

SEMESTER II, YEAR - I

DRAWING II

SR. NO.	COURSE CODE	COURSE TYPOLOGY	NAME OF THE COURSE	L	T	S	CREDIT	EVALUATION								TOTAL MARKS	EXAM DURATION HRS	
								THEORY					TOTAL	STUDIO				TOTAL
								MST	MST	AVG MST	SS	ESU E		IA	EV			
1	BDAG 201	STUDIO	DRAWING II	-	-	4	4	0	0	0	0	0	0	100	100	200	200	

INTRODUCTION

The objective of this course is to make students understand the various aspects of human and animals anatomy for improving sketching skills and develop the concept of character designing.

GUIDELINES

Emphasis should be given on various aspects such as Gesture, Postures and movements of Human and Animals. Understanding the process involved in Graphic designing and Animation

CONTENT

1. GESTURES, POSTURES AND MOVEMENTS

Human and Animal Anatomy, Gesture drawing, Different human poses and movements.

2. GUIDELINES FOR DRAWING ORDER

Level by level, Sub-hierarchy by sub-hierarchy

3. ORDER IN STROKE MAKING

Simplicity, Proximity, Co linearity, Similarity, Symmetry, Anchoring, Stroke Direction, Starting Location.

REFERENCE BOOKS

1. **Richard Williams**-The Animation Survival Kit
2. **Walt Stanchfield** -Drawn to Life: 20 Golden Years of Disney Master Classes: Volume1: The Walt Stanchfield Lectures 2009
3. **Valerie L. Winslow**- Classic Human Anatomy in Motion: The Artist's Guide to the Dynamics of Figure Drawing,2015
4. **Burne Hogarth**- Dynamic Figure Drawing 1996
5. **April Connors**- Gestures Drawing: A Story- Based Approach 2017
6. **Daniela Brambilla**- Human Figure Drawing: Drawing Gestures, Postures and Movements Hardcover 2015

DIGITAL ART

SR. NO.	COURSE CODE	COURSE TYPOLOGY	NAME OF THE COURSE	L	T	S	CREDIT	EVALUATION								TOTAL MARKS	EXAM DURATION HRS	
								THEORY					TOTAL	STUDIO				TOTAL
								MST	MST	AVG MST	SS	ESU E		IA	EV			
2	BDAG 202	STUDIO	DIGITAL ART	-	-	6	6	0	0	0	0	0	0	100	100	200	200	

INTRODUCTION

The objective of this course is to introduce students with the software's which are used for graphic designing.the concept of character designing.

GUIDELINES

Analyze the technical tools and techniques of Corel Draw, Adobe Illustrator and Page Maker to design Graphic.

CONTENT

1. COREL DRAW

Graphics Editing Traditional Design Traditional and digital applications of color, concept and composition.

2. ADOBE ILLUSTRATOR

Drawing 1, Drawing 2, Making Selections Understanding Appearances, Working with Groups and Layers, Advanced Drawing and Path Editing Working with Color Object, Transformation and Positioning, Use of Brushes, Use of Masks, Use of Symbols, Application of Filters and Live Effects Advanced Text Editing Designing for the Web, Creation of Blends Working with Images, Performing Specialized Tasks Saving and printing, Working with Other programs

3. PAGE MAKER

Create Custom Documents, Including Flyers, Brochures, Catalogs, Direct Mail, Business Cards, Form Letters, Mailing Labels, and more. Levels of Design Control

REFERENCE BOOKS

1. **Gary David Bouton-** Corel Draw X8: The Official Guide, 2017
2. **Bill Stonehem-** Corel Draw Graphics Suite X8: An Easy Guide to the Best Features
3. **Brian Wood-**Adobe Illustrator CC Classroom in a Book 2018
4. **Noble Desktop-** Adobe Illustrator CC 2018 Step by Step Training 2018
5. **Beezix Inc-**Adobe Illustrator CC 2018 Introduction Quick Reference Guide (Cheat Sheet of Instructions, Tips & Shortcuts - Laminated Card) 2017
6. **Adobe Creative Team-** Adobe PageMaker7.0: User Guide 2001

STORYTELLING

SR. NO.	COURSE CODE	COURSE TYPOLOGY	NAME OF THE COURSE	L	T	S	CREDIT	EVALUATION								TOTAL MARKS	EXAM DURATION HRS	
								THEORY					TOTAL	STUDIO				TOTAL
								MST	MST	AVG MST	SS	ESU E		IA	EV			
3	BDAG 203	THEORY CUM STUDIO	STORYTELLING	-	-	4	4	0	0	0	0	0	0	50	50	100	100	

INTRODUCTION

The objective of this course is to make students understand the importance of presenting concept through storytelling.

GUIDELINES

Understanding of different techniques of storytelling.

