



MANGALORE UNIVERSITY

STATE EDUCATION POLICY - 2025 (SEP-2025)

Curriculum Structures for

Bachelor of Science

Animation and Visual Effects Degree Programme

**Syllabus for III and IV Semesters and
Open Elective Courses in Animation and Visual Effects**

Board of Studies in Animation and Visual Effects

**Mangalore University
Konaje**

MANGALORE UNIVERSITY

Suggested programme structure for the Under Graduate Programme

[BSc. Food Nutrition & Dietetics, Food Technology, Interior Design & Decoration,
Animation & Visual Effect, Home Science]

Programme Structure

[illegible]

BSc – Animation and Visual Effects

Semester III								
SN	Course Code	Course Name	Category of Course	Teaching Hours per week	SEE	IA	Total Marks	Credits
1		3D Modelling	Theory	4	80	20	100	3
2		Rigging & Animation	Practical	4	40	10	50	2
3		Aesthetics of Video Editing	Theory	4	80	20	100	3
4		3D modeling Lab	Practical	4	40	10	50	2
5		Rigging & Animation Lab	Theory	4	80	20	100	3
6		Video Editing Lab	Practical	4	40	10	50	2
7		User Interface Design	Theory	2	40	10	50	2
Semester IV								
SN	Course Code	Course Name	Category of Course	Teaching Hours per week	SEE	IA	Total Marks	Credits
1		Audio Production	Theory	4	80	20	100	3
2		Surfacing & Lighting	Practical	4	40	10	50	2
3		Introduction To Blender	Theory	4	80	20	100	3
4		Audio Production Lab	Practical	4	40	10	50	2
5		Surface Lighting Lab	Theory	4	80	20	100	3
6		Fundamental Blender Lab	Practical	4	40	10	50	2
7		Film Direction	Theory	2	40	10	50	2
8		Web design	Theory	2	40	10	50	2

BSc – Animation and Visual Effects

Semester I			
SN	Course Code	Course Name	Credits
1	DSC-1	Fundamentals of Drawing	3
2	DSC-2	Traditional and Stop Motion Animation	3
3	DSC-3	Basics of Graphic Design	3
4	DSP-1	Fundamental of Art lab	2
5	DSP-2	Traditional and Stop motion Animation lab	2
6	DSP-3	Raster graphic lab (Photoshop)	2
7		Language 1	3
8		Language 2	3
9		Compulsory 1	2

Semester II			
SN	Course Code	Course Name	Credits
1	DSC-4	Storyboard and Advanced Drawing	3
2	DSC-5	2D Digital Animation	3
3	DSC-6	Advances in Graphic Design	3
4	DSP-4	Storyboard and Advance drawing Lab	2
5	DSP-5	2D Digital Animation Lab	2
6	DSP-6	Vector Graphics Lab	2
7		Language 1	3
8		Language 2	3
9		Compulsory 2	2

Semester III			
SN	Course Code	Course Name	Credits
1	DSC-7	3D Modelling	3
2	DSC-8	Rigging & Animation	3
3	DSC-9	Aesthetics of Video Editing	3
4	DSP-7	3D Modeling Lab	2
5	DSP-8	Rigging & Animation Lab	2
6	DSP-9	Video Editing Lab	2
7	DSE-1	User Interface Design	2
7		Language 1	3
8		Language 2	3

Semester IV			
SN	Course Code	Course Name	Credits
1	DSC-10	Audio Production	3
2	DSC-11	Surfacing & Lighting	3
3	DSC-12	Introduction To Blender	3
4	DSP-10	Audio Production Lab	2
5	DSP-11	Surface Lighting Lab	2
6	DSP-12	Fundamental Blender Lab	2
7	DSE-2	Film Direction	2
9		Language 1	3
10		Language 2	3
11	Compulsory 3	Web design	2

