods of using digital clay

LO4: 3D visualisation skills

Teaching and Learning

The teaching and learning experience follow a Hybrid blended learning model which incorporates f2f modalities along with online learning. Range of modes of direct contact teaching and learning methods used on this course:

- Classroom exercises
- Research from the Internet
- Skeleton study
- Peer critiquing
- Direct observation
- Video clips
- Online tutorials (including Coursera courses)
- Journaling
- Reflections and sketchbooks

Assessment Methods:**Formative Assessment Methods:**

Evaluating the comprehension of 3D visualisation skills.

Evaluate understanding of modelling, lighting and texturing

Ability to develop a unique style

Critical cultural appreciation

B.Des_Animation and VFX Design

This document is the Intellectual Property of UPES and its contents are protected under the 'Intellectual Property Rights'.

Understanding feedback to incorporate changes in process and outcome

Summative Assessment Methods:

Final portfolio

Further Information on Assessment:

The portfolio is the final compilation of all assignments. This will help assess the holistic nature of the level in question. It may be done under the guidance of the tutor. The evaluation is described in detail in the assessment brief.

CO & PO Mapping

	Dev elo p a cre ativ e min d- set	Em pat hy	Cre ati ve Art icu lati on	Dis cov ery to Re aliz ati on	De sig n for Fut ure	Int er dis cpli nar y Ap pro ach	Ent rep ren eur ial Spi rit	Te am wo rk	Pro fes sio nal Eth ics	Su sta ina ble Sol uti on	Lo cal and Gl ob al Co nt ext	Lif elo ng Le ar nin g	Res earc h	Idea te	Stru ctur e	Exe cut e	Pres ent
PO/ LO	PO 1	PO 2	PO 3	PO 4	PO 5	PO 6	PO 7	PO 8	PO 9	PO 10	PO 11	PO 12	PSO 1	PSO 2	PSO 3	PSO 4	PSO 5
LO 1	3	2	3	0	2	2	1	1	1	2	2	1	2	3	3	3	3
LO 2	2	1	3	1	2	2	2	1	1	2	1	1	3	3	3	3	3
LO 3	3	2	3	0	2	2	2	1	1	2	2	1	2	3	3	3	3
LO4	3	2	3	1	2	3	3	1	2	3	3	2	2	3	3	3	3

0: No Relation 1: Slight (Low) 2: Moderate (Medium) 3: Substantial (High)

B.Des_Animation and VFX Design

This document is the Intellectual Property of UPES and its contents are protected under the 'Intellectual Property Rights'.

Course Title: Experimental Animation

Course Code:

Course Prerequisites:

- Understanding animation principles
- Understanding structuring principles for storytelling

Required Materials:

- Light plate
- Materials for stop-motion animation

Course Credit Breakdown:

C	L	T	P	Hours
4	2	1	2	75

Aims and Objectives:

This course starts from the basic understanding of 'orthodox' animation and contrasts it with 'experimental' and 'developmental' animation, highlighting their differences with respect to concepts, ideologies, processes, and approaches with animation techniques.

Course Content :

The main course contents highlights differences between orthodox and experimental animation with respect to:

- configuration vis-a-vis abstraction
- specific continuity vis-a-vis specific non-continuity
- narrative form vis-a-vis interpretive form
- evolution of content vis-a-vis evolution of materiality
- unity of style vis-a-vis multiple styles
- absence of the artist vis-a-vis presence of the artist
- dynamics of dialogue vis-a-vis dynamics of musicality

Students would learn to understand balancing between the two polarities in developmental animation. Students would be taught different techniques of stop-motion animation and would experiment with different aspects of orthodox approaches to animation in the following broad areas:

- narrative

B.Des_Animation and VFX Design

This document is the Intellectual Property of UPES and its contents are protected under the 'Intellectual Property Rights'.

- space
- time
- form and character
- structures of storytelling using narrative devices
- alternative materials and processes
- understanding movement as materiality
- subverting meaning and replacing them with affect
- seeing sounds and hearing visuals
- reflexivity of the medium
- experimental animation and its relation with motion graphics
- new experiments with digital animation

Essential Readings:

Wells, P. (2013). *Understanding animation*. Routledge.

Russett, R., & Starr, C. (1976). *Experimental animation: an illustrated anthology*. Van Nostrand Reinhold Company.

