

As Per NEP 2020

University of Mumbai



Title of the program

B.A. (Animation)

Syllabus for Semester – Sem I & II

Ref: GR dated 20th April, 2023 for Credit Structure of UG

**(With effect from the academic year 2024-25
Progressively)**

University of Mumbai



(As per NEP 2020)

Sr. No.	Heading	Particulars	
1	Title of program O: _____A	A	U.G. Certificate in Animation
	O: _____B	B	U.G. Diploma in Animation
	O: _____C	C	B.A. (Animation)
	O: _____D	D	B.A. (Hons.) in Animation
	O: _____E	E	B.A. (Hons. with Research) in Animation with Research
2	Eligibility O: _____A	A	12 th standard OR Passed Equivalent Academic Level 4.0
	O: _____B	B	Under Graduate Certificate in Animation OR Passed Equivalent Academic Level 4.5
	O: _____C	C	Under Graduate Diploma in Animation OR Passed Equivalent Academic Level 5.0
	O: _____D	D	Bachelor of Arts in Animation with minimum CGPA of 7.5 Academic Level 5.5
	O: _____E	E	Bachelor of Arts in Animation with minimum CGPA of 7.5 Academic Level 5.5
3	Duration of program R: _____	A	One Year
		B	Two Years
		C	Three Years
		D	Four Years
		E	Four Years
4	Intake Capacity R: _____	60	

5	Scheme of Examination	NEP 40% Internal 60% External, Semester End Examination Individual Passing in Internal and External Examination	
6	Standards of Passing	40%	
7	Credit Structure Sem. I - R: _____ A Sem. II - R: _____ B	Attached herewith	
	Credit Structure Sem. III - R: _____ C Sem. IV - R: _____ D		
	Credit Structure Sem. V - R: _____ E Sem. VI - R: _____ F		
8	Semesters	A	Sem I & II
		B	Sem III & IV
		C	Sem V & VI
		D	Sem VII & VIII
		E	Sem VII & VIII
9	Program Academic Level	A	4.5
		B	5.0
		C	5.5
		D	6.0
		E	6.0
10	Pattern	Semester	
11	Status	New	
12	To be implemented from Academic Year Progressively	From Academic Year: 2024-25	

Sign of the BOS Chairman
Dr. Navita Kulkarni
BoS in Mass Media

Sign of the
Offg. Associate Dean
Humanities

Sign of the Offg. Dean
Dr. Anil Singh
Humanities

Preamble

1) Introduction

Animation creates an illusion of reality with the help of sequential images. India is the hub of creation of unique animated characters and one of the most preferred outsourcing countries. Chota Bheem, Little Krishna, Delhi Safari, Road side Romeo etc. are some of the original animation Characters created with the unique amalgamation of entertainer of technology. Design, drawing, layout and production go into the birth of their graphically rich multimedia clip. Creative minds with artistic skills are what make a person choose animation as a career. Analyzing the script and getting into the skin of the character creates a foreground for the animator to invoke idea creating story boards, design of the characters, backgrounds and other technical methodology are the ideal steps resulting in a successful animated feature film. The Indian animation industry offers a growing landscape for newcomers, with diverse opportunities and a continually expanding demand for creative content. With the right training, networking, dedication, and continuous skill development, newcomers can carve successful careers in this field.

2) Aims

- Prepare learners for various career paths in the animation field, including roles like animator, storyboard artist, character designer, and more.
- Provide opportunities for networking through internships, industry connections, and events and more.

Objectives:

- **Technical Proficiency:** Animation courses provide learners with a solid foundation in the technical aspects of animation, including software proficiency, understanding of animation principles, and mastery of various animation techniques. Learners learn to use industry-standard software such as Adobe Animate, Autodesk Maya, or Blender to bring their creative visions to life.
- **Creativity and Artistic Development:** A crucial objective of animation courses is to nurture learners' creativity and artistic talents. Through hands-on projects, exercises, and critiques, learners explore different styles, genres, and storytelling techniques, allowing them to develop their unique artistic voices.
- **Understanding of Animation Principles:** Animation is more than just moving images; it's about conveying emotions, telling stories, and capturing the imagination of audiences. Animation courses teach learners the fundamental principles of animation, such as timing, spacing, squash and stretch, anticipation, and staging, empowering them to create animations that are visually compelling and emotionally resonant.
- **Collaboration and Communication Skills:** Animation is often a collaborative process, requiring effective communication and teamwork. Animation courses provide opportunities for learners to work in teams, collaborate with peers from different disciplines, and communicate their ideas clearly and effectively.
- **Portfolio Development:** Building a strong portfolio is essential for aspiring animators to showcase their skills and attract potential employers or clients. Animation courses help learners develop and refine their portfolios by providing guidance, feedback,

and opportunities to create professional-quality work.

- **Industry-Relevant Skills and Knowledge:** The animation industry is constantly evolving, with new technologies, techniques, and trends emerging regularly. Animation courses strive to stay up-to-date with industry standards and practices, ensuring that learners graduate with the skills and knowledge needed to succeed in today's competitive job market.
- **Critical Thinking and Problem-Solving Abilities:** Animation projects often present complex challenges that require critical thinking and problem-solving skills. Animation courses encourage learners to approach problems creatively, experiment with different solutions, and learn from both successes and failures.
- **Ethical and Professional Standards:** In addition to technical and artistic skills, animation courses also emphasize the importance of ethical conduct and professional standards within the industry. Learners learn about copyright laws, intellectual property rights, industry best practices, and ethical considerations in animation production.