Semester V			
SN	Course Code	Course Name	Credits
1	DSC-13	Video Compositing	3
2	DSC-14	Dynamics	3
3	DSC-15	Motion Graphics Design	3
4	DSC-16	Ad Film Making	3
5	DSC-17	Digital Compositing	3
6	DSC-18	Advanced CGI I	3
9	DSP-13	Video compositing Lab	2
10	DSP-14	Dynamics Lab	2
11	DSP-15	Motion graphics Lab	2
12	Compulsory 4	Virtual Reality	2

Semester VI			
SN	Course Code	Course Name	Credits
1	DSC-19	Advanced Character Animation	3
2	DSC-20	Psychology of Animation	3
3	DSC-21	Introduction to Zbrush	3
4	DSC-22	The Future of Animation and VFX	3
5	DSC-23	The Business of Animation and VFX	3
6	DSC-24	Animation & VFX in Gaming	3
7	DSP-16	3D Character Animation Lab	2
8	DSP-17	Motion Graphic in 3D Lab	2
9	DSP-18	Zbrush Fundamentals Lab	2
10	Compulsory 5	Animation Short Film Project (Mini Project)	2

SEMESTER III

BSc – Animation and Visual Effects	
Semester III	
Course Code: DSC-7	Course Name: 3D Modeling
Course Credits: 3	Hours of Teaching/Week: 4
Total Contact Hours: 52	Formative Assessment Marks: 20
Exam Marks: 80	Exam Duration: 3 Hours
Objective: - Master Core Geometric Representations for Maya Workflows - Comprehend Algorithmic Foundations of Maya's Modeling Operations: - Develop Analytical Skills for Maya-Centric Workflow Optimization: Course Outcome: - Critically Analyze and Select Geometric Representations for Maya - Explain and Evaluate Maya's Underlying 3D Modeling Algorithms. - Propose Maya-Optimized Solutions for Complex Geometric Problems. - Discuss and Evaluate Trends in 3D Modeling Theory and Maya's Future	
Content	
Unit - 1	
Introduction to 3D, Understanding X, Y, Z axes (World vs. Object Space), Basic 3D terminology: Mesh, Vertices, Edges, Faces (Polygons). Types of 3D models: Hard surface vs. Organic. Introduction to the 3D production pipeline (overview: concept, modeling, texturing, rigging, animation, rendering).	13
Unit – 2	
Overview of the Maya UI: Menus, Shelves, Panels, Viewports, Navigating the 3D viewport (orbit, pan, zoom). Understanding the Channel Box, Attribute Editor, Tool Settings., File management in Maya: Projects, saving, importing, exporting. Understanding standard 3D primitives (cube, sphere, cylinder, plane, torus), Introduction to selection modes: Object mode vs. Component modes (Vertex, Edge, Face).	13
Unit – 3	
The core concept of building models using polygons, Advantages, and disadvantages of polygonal modelling, Understanding reference images and blueprints in modelling, Symmetry modeling concepts. Introduction to subdivision surfaces, Understanding the concept of modeling history and its impact, Differences between NURBS and polygonal modeling.	13
Unit – 4	
What are UVs? The concept of unwrapping a 3D model onto a 2D plane, Common UV projection types (Planar, Cylindrical, Spherical, Automatic). Types of texture maps (Color/Albedo, Normal, Displacement, Roughness, Metallic, Specular). What is rendering? The process of generating a 2D image from a 3D scene	13

Reference Books:

1. **"Introducing Autodesk Maya"** by Dariush Derakhshani (Latest Edition) - A widely recognized introductory text for Maya.
2. **"Digital Modeling"** by William Vaughan - Covers fundamental modeling concepts applicable across various software.
3. **"The Art of Digital Sculpting"** by Pascal Rimbault - Focuses on the artistic and technical aspects of digital sculpting.
4. **"Digital Texturing and Painting"** by Owen Demers - Provides insights into texture creation and application.
5. **"Understanding 3D Animation"** by Ann Geibel and David Isen - Offers a broader context of the 3D pipeline, including modeling.