Wells, P., & Hardstaff, J. (2008). *Re-imagining animation: The changing face of the moving image*. Bloomsbury Publishing.

Betancourt, M. (2019). Experimental Animation and Motion Graphics. In *Experimental Animation* (pp. 51-67). Routledge.

Furniss, M. (1998). *Art in motion: animation aesthetics*. Indiana university press.

Pilling, J. (Ed.). (1997). *A reader in animation studies*. Indiana University Press.

Learning Outcomes:

LO1: Applying stop-motion techniques

LO2: Using movement to create materiality

LO3: Experimenting with structures of communication

LO4: Ability to subvert meanings and dealing with affects

Teaching and Learning

The teaching and learning experience follow a Hybrid blended learning model which incorporates f2f modalities along with online learning. Range of modes of direct contact teaching and learning methods used on this course:

- Classroom exercises
- case study analysis
- Peer critiquing
- Direct observation
- Video clips
- Online tutorials (including Coursera courses)
- Journaling

B.Des_Animation and VFX Design

This document is the Intellectual Property of UPES and its contents are protected under the 'Intellectual Property Rights'.

- Reflections and sketchbooks
- exploring materiality and mediums

Assessment Methods:

Formative Assessment Methods:

Evaluating the comprehension of stop-motion techniques
 Ability to translate movement as meaning and materiality
 Ability to experiment with structures of communication
 Ability to subvert meanings and dealing with affects
 Understanding feedback to incorporate changes in process and outcome

Summative Assessment Methods:

Final portfolio

Further Information on Assessment:

The portfolio is the final compilation of all assignments. This will help assess the holistic nature of the level in question. It may be done under the guidance of the tutor. The evaluation is described in detail in the assessment brief.

CO & PO Mapping

	Develop a creative mind-set	Empathy	Creative Articulation	Discovery to Realization	Design for Future	Interdisciplinary Approach	Entrepreneurial Spirit	Teamwork	Professional Ethics	Sustainable Solution	Local and Global Context	Lifelong Learning	Research	Ideate	Structure	Execute	Present
PO/LO	PO 1	PO 2	PO 3	PO 4	PO 5	PO 6	PO 7	PO 8	PO 9	PO 10	PO 11	PO 12	PSO 1	PSO 2	PSO 3	PSO 4	PSO 5
LO 1	3	1	3	1	1	2	2	2	2	2	2	2	2	3	3	3	3
LO 2	3	1	3	1	1	2	1	2	1	2	2	1	2	3	3	3	3
LO 3	2	1	3	0	2	1	1	2	1	2	2	1	2	3	3	3	3
LO4	2	1	3	0	1	2	2	2	1	2	2	1	2	3	3	3	3

0: No Relation 1: Slight (Low) 2: Moderate (Medium) 3: Substantial (High)

B.Des_Animation and VFX Design

This document is the Intellectual Property of UPES and its contents are protected under the 'Intellectual Property Rights'.

Course Title: Industrial visit

Course Code:

Course Prerequisites:

- all previous semesters
- a ready portfolio of work

Required Materials:

- sketchbook/ journal

Course Credit Breakdown:

C	L	T	P	Hours
1	0	1	0	15

Aims and Objectives:

The student is supposed to go for a short internship in the industry in order to get exposure to business processes and their role in the creative industry. Moreover, students are expected to gain maturity of handling responsibilities, being accountable and responding to industry deadlines.

Course Content :

Not applicable

Essential Readings:

Learning Outcomes:

LO1: Understanding industrial processes, responsibilities and deadlines

Teaching and Learning

Not applicable

Assessment Methods:

Formative Assessment Methods:

Not applicable

Summative Assessment Methods:

Industry report

B.Des_Animation and VFX Design

This document is the Intellectual Property of UPES and its contents are protected under the 'Intellectual Property Rights'.

Further Information on Assessment:

CO & PO Mapping

	Develop a creative mind-set	Empathy	Creative Articulation	Discovery to Realization	Design for Future	Interdisciplinary Approach	Entrepreneurial Spirit	Teamwork	Professional Ethics	Sustainable Solution	Local and Global Context	Lifelong Learning	Research	Ideate	Structure	Execute	Present
PO/ LO	PO 1	PO 2	PO 3	PO 4	PO 5	PO 6	PO 7	PO 8	PO 9	PO 10	PO 11	PO 12	PSO 1	PSO 2	PSO 3	PSO 4	PSO 5
LO 1	3	2	3	3	3	2	3	3	3	3	3	3	3	3	3	3	3

0: No Relation 1: Slight (Low) 2: Moderate (Medium) 3: Substantial (High)

B.Des_Animation and VFX Design

This document is the Intellectual Property of UPES and its contents are protected under the 'Intellectual Property Rights'.