By addressing these objectives, animation courses prepare learners to embark on successful careers in the exciting and ever-evolving field of animation, empowering them to bring their creative visions to life and make meaningful contributions to the world of entertainment and visual storytelling.

Learning Outcomes

- The field of animation and VFX offers a diverse range of career options, catering to individuals with various interests, skills, and talents. Here are some of the most common career paths within the animation and VFX industry:
- **Animator:** Animators are responsible for creating the movement and performance of characters, objects, and environments in animation projects. They may specialize in 2D animation, 3D animation, or a combination of both, and work in various industries including film, television, gaming, advertising, and web animation.
- **VFX Artist:** Visual effects (VFX) artists create computer-generated imagery (CGI) to enhance or create elements that cannot be captured during live-action filming. They work on blockbuster films, television shows, commercials, and video games, creating everything from realistic environments and creatures to explosive special effects and magical transformations.
- **Storyboard Artist:** Storyboard artists create visual blueprints of a project, illustrating the sequence of scenes, camera angles, and character movements. They play a crucial role in the pre-production phase of animation and live-action projects, helping directors and producers visualize the final product before it goes into production.
- **Character Designer:** Character designers are responsible for creating the appearance, personality, and visual style of animated characters. They work

closely with directors, writers, and animators to develop characters that are visually appealing, expressive, and memorable.

- **Background Artist:** Background artists, also known as layout artists or background painters, create the environments and settings in which animated characters and stories unfold. They design and paint backgrounds, landscapes, and architectural elements, establishing the visual tone and atmosphere of a project.
- **Rigging Artist:** Rigging artists create digital skeletons (rigs) for 3D characters and objects, allowing animators to manipulate them and create realistic movements. They use specialized software to build and control the rigging systems, ensuring that characters deform and move naturally in animation.
- **Texture Artist:** Texture artists apply surface textures and materials to 3D models, bringing them to life with color, detail, and realism. They work closely with modelers and shading artists to create textures for characters, props, and environments, using a combination of hand-painting and procedural techniques.
- **Compositor:** Compositors are responsible for integrating various elements, such as live-action footage, CGI, and visual effects, into a seamless final image. They use compositing software to layer, blend, and manipulate elements, ensuring that they match the lighting, color, and perspective of the scene.
- **Lighting Artist:** Lighting artists are responsible for setting the mood, atmosphere, and visual style of a scene through the use of light and shadow. They work closely with directors, cinematographers, and texture artists to achieve the desired look and feel, whether it's a bright and colorful environment or a dark and moody atmosphere.
- **Simulation Artist:** Simulation artists create realistic simulations of natural phenomena, such as water, fire, smoke, cloth, and hair. They use specialized software to simulate the behavior and physics of these elements, adding depth, detail, and authenticity to animated scenes.

3) Credit Structure of the Program (Sem I, II) (Table as per Parishisht2 with sign of HOD and Dean)

Under Graduate Certificate in Animation

	R:_____A									
Level	Semester	Major		Minor	OE	VSC, SEC (VSEC)	AEC, VEC, IKS	OJT, FP, CEP, CC, RP	Cum. Cr. / Sem.	Degree/ Cum. Cr.
		Mandatory	Electives							
4.5	I	1. Art Essentials (2 cr) 2. 2D Classical Animation-I (2 cr) 3. Motion Graphics (2 cr)		-	2+2	Introducti on to Photogra phy (2 CR) VSC:2, Digital Art-I (2 CR) SEC:2	AEC: (2 cr) VEC:2, IKS:2	CC:2	22	UG Certificate 44
	R:_____B									
	II	1. Foundation Art (2 cr) 2. 2D Classical Animation-II (2CR) 3. Video Editing & Sound Design (2 CR)		2	2+2	Funda mentel s of Animati on Film Making (2 CR) VSC:2, Digital Art-II (2 CR) SEC:2	AEC: (2cr), VEC:2	CC:2	22	
	Cum Cr.	12	-	2	8	4+4	4+4+2	4	44	
Exit option: Award of UG Certificate in Major with 40-44 credits and an additional 4 credits core NSQF course/ Internship OR Continue with Major and Minor										

[Abbreviation - OE – Open Electives, VSC – Vocation Skill Course, SEC – Skill Enhancement Course, (VSEC), AEC – Ability Enhancement Course, VEC – Value Education Course, IKS – Indian Knowledge System, OJT – on Job Training, FP – Field Project, CEP – Continuing Education Program, CC – Co-Curricular, RP – Research Project]

Sem. - I

Syllabus

B.A. (ANIMATION)

(Sem.- I)

SEMESTER I			
PARTICULARS	COURSES	CREDITS	TEACHING HOURS
MAJOR (MANDATORY)	ART ESSENTIALS	2	30
	2D CLASSICAL ANIMATION-I	2	30
	MOTION GRAPHICS	2	30
MAJOR (ELECTIVES)	NIL	-	-
MINOR	NIL	-	-
OPEN ELECTIVES	NIL	-	
VOCATION SKILL COURSE	INTRODUCTION TO PHOTOGRAPHY	2	30
SKILL ENHANCEMENT COURSE	DIGITAL