Course Code: DSP-7 Lab	Paper Title: 3D Modeling Lab
Course Credits: 2	Hours of Teaching/Week: 4
Total Contact Hours: 52	Formative Assessment Marks: 10
Exam Marks: 40	Exam Duration: 3 Hours
Practical List The following activities are to be carried out in the lab during the semester: 1. Modeling a Simple Table and Chair: 2. Creating a Coffee Mug: 3. Modeling a Low-Poly Tree 4. Building a Basic House with Windows and Doors: 5. Designing a Simple Crate/Box: 6. Modeling a Cartoonish Rock/Boulder 7. Creating a Simple Book: 8. Modeling a Basic Game Prop (e.g., a Barrel) 9. Using Maya's Deformers (e.g., creating a bent pipe) 10. Recreating a Simple Everyday Object from Reference (e.g., a remote control) 11. Introduction to UV Mapping for a Cube/Cylinder 12. Creation of fish Aquarium elements	

Course Code: DSC-8	Course Name: Rigging & Animation
Course Credits: 3	Hours of Teaching/Week: 4
Total Contact Hours: 52	Formative Assessment Marks: 20
Exam Marks: 80	Exam Duration: 3 Hours
Objective: - Master the Theoretical Foundations of Character Kinematics and Deformation in Maya - Comprehend the Algorithmic and Perceptual Basis of Animation Principles in Maya - Develop an Understanding of Animation Data Representation and Interpolation in Maya	
Course Outcome: - Analyze and Predict Kinematic Behavior and Deformation in Maya Rigs timing, and spacing - Explain and Evaluate the Application of Animation Principles using Maya's Tools - Interpret and Optimize Animation Data Structures within Maya - Differentiate and Justify Maya Character Rigging Architectures	
Content	Hr
Unit - 1	
Introduction to Rigging. Understanding Character Movements and Kinematics. Types Of Rigging. Predicting the Needs of a Character Rig based on Story Necessity. Planning Joint Arrangement for Pure FK, IK, Spline IK, Dynamic Musculature, and other Specialized Character Needs. Rigging In 2D Digital Animation and 3D Animation.	13
Unit – 2	
Principles of Animation: Squash and Stretch, Anticipation, Staging, Straight Ahead and Pose to Pose, Follow Through and Overlapping Action, Slow In and Slow Out, Arc Secondary Action, Timing, Exaggeration, Solid Drawing, Appeal. Posing In Animation.	13
Unit – 3	
Nonlinear Animation: Introduction to Nonlinear Animation and Understanding Trax editor and Creating Poses and working with Poses - Creating Clips and working with Clips and Modifying Clips ñ Blending clips.	13
Unit – 4	
Line of Action. Application of I, C and S curve in animation. Static and Dynamic poses. Blocking in animation. Application of key pose. Extreme, Breakdowns and in-betweens. Application of timing in animation. Application of gestures in animation. Expressions in animation. Lip sync.	13
Reference books: 1. Dariush Derakhshani, Introducing Maya 2017, Sybex, 2016. 2. Richard Williams, Animation Survival Kit, Revised edition, 2009.	

Course Code: DSP-8 Lab	Paper Title: Rigging & Animation Lab
Course Credits: 2	Hours of Teaching/Week: 4
Total Contact Hours: 52	Formative Assessment Marks: 10
Exam Marks: 40	Exam Duration: 3 Hours
Practical List The following activities are to be carried out in the lab during the semester: Rigging i. Use of Set Driven Key ii. Parenting and Grouping. iii. Constraints. Deformers. iv. Concept of IK and FK v. Designing of joints for biped characters vi. Application of Global control vii. Prop and mechanical rigging viii. character rigging ix. Function of skinning x. Paint weight Animation i. Keyframe Animation ii. The Graph Editor iii. Motion Path animation iv. Use of Animation Layers v. Create Poses for Animation vi. Walk Cycle animation (Two Legged) vii. Run Cycle animation (Two Legged) viii. Character Animation ix. Self-Enactment for animation	
References: 1. Carlo Sansonetti, Character rigging: The Puppet Rig Maya Rigging Techniques, 2007 2. Richard Williams, Animation Survival Kit, Revised edition 2009.	