Year 4

Semester 7

B.Des_Animation and VFX Design

This document is the Intellectual Property of UPES and its contents are protected under the 'Intellectual Property Rights'.

Course Title: Professional Elective 4 – Basics of Game Design

Course Code:

Course Prerequisites: Played games before (physical/ digital)

- A creative mindset that connects dots and knowledge from different fields. An interdisciplinary approach towards Design would be a big plus.
- Some analytical skills would be excellent.
- Prototyping will be a plus. Some enthusiasm for the arts will also be appreciated.
- Keeping up with new trends and emerging gaming technologies will help you go a long way – creatively and technically.

Required Materials:

- Sketchbook/ journal

Course Credit Breakdown:

C	L	T	P	Hours
4	1	0	6	105

Aims and Objectives:

This subject focuses on the principles of game design such as game mechanics, rewards, goals and objectives and so forth, and how to make use of these basic rules in various virtual and real-world contexts. Students will gain a basic understanding of design principles, game-centred design (GCD) process, tools, and techniques necessary for developing an interactive prototype.

Course Content :

Theory

- What are game Design principles?
 - Differences between virtual and real-life gameplay
 - Historical Roots
 - Likely future development
- Concepts of Game Design and Design Thinking
 - Laws and Principles of Game Design

Practical

B.Des_Animation and VFX Design

This document is the Intellectual Property of UPES and its contents are protected under the 'Intellectual Property Rights'.

Students will be involved in small assignments in the form of hands-on activities and sessions. These include:

- Ideating, brainstorming, reading and researching about the core principles
- Basic level user research like interviews, questionnaires, usability testing to familiarize with different GCD methodologies
- Prototyping Basic games

Essential Readings:

Koster, R. (2013). *Theory of fun for game design*. O'Reilly Media. Inc. Retrieved from.

Brathwaite, B., & Schreiber, I. (2009). *Challenges for game designers*. Boston, Massachusetts: Course Technology/Cengage Learning.

Despain, W. (2013). *100 principles of game design*. New Riders.

Schell, J. (2008). *The Art of Game Design: A book of lenses*. CRC press.

Fullerton, T. (2019). *Game design workshop: a playcentric approach to creating innovative games*. AK Peters/CRC Press.

Dille, F., & Platten, J. Z. (2007). *The ultimate guide to video game writing and design*. Lone Eagle Publishing Company.

Rogers, S. (2014). *Level Up! The guide to great video game design*. John Wiley & Sons.

Tekinbas, K. S., & Zimmerman, E. (2003). *Rules of play: Game design fundamentals*. MIT press.

Learning Outcomes:

LO1: Relate game design to design thinking

LO2: Conceptualise, design, and evaluate principles

LO3: Go through the history and understand the evolution of game design

Teaching and Learning

The teaching and learning experience follow a Hybrid blended learning model which incorporates f2f modalities with online learning.

Range of modes of direct contact teaching and learning methods used on this course

- Large and small group seminars/discussion groups
- Classroom exercises
- Designing a prototype
- Peer critiquing
- Direct observation
- Video clips
- Online tutorials (including Coursera courses)
- Sketchbook and journaling
- Reading, reviewing and commenting on processes

B.Des_Animation and VFX Design

This document is the Intellectual Property of UPES and its contents are protected under the 'Intellectual Property Rights'.

- Peer critiquing
- Reflections
- Design thinking

Assessment Methods:

Formative Assessment Methods:

Understanding praxis, i.e. theory and practice
 Maintaining sketchbook as a reflective and exploratory journal
 Ability to apply design thinking
 Understanding feedback to incorporate changes in process and outcome

Summative Assessment Methods:

Final prototype

Further Information on Assessment:

The portfolio is the final compilation of all assignments. This will help assess the holistic nature of the level in question. It may be done under the guidance of the tutor.
 The evaluation will be described in detail in the assessment brief.