CONTENT

1. Art of Storytelling

Definition of Storytelling, Process of storytelling, Storyteller tools, Sources of Stories,

2. Storytelling's Evolution

The Evolution of Storytelling, The Factors of Story- Inspiration, Influence, and Persuasion

3. Kinds of stories

Narrative Stories, Ante Narrative Stories and Living Stories

4. Methods and Structure of Storytelling

Classic and Modern Methods of Storytelling, Structure of Storytelling, Importance of Storytelling,

5. Digital Storytelling

Definition, Steps in Digital Storytelling, Ways for Effective Storytelling.

REFERENCE BOOKS

1. **Dean Movshovitz-** Pixar Storytelling: Rules for Effective Storytelling Based on Pixar's Greatest Films
2. **Francis Glebas-** Directing the Story: Professional Storytelling and Storyboarding Techniques for Live Action and Animation
3. **Ellen Lupton-** Design Is Storytelling, 2017
4. **Ty Bennett-** The Power of Storytelling, 2013

BACK GROUND AND LAYOUTS

SR. NO.	COURSE CODE	COURSE TYPOLOGY	NAME OF THE COURSE	L	T	S	CREDIT	EVALUATION							TOTAL MARKS	EXAM DURATION HRS		
								THEORY					TOTAL	STUDIO			TOTAL	
								MST	MST	AVG MST	SS	ESUE		IA				EV
4	BDAG 204	STUDIO	BACKGROUND & LAYOUT	-	-	4	4	0	0	0	0	0	0	75	75	150	150	

INTRODUCTION

The objective of this course is to make students understand different aspects while designing background layout in Animation.

GUIDELINES

To understand the layout, perspectives, composition and effects necessary for background in Animation.
To give better understanding of design background layouts according to different camera angle and direction.

CONTENT

1. INTRODUCTION TO PRESPECTIVE

Various Horizon Lines, Eye level, Point of View, Station Point, Line of Sight, Picture Plane, Field of Vision, Convergence, Diminution, Vanishing Point, Forms and Structure

2. COMPOSITION

Composing, Path of Action

3. CAMERA

FIELDS -Grids and Guides, ALL THE RIGHT MOVES -Camera Movement Arrows , Vertical Pans/Horizontal Pans ,Crossing the Line ,Moving With the Camera ,Match Cuts ,Bi-Packs, Straight & Bezier Movements, Slow-in/Slow-out, Repeat/Peg-over, Multi-Level/Multi-Plane, Overlays & Under lays

4. LIGHTING EFFECTS

Effects, Shadows, Gradients, Reflections

REFERENCE BOOKS

1. **Mike S. Fowler**- Animation Background Layout: From Student to Professional 2002
2. **Dan Hansen**- Unlocking Animation Layout: Expert Techniques for Effective Backgrounds 2018
3. **Disney Book Group**- Layout & Background(Walt Disney Animation Archives) 2011

TYPES OF ANIMATION

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								MST	MST	AVG MST	SS	ESU E		IA	EV			
5	BDAG 205	STUDIO	TYPES OF ANIMATION	1	1	4	4	20	20	20	20	60	100	50	50	100	200	

INTRODUCTION

The objective of this course is to make students understand the difference among the Animation.

GUIDELINES

Understanding of different types of Animation.

CONTENT

1. TRADITIONAL ANIMATION

2D, Cel, Hand Drawn Animation, Timing for Animation, Exposure Sheet.

2. 2D AND 3D ANIMATION

Vector-Based Animation, CGI, Computer Animation, Introduction to different animation Softwares

3. MOTION GRAPHICS AND STOP MOTION ANIMATION

Typography, Animated Logos, Clay motion and Cut-Outs

REFERENCE BOOKS

1. **Peter Parr**- Sketching for Animation, 2016
2. **Harold Whitaker** -Timing for Animation
3. **Tony White** -The Animator's Workbook
4. **Jon Krasner**- Motion Graphic Design: Applied History and Aesthetics, 2013
5. **Ken A. Priebe**- The Art of Stop-Motion Animation, 2006
6. **Susannah Shaw**- Stop Motion: Craft Skills for Model Animation

HISTORY OF ANIMATION

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6	BDAG 206	STUDIO	HISTORY OF ANIMATION	1	1	4	4	20	20	20	20	60	100	20	0	20	120	

INTRODUCTION

The objective of this course is to make students know the development steps of Animation

GUIDELINES

To introduce students with different early approaches to Animation

To help student to understand the development steps of Animation

CONTENT

1. EARLY APPROACHES TO ANIMATION

Early approaches to motion in art, Shadow Play and The Magic Lantern

2. ANIMATION BEFORE FLIM

Prelude, Thaumatrope, Phenakisticope, Zoetrope, Flipbook, Praxinoscope, Zoopraxiscope.

3. EARLIEST ANIMATION IN FILM

Theatre Optique, Printed Animation Film and Other Standard Picture Film

4. INTRODUCTION OF CARTOONS

Cartoons, Animation, Cartoon Movies, Animated Films

REFERENCE BOOKS

1. **Maureen Furniss**- A New History of Animation 2016
2. **Ollie Johnson and Frank Thomas**- The Illusion of Life: Disney Animation 1995
3. **Stephen Cavalier and Sylvain Chomet**- The World History of Animation 2011