Course Code: DSC-12	Course Name: Aesthetics of Video Editing
Course Credits: 3	Hours of Teaching/Week: 4
Total Contact Hours: 52	Formative Assessment Marks: 20
Exam Marks: 80	Exam Duration: 3 Hours
Objective: - Understand Foundational Principles of Cinematic Language and Narrative Structure - Comprehend the Theoretical Basis of Rhythm, Pacing, and Timing in Editing - Analyze Methodologies for Visual Storytelling and Emotional Impact	
Course Outcome: - Critically Analyze and Explain Narrative Construction Through Editing - Explain and Evaluate the Perceptual Impact of Editing Rhythm and Pacing - Propose Conceptual Approaches for Enhancing Storytelling and Emotional Resonance - Evaluate Video Editing Styles Based on Aesthetic and Genre Theories	
Content	Hrs
Unit - 1	
Linear and Non-Linear Editing, Principles of Video Editing, Symbolism, Simultaneity Continuity, Inspiration for Every Editing, The Three -Point Edit, Working in the Timeline, Transitions, Key framing Color Correction & Color Grading	13
Unit – 2	
Stabilizing a Shot, controlling shaky video, Cropping the borders, Corner Pin Tracking, Animating Masks, Motion Track, Introduction to Mask, Animating Masks, Creating a Simple Rotoscopic Animation	13
Unit – 3	
Filters, Plugins, Path Animation, Compound Effects, Precomposing and Nesting, Applying Layer Blending Modes, Wave World and Caustics, Looks, Presets, Markers, Collecting Projects	13
Unit – 4	
Stabilization, Shutterfix, Camera Properties, Focal length, Resolution, Marker placement Layering solution, Scene Orientation, Exporting Solution.	13
Reference Books: 1. Gary H. Anderson, “Video Editing and Post – Production: A Professional Guide”, Focal Press Publications, 4th Illustrated Edition, 1999. 2. Declan McGrath, “Editing and Post Production”, Focal Press Publications, Illustrated Edition, 2001, 3. Eve Light Honthaner, “The Complete film Production Handbook, Volume 1”, Focal Press Publications, 3rd Illustrated Edition, 2001.	

Course Code: DSP-12 Lab	Paper Title: Video Editing Lab
Course Credits: 2	Hours of Teaching/Week: 4
Total Contact Hours: 52	Formative Assessment Marks: 10
Exam Marks: 40	Exam Duration: 3 Hours
Practical List The following activities shall be carried out in the lab. 1. Project Setup & Media Import 2. Basic Cutting & Assembly 3. Audio Level Adjustments & Fades 4. Transitions: Cuts, Dissolves & Wipes 5. Creating Titles & Graphics 6. Essential Color Correction 7. Speed Ramping & Freezing Frames 8. Multi-Track Audio Mixing 9. Keyframing Effects 10. Advanced Audio Cleanup 11. Green Screen (Chroma Key) Basics 12. Short Narrative Assembly & Export	
Reference Books 1. Declan McGrath, “Editing and Post Production”, Focal Press Publications, Illustrated Edition, 2001, 2. Eve Light Honthaner, “The Complete film Production Handbook, Volume 1”, Focal Press Publications, 3rd Illustrated Edition, 2001.	