CO & PO Mapping

	Dev elo pa cre ativ e min d- set	Em pat hy	Cre ati ve Art icul ati on	Dis cov ery to Re aliz ati on	De sig n for Fut ure	Int er dis ci pli nar y Ap pro ach	Ent rep ren eur ial Spi rit	Te am wo rk	Pro fes sio nal Eth ics	Su sta ina ble Sol uti on	Lo cal and Gl ob al Co nt ext	Lif elo ng Le ar nin g	Res earc h	Idea te	Stru ctur e	Exe cut e	Pres ent
PO/ LO	PO 1	PO 2	PO 3	PO 4	PO 5	PO 6	PO 7	PO 8	PO 9	PO 10	PO 11	PO 12	PSO 1	PSO 2	PSO 3	PSO 4	PSO 5
LO 1	3	2	3	1	2	2	2	2	1	2	2	1	2	2	3	3	3
LO 2	2	1	3	1	1	2	2	2	1	2	2	1	2	2	3	3	3
LO 3	3	1	3	1	1	2	2	2	1	2	2	1	2	2	3	3	3

0: No Relation 1: Slight (Low) 2: Moderate (Medium) 3: Substantial (High)

B.Des_Animation and VFX Design

This document is the Intellectual Property of UPES and its contents are protected under the 'Intellectual Property Rights'.

Course Title: Professional Elective 5 : Elements of UI/UX Design**Course Code:****Course Prerequisites:**

- The student should be aware of basic design process and softwares such as Adobe Photoshop, Adobe Illustrator, and other 2D/3D animation related software

Required Materials:

- Student should have installed Adobe XD in their personal computer and other required animation related softwares

Course Credit Breakdown:

C	L	T	P	Hours
4	1	0	6	105

Aims and Objectives:

This course aims to cover fundamentals of UX and UI design.

- Elements and principles of UX and UI design will be covered in this course.
- Students will nurture and gain prototyping skills
- Students will learn User Requirement Analysis Methods
- Students will be able to test usability of the software

Course Content :

- Definition of User Interface and User Experience Design. Differences and relations between UI and UX
- Types of User Interfaces
- Software Development Lifecycle (SDL), Participatory Design and Collaborative Design Model
- UX Design Processes
- User Requirement Analysis Methods
- Prototyping (e.g. using Adobe XD)
- Introduction to Usability Engineering Techniques
- Use of Animation in GUI, AI, AR, VR and VUIs

Essential Readings:

Cooper, A., Reimann, R., Cronin, D., & Noessel, C. (2014). *About face: the essentials of*

B.Des_Animation and VFX Design

This document is the Intellectual Property of UPES and its contents are protected under the 'Intellectual Property Rights'.

interaction design. John Wiley & Sons.

Sharp, H. (2003). *Interaction design*. John Wiley & Sons.

Kurniawan, S. (2004). *Interaction design: Beyond human–computer interaction* by Preece, Sharp and Rogers (2001), ISBN 0471492787.

Learning Outcomes:

LO1: Apply elements and principles of UI and UX design

LO2: Gain skills on UI prototyping

LO3: Apply UI and UX principles to design user interfaces

LO4: Create novel user interfaces

Teaching and Learning:

The teaching and learning experience follow a Hybrid blended learning model which incorporates f2f modalities with online learning.

Range of modes of direct contact teaching and learning methods used on this course

- PPT presentation
- Group Discussion and Critiquing
- Video/ Movie Watching
- Assignments

Assessment Methods:**Formative Assessment Methods:**

Presentation of Assignments in PPT mode/ Design QUIZ/ Online Blogs followed by Peer Evaluation and Feedback

Summative Assessment Methods:

Jury presentation

CO & PO Mapping

	Dev elo pa cre ativ e min d- set	Em pat hy	Cre ati ve Art icul ati on	Dis cov ery to Re aliz ati on	De sig n for Fut ure	Int er- Dis cipl ina ry Ap pro ach	Ent rep ren eur ial Spi rit	Te am wo rk	Pro fes sio nal Eth ics	Su sta ina ble Sol uti on	Lo cal and Gl ob al Co nt ext	Lif elo ng Le ar nin g	Res earc h	Idea te	Stru ctur e	Exe cut e	Pres ent
PO/ LO	PO 1	PO 2	PO 3	PO 4	PO 5	PO 6	PO 7	PO 8	PO 9	PO 10	PO 11	PO 12	PSO 1	PSO 2	PSO 3	PSO 4	PSO 5
LO 1	3	3	3	2	2	2	3	3	2	2	2	2	3	2	3	3	3
LO 2	2	2	3	1	2	2	2	2	2	2	2	2	2	2	3	3	3
LO 3	2	2	3	1	2	2	2	2	2	2	2	1	1	3	3	3	3
LO 4	2	2	3	2	2	2	2	2	2	2	2	2	2	3	3	3	3

0: No Relation 1: Slight (Low) 2: Moderate (Medium) 3: Substantial (High)

B.Des_Animation and VFX Design

This document is the Intellectual Property of UPES and its contents are protected under the 'Intellectual Property Rights'.