Course Code: DSE-1	Course Name: User Interface Design
Course Credits: 2	Hours of Teaching/Week: 2
Total Contact Hours: 26	Formative Assessment Marks: 10
Exam Marks: 40	Exam Duration: 2 Hours
Objective: - Understand Foundational UI Design Principles and Heuristics - Comprehend the Cognitive and Psychological Aspects of User Interaction - Analyze Information Architecture and Interaction Design Theories	
Course Outcome: - Critically Analyze and Apply Core UI Design Principles - Explain User Behavior through Cognitive Design Theories - Propose Conceptual Solutions for Information Organization and Interaction Flow - Evaluate UI Designs Based on Usability and Accessibility Theories	
Content	Hrs
Unit - 1	
Introduction to User Interface Design Theory, Definition, and scope of UI Design as a theoretical discipline, Historical evolution of UI concepts, Core UI Design Principles, Theoretical understanding of consistency, feedback, visibility, learnability, efficiency, and satisfaction, Usability Heuristics and Guidelines	13
Unit – 2	
Users Think & Interact, basic ideas about how humans see, pay attention, and remember, Managing Mental Effort & Making Choices, Emotions, Trust & Persuasion in UI, Organizing Information in UI Understanding different types of navigation (main menu, side menus, in-content links), Basic ways users interact (e.g., clicking, typing, dragging).	13
Reference: 1. About Face: The Essentials of Interaction Design" by Alan Cooper, Robert Reimann, David Cronin, and Christopher Noessel 2. "Designing with the Mind in Mind: A Simple Guide to Understanding User Interface Design Guidelines" by Jeff Johnson 3. "Interaction Design: Beyond Human-Computer Interaction" by Yvonne Rogers, Helen Sharp, and Jenny Preece	

Semester IV

Course Code: DSC-10	Course Name: Audio Production
Course Credits: 3	Hours of Teaching/Week: 4
Total Contact Hours: 52	Formative Assessment Marks: 20
Exam Marks: 80	Exam Duration: 3 Hours
Objective: - Understand Foundational Acoustic and Psychoacoustic Principles - Comprehend the Theoretical Basis of Audio Signal Processing - Analyze Methodologies for Audio Capture and Recording	
Course Outcome: - A Critically Analyze and Explain Acoustic Phenomena - Explain and Evaluate Audio Processing Algorithms - Propose Conceptual Approaches to Audio Recording Scenarios: - Evaluate Audio Production Practices Based on Sonic Theories	
Content	Hrs
Unit - 1	
Basic physics of sound, Key properties of sound: pitch (frequency), loudness (amplitude), and timing (phase), humans hear and interpret sounds, Microphone & Speaker Mechanism, Microphone & Placement techniques, recording techniques, Stereo recording techniques, Setups and Equipment, Computer Based Recording, Tempo, Harmony and Beats.	13
Unit – 2	
Introduction to Audio software's, Software Interface, Settings and Preferences, Recording through audio software, Processing in audio software, introduction to spectrogram – horizontal and vertical spectrogram, Signal Reconstruction, Noise Cancelling, Audio Filters.	13
Unit – 3	
Different types of microphones (dynamic, condenser, ribbon), theory behind common microphone placement for different sound sources, proximity effect, conceptual path of an audio signal from a microphone through preamps to Adobe Audition. "Gain staging" for clean audio levels	13
Unit – 4	
Audio Representation, Wave and Wave Forms, Frequency and Pitch, Dynamics Intensity and Loudness, Timbre, Midi Representation, Analog Signal, Digital Signal, Time Rapping, Music Synchronization, Audio Thumb Nailing, Audio Precision, Recall, F-Measure.	13

Reference Books:

1. Rhonda L. Blair, "Acting: The first six Lessons", Routledge Publications, 2010, 2nd Edition.
2. Tomlinson Holman, "Sound for film and television, Volume 1", Focal Press Publications, 2002, 2nd Illustrated Edition.
3. John Purcell, "Dialogue Editing for motion picture: a guide to the invisible art", Elsevier Publications, 2007, Illustrated Edition.