Course Title: Project 3: Production and Postproduction**Course Code:****Course Prerequisites:**

- Modelling, texturing and rigging
- Lighting
- multi-pass rendering
- Optimisation techniques
- Compositing
- previz and character design from *Narrative and Character Design 2*

Required Materials:

- Maya or Blender

Course Credit Breakdown:

C	L	T	P	Hours
5	1	0	8	135

Aims and Objectives:

This module encompasses previous learnings of the 3D CGI production process as well as new techniques of 3D production pipeline and postproduction to see through capstone Project 2. The designated faculty will be there to guide and help with technical difficulties although this would largely be a student led practice based learning.

Course Content :

Refining techniques of production and postproduction from 3D animation. Specific components that are essential for projects would be dealt with on an individual basis. Students would be urged to face problems and devise solutions for effective production goals.

Essential Readings:

Brinkmann, R. (2008). *The art and science of digital compositing: Techniques for visual effects, animation and motion graphics*. Morgan Kaufmann.

Wright, S. (2017). *Digital compositing for film and video: Production Workflows and Techniques*. Routledge.

Lanier, L. (2015). *Compositing Visual Effects in After Effects: Essential Techniques*. CRC Press.

Beane, A. (2012). *3D animation essentials*. John Wiley & Sons.

B.Des_Animation and VFX Design

This document is the Intellectual Property of UPES and its contents are protected under the 'Intellectual Property Rights'.

Learning Outcomes:

- LO1:** Optimise production pipeline for 3D film
- LO2:** Efficiently manage 3D CGI production with resource constraints
- LO3:** Applying compositing tools and techniques for 3D CGI production
- LO4:** Find individual aesthetic style for 3D CGI
- LO5:** Holistic understanding of filmmaking process in CGI

Teaching and Learning:

The teaching and learning experience follow a Hybrid blended learning model which incorporates f2f modalities along with online learning. Range of modes of direct contact teaching and learning methods used on this course:

- Classroom exercises
- Practice centred learning
- Problem solving
- Peer critiquing
- Peer collaboration
- Direct observation
- Video clips
- Recording footage for visual effects
- Online tutorials (including Coursera courses)
- Reflections

Assessment Methods:**Formative Assessment Methods:**

Evaluating marriage of form with content
Evaluating understanding of process and final output
Evaluate style and level of sophistication required for the story concerned
Ability to create seamless and 'invisible' compositing and visual effects
Understanding feedback to incorporate changes in process and outcome

Summative Assessment Methods:

Final showreel

Further Information on Assessment:

The portfolio is the final compilation of all assignments. This will help assess the holistic nature of the level in question. It may be done under the guidance of the tutor. The evaluation is described in detail in the assessment brief.

CO & PO Mapping

	Dev elo pa cre ativ e min d- set	Em pat hy	Cre ati ve Art icul ati on	Dis cov ery to Re aliz ati on	De sig n for Fut ure	Int er dis cpli nar y Ap pro ach	Ent rep ren eur ial Spi rit	Te am wo rk	Pro fes sio nal Eth ics	Su sta ina ble Sol uti on	Lo cal and Gl ob al Co nt ext	Lif elo ng Le ar nin g	Res earc h	Idea te	Stru ctur e	Exe cut e	Pres ent
PO/ LO	PO 1	PO 2	PO 3	PO 4	PO 5	PO 6	PO 7	PO 8	PO 9	PO 10	PO 11	PO 12	PSO 1	PSO 2	PSO 3	PSO 4	PSO 5
LO 1	3	2	3	2	3	2	3	3	2	3	3	3	3	3	3	3	3
LO 2	3	2	3	2	3	2	3	2	2	3	3	3	2	3	3	3	3
LO 3	3	1	3	1	2	1	3	3	2	3	3	2	2	3	3	3	3
LO4	3	2	3	0	2	2	2	0	1	2	2	3	3	3	3	3	3
LO5	3	2	3.	2	2	3	3	3	3	3	3	3	2	3	3	3	3

0: No Relation 1: Slight (Low) 2: Moderate (Medium) 3: Substantial (High)

Course Title: Design Management

Course Code:

Course Prerequisites:

Required Materials:

B.Des_Animation and VFX Design

This document is the Intellectual Property of UPES and its contents are protected under the 'Intellectual Property Rights'.

- Computer

Course Credit Breakdown:

C	L	T	P	Hours
2	0	0	4	60

Aims and Objectives:

Design Management is the topic that plays an important role in the design industry. It manages almost all the peripheral issues related to design. It will help to learn about the connection design has with business success and innovation. It will give the right knowledge around organizational structure, organizational culture and functional leadership of design. Along with that, it ensures that the laws are followed, the rights are protected and the design is kept as close to its idea as possible. Design management de-mystifies much of what entrepreneurs do and, as such, it forms a solid foundation for any enterprise curriculum. The objective of this course is to orient the student on how to become a design entrepreneur.

- Students will learn about the basics of Design Management which will give them the understanding and requirement for a design entrepreneur.
- It provides an overview of topics and issues central to the Strategic Design and Management program, with an emphasis on the relationships between design, experience, social and economic change

Course Content :

- Marketing Mix
- 4Ps and Porter's Five Forces
- Branding and PESTEL
- Financial and Legal aspects
- Intellectual Property Rights
- Case Study

Essential Readings:

- Gladwell, M. (2006). *The tipping point: How little things can make a big difference*. Little, Brown.
- Koch, R. (1998). *The 80/20 Principle: The Secrets of Achieving More with Less*.—NY, etc. Currency, 148.
- Bruce, M., & Bessant, J. R. (2002). *Design in business: Strategic innovation through design*. Pearson education.
- Cooper, R., & Press, M. (1995). *The design agenda: a guide to successful design management*. John Wiley and Sons.
- Oakley, M. (1990). *Design management: A handbook of issues and methods*.

B.Des_Animation and VFX Design

This document is the Intellectual Property of UPES and its contents are protected under the 'Intellectual Property Rights'.

Learning Outcomes:

LO1: Understand the Basics of Management

LO2: Apply Brand management criteria at design considerations

Teaching and Learning

- Lectures and class exercises

Assessment Methods:

Formative Assessment Methods:

- Assessing learning outcomes

Summative Assessment Methods:

Practical exercises and final portfolio

Further Information on Assessment:

CO & PO Mapping

	Develop a creative mind-set	Empathy	Creative Articulation	Discovery to Realization	Design for Future	Interdisciplinary Approach	Entrepreneurial Spirit	Teamwork	Professional Ethics	Sustainable Solution	Local and Global Context	Lifelong Learning	Research	Idea	Structure	Execute	Present
PO/LO	PO 1	PO 2	PO 3	PO 4	PO 5	PO 6	PO 7	PO 8	PO 9	PO 10	PO 11	PO 12	PSO 1	PSO 2	PSO 3	PSO 4	PSO 5
LO 1	0	0	0	1	1	0	2	0	3	1	1	0	1	1	1	1	3
LO 2	0	1	1	2	2	2	3	3	3	1	3	1	1	1	1	1	2

0: No Relation 1: Slight (Low) 2: Moderate (Medium) 3: Substantial (High)

B.Des_Animation and VFX Design

This document is the Intellectual Property of UPES and its contents are protected under the 'Intellectual Property Rights'.

Course Title: Summer Internship**Course Code:****Course Prerequisites:**

- portfolio of work

Required Materials:

- Not applicable

Course Credit Breakdown:

C	L	T	P	Hours
2	0	0	4	60

Aims and Objectives:

The student, equipped with a holistic understanding of animation processes and applications in different domains is now equipped to get a taste of the industry in live projects. This would help them get accustomed to meeting deadlines, take responsibility and start proving themselves outside of institutional backing.

Alternatively, students could also work on the graduation films of their senior batch, firstly to improve their skills, and also to get ideas for directing their own films.

Course Content :

Not applicable

Essential Readings:**Learning Outcomes:****LO1:** Meeting deadlines**LO2:** Meeting industry level quality standards**Teaching and Learning:**

There will be minimal faculty input for summer internships.