Course Code: DSP-10 Lab	Paper Title: Audio Production Lab
Course Credits: 2	Hours of Teaching/Week: 4
Total Contact Hours: 52	Formative Assessment Marks: 10
Exam Marks: 40	Exam Duration: 3 Hours
Practical List 1. Exploring the Audition Interface & Importing Audio 2. Basic Editing in Waveform Editor 3. Adjusting Volume (Amplitude) 4. Basic Noise Reduction 5. Applying a Simple EQ (Equalization) 6. Using Compression for Dynamic Control 7. Creating a Multitrack Session & Arranging Clips 8. Panning and Volume Automation in Multitrack 9. Applying Reverb in Multitrack 10. Simple Delay Effect 11. Exporting a Multitrack Mixdown 12. Create sound design for music video	
References: 1. Rhonda L. Blair, “Acting: The first six Lessons”, Routledge Publications, 2010, 2nd Edition. 2. Tomlinson Holman, “Sound for film and television, Volume 1”, Focal Press Publications, 2002, 2nd Illustrated Edition.	

Course Code: DSC-11	Course Name: Surfacing & Lighting
Course Credits: 3	Hours of Teaching/Week: 4
Total Contact Hours: 52	Formative Assessment Marks: 20
Exam Marks: 80	Exam Duration: 3 Hours
Objective: - Understand the Physics and Perception of Light & Color - Comprehend the Theoretical Basis of Shading Models and Material Properties - Analyze Methodologies for Light Transport and Illumination	
Course Outcome: - Critically Analyze and Explain Light-Matter Interactions - Explain and Evaluate Shading Models and Material Attributes: - Propose Conceptual Approaches to Global Illumination and Light Simulation - Evaluate Surfacing and Lighting Designs Based on Artistic & Technical Theories	
Content	Hrs
Unit - 1	
Introduction to Surfacing and Lighting. Understanding Color Theory, Introduction to lighting and importance of lighting animation - Basic Lighting Concepts and types of lights and change the colour of the light and light attributes and rendering - Shortcuts	13
Unit – 2	
Application of lighting in Maya. Basic Lighting in Maya. Basic Lighting Concepts. Light Linking. Three-point lighting set up. Absorption, Reflection of Light, Refraction of Light. Ambient Light. Directional Light. Point Light. Spot Light. Area Light. Volume light. Shadows. Raytraced Shadows.	13
Unit – 3	
Illumination, Surface Geometry, Surface Generation Techniques, Colour and Shape Generation, Layering and Compositing Light linking, Introduction to UVs, UV unwrapping, UV unfolding, Types of UV unwrapping: Spherical, Cylindrical, Planner, Automatic.	13
Unit – 4	
Introduction to Substance Painter, Link to Raster Software, Bump Mapping, Types of textures, Types of materials, Basic properties of materials, Reflection, Refraction, Colour, Transparency, Hyper-shade.	13
Reference Books: 1. Rhonda L. Blair, “Acting: The first six Lessons”, Routledge Publications, 2010, 2nd Edition. 2. Tomlinson Holman, “Sound for film and television, Volume 1”, Focal Press Publications, 2002, 2nd Illustrated Edition. 3. John Purcell, “Dialogue Editing for motion picture: a guide to the invisible art”, Elsevier Publications, 2007, Illustrated Edition.	

Course Code: DSP-11 Lab	Paper Title: Surface and Lighting Lab
Course Credits: 2	Hours of Teaching/Week: 4
Total Contact Hours: 52	Formative Assessment Marks: 10
Exam Marks: 40	Exam Duration: 3 Hours
Practical List The following activities shall be carried out in the lab. 1. Type Texturing 2. Rusty Automotive Texturing 3. Texturing Alley – (i) preparing / collecting texture (ii) Texturing using nodes 4. Low Poly game Texturing – texturing using nodes & texture using normal mapping 5. Human Skin Texturing - preparing / collecting texture & texturing using nodes 6. Animal Skin Texturing - preparing / collecting texture& texturing using nodes Types of lights / properties / work flow 7. Lighting techniques - 2 point & 3 point 8. Create a torch; use fog; glow 9. Create a street, use ramp, volume light (for games) 10. Under water scene / early morning scene 11. Interior and exterior lighting 12. HDRI mapping / DOF Lense / Global illumination (GI) / Final Gather (FG) /Analyzing Loudness	
Reference Books 1. Dariush Derakhshani, Introducing Maya 2016: Autodesk Official Press book, 1 Edition, Sybex, 2015. 2. Steven Worley, Ken Perlin, Texturing and Modeling: A procedural approach, 3rd Edition, Morgan Kaufmann, 2003.	

Course Code: DSC-9	Course Name: Introduction to Blender
Course Credits: 3	Hours of Teaching/Week: 4
Total Contact Hours: 52	Formative Assessment Marks: 20
Exam Marks: 80	Exam Duration: 3 Hours
Objective: - Understand Blender's Core Design Philosophy and Modularity - Grasp the Theoretical Basis of 3D Data Representation in Blender: - Analyze the Conceptual Workflow of 3D Content Creation in Blender	
Course Outcome: - Articulate Blender's Architectural Components and Their Roles - Explain Fundamental 3D Data Management Concepts in Blender - Evaluate Conceptual Approaches to 3D Workflow Optimization in Blender - Discuss Blender's Role in the Broader 3D Industry and Community	
Content	Hrs
Unit - 1	
Open-source software, people contribute to Blender's development, Comparing Blender to paid 3D software, Brief history and how the community helps it grow, Blender's Layout, 3D Space, Modifiers	13
Unit – 2	
Making Models with Polygons, basic parts of a 3D model: points (vertices), lines (edges), and flat surfaces (faces), Smooth and Precise Shapes with Curves, Simple uses for curves in modelling, concept of building models from a 3D grid, like digital clay (voxels), sculpting or fluid effects, armature	13
Unit – 3	
Different Ways to Create Models, Box modeling, Making models automatically, Colors and Textures, Shader Editor, Lighting Your 3D Scene, different types of lights, HDRIs, The Basics of Making a Final Image,	13
Unit – 4	
Sharing Your Blender Files: Common types of 3D files used for sharing (like FBX, OBJ), add-ons" are and how they add new features to Blender, Blender Fits in Professional Work, Basic ideas about working with Blender in a team setting, Future Ideas in 3D with Blender: new technologies in 3D (like AI making models), making realistic graphics quickly or scanning real objects.	13
Reference Books: 1. "Blender For Dummies" by Jason van Gumster 2. "The Complete Guide to Blender Graphics: Computer Modeling & Animation" by John M. Blain:	

Course Code: DSP-9 Lab	Paper Title: Fundamental Blender Lab
Course Credits: 2	Hours of Teaching/Week: 4
Total Contact Hours: 52	Formative Assessment Marks: 10
Exam Marks: 40	Exam Duration: 3 Hours
Practical List 1. Basic Scene Setup and Navigation 2. Creating and Transforming Primitives 3. Organizing with Collections 4. Simple Box Modeling - A Table 5. Smoothing with Modifiers - A Coffee Mug 6. Basic Mesh Cleanup 7. Simple Material Application 8. Basic Lighting - Adding a Light 9. Simple Camera Setup 10. Exporting a Simple Model 11. Using a Simple Deformer - Bending a Plane 12. Exploring the Graph Editor for Simple Animation	
References: 1. Blender For Dummies" by Jason van Gumster: 2. "The Complete Guide to Blender Graphics: Computer Modeling & Animation" by John M. Blain	