Assessment Methods:**Formative Assessment Methods:**

Ability to follow the design process while simultaneously addressing industry quality standards.

Ability to work in a team and collaborate with other members.

B.Des_Animation and VFX Design

This document is the Intellectual Property of UPES and its contents are protected under the 'Intellectual Property Rights'.

Summative Assessment Methods:

Final portfolio

Further Information on Assessment:

CO & PO Mapping

	Develop a creative mind-set	Empathy	Creative Articulation	Discovery to Realization	Design for Future	Interdisciplinary Approach	Entrepreneurial Spirit	Teamwork	Professional Ethics	Sustainable Solution	Local and Global Context	Lifelong Learning	Research	Ideate	Structure	Execute	Present
PO/LO	PO 1	PO 2	PO 3	PO 4	PO 5	PO 6	PO 7	PO 8	PO 9	PO 10	PO 11	PO 12	PSO 1	PSO 2	PSO 3	PSO 4	PSO 5
LO 1	0	1	0	2	1	1	2	3	1	2	2	1	1	2	2	3	3
LO 2	2	2	3	2	2	1	2	3	1	1	2	1	1	2	3	3	3

0: No Relation 1: Slight (Low) 2: Moderate (Medium) 3: Substantial (High)

B.Des_Animation and VFX Design

This document is the Intellectual Property of UPES and its contents are protected under the 'Intellectual Property Rights'.

Year 4

Semester 8

B.Des_Animation and VFX Design

This document is the Intellectual Property of UPES and its contents are protected under the 'Intellectual Property Rights'.

B.Des_Animation and VFX Design

This document is the Intellectual Property of UPES and its contents are protected under the 'Intellectual Property Rights'.

Course Title: Graduation Project**Course Code:****Course Prerequisites:**

- A holistic understanding of all courses with respect to the five program specific outcomes

Required Materials:

- Individual choice of mediums and materials

Course Credit Breakdown:

C	L	T	P	Hours
15	0	0	30	450

Aims and Objectives:

The final project asks the student to translate all of their learnings from the Animation & VFX program into a finished graduation film. The student, in going through the systematic rigour of various modules is equipped to handle the same in their own way of learning, comprehension and aesthetic style.

Course Content :

The faculty would facilitate and guide the student to realise their story into a final film.

Essential Readings:

Application based understanding of references from previous modules

Learning Outcomes:**LO1:** Research**LO2:** Ideate**LO3:** Structure**LO4:** Execute**LO5:** Present**Teaching and Learning**

The faculty would guide the student to realise their shortcomings and effective ways of addressing them. The student learns through applied research, ideation, structuring, execution and presentation in going through the entire process in realising the final output.

Assessment Methods:

B.Des_Animation and VFX Design

This document is the Intellectual Property of UPES and its contents are protected under the 'Intellectual Property Rights'.

Formative Assessment Methods:

Ability to comprehend the entire filmmaking pipeline
Understanding the program specific outcomes

Summative Assessment Methods:

Final portfolio

Further Information on Assessment:

CO & PO Mapping

	Develop a creative mind-set	Empathy	Creative Articulation	Discovery to Realization	Design for Future	Interdisciplinary Approach	Entrepreneurial Spirit	Teamwork	Professional Ethics	Sustainable Solution	Local and Global Context	Lifelong Learning	Research	Idea	Structure	Execute	Present
PO/ LO	PO 1	PO 2	PO 3	PO 4	PO 5	PO 6	PO 7	PO 8	PO 9	PO 10	PO 11	PO 12	PSO 1	PSO 2	PSO 3	PSO 4	PSO 5
LO 1	3	2	3	2	2	2	2	3	2	3	2	2	3	2	2	3	3
LO 2	3	2	3	2	2	2	2	3	2	3	2	1	2	3	3	3	3
LO 3	3	2	3	1	2	2	2	3	2	2	1	1	2	3	3	3	3
LO4	3	2	3	2	2	2	2	3	2	3	3	2	2	3	3	3	3
LO5	3	2	3	1	2	1	2	3	1	3	3	2	3	3	3	3	3

0: No Relation 1: Slight (Low) 2: Moderate (Medium) 3: Substantial (High)

B.Des_Animation and VFX Design

This document is the Intellectual Property of UPES and its contents are protected under the 'Intellectual Property Rights'.