Course Code: DSE-2	Course Name: Film Direction (Elective)
Course Credits: 2	Hours of Teaching/Week: 2
Total Contact Hours: 26	Formative Assessment Marks: 10
Exam Marks: 40	Exam Duration: 2 Hours
Objective: - Understand the Director's Role in Cinematic Storytelling - Comprehend Theoretical Frameworks of Visual Language and Mise-en-scène - Analyze Methodologies for Guiding Performance and Collaborative Storytelling	
Course Outcome: - Critically Analyze and Articulate Directorial Intent in Films - Explain and Evaluate Visual Storytelling Techniques - Propose Conceptual Approaches for Directing Performance and Crew Collaboration - Evaluate Filmic Pacing, Rhythm, and Stylistic Choices	
Content	Hrs
Unit - 1	
Role of the Film Director How we read and understand an image - Director's Responsibility, Moral, artistic, Technical, and financial - interlocking roles of various technicians and artistes in the making of a film. Film as the Director's medium of expression-Their contribution to the art of film, Director & Script Idea.	13
Unit – 2	
Director & Camera Choice of lenses and their effects — Depth of fields and its importance camera movements — Pan, tilt, dolly in dolly out, Tracking shots, Crane shots — Subject movement. — Connotative memory of the shot - Camera angles. Director & Editing Constructive editing of Eisenstein and relational Editing of V.I.	13
Reference Books: 1. "On Directing Film" by David Mamet 2. "Film Art: An Introduction" by David Bordwell and Kristin Thompson, 3. "The American Cinema: Directors and Directions, 1929-1968" by Andrew Sarris	

Course Code: Compulsory 3	Course Name: Web design (Compulsory Paper)
Course Credits: 2	Hours of Teaching/Week: 2
Total Contact Hours: 26	Formative Assessment Marks: 10
Exam Marks: 40	Exam Duration: 2 Hours
Objective: - Understand Foundational Principles of Web Design and User Experience (UX) - Comprehend Theoretical Frameworks of Information Organization and Content Strategy - Analyze Methodologies for Visual Design and Interface Aesthetics:	
Course Outcome: - Critically Analyze and Apply Core Web Design and UX Principles - Explain and Evaluate Information Architecture and Content Presentation - Propose Conceptual Approaches for Visual Web Interface Design - Evaluate Web Designs Based on Performance, Accessibility, and Emerging Theories	
Content	Hours
Unit - 1	
Web Design Fundamentals, Core Design Principles, consistency, clear feedback, and easy navigation. designs should work well on different screen sizes (responsiveness). Usability Rules, Organizing Website Content, Planning Content, Navigation Theories	13
Unit – 2	
Navigation Theories, Visuals & Aesthetics on the Web, Typography & Color, Imagery & Interface Look, Web Performance, Accessibility & Future, Basic ideas for making websites load faster, Designing for Everyone, New Web Trends	13
Reference Books: 1. "Don't Make Me Think, Revisited: A Common Sense Approach to Web Usability" by Steve Krug, "Resilient Web Design" by Jeremy Keith, (web design)	

Scheme of Assessment for Theory Examination

Question Pattern		Marks
Part – A		
1. Answer any TEN sub-questions (10×2=20)		20
Sub-question	Unit	
a, b, c	1	
d, e, f	2	
g, h,i	3	
j, k, l	4	
Part – B (Answer any ONE full question from each unit – 15 marks each) (Combinations of sub-questions of 3 to 6 marks)		
Unit-1		15
2.		
3.		
Unit-2		15
4.		
5.		
Unit-3		15
6.		
7.		
Unit-4		15
8.		
9.		
Total		80

The practical examination in the concerned subject specified in the I Semester to VII Semester shall be conducted for 50 marks. There shall be two components – Problem solving and execution and Viva voce components. 50 marks can be distributed as follows. Each Practical paper includes Two Parts- PART A and PART B. One question shall be asked in each part.

SN	Details			Marks	Total
1.	PART A	i.	Problem Solving Approach and Designing	8	18
		ii.	Virtual Tool Designing	5	
		iii.	Demonstration	5	
2.	PART B	i.	Problem Solving Approach and Designing	8	18
		ii.	Virtual Tool Designing	5	
		iii.	Demonstration	5	
3.	Record				4
Total Marks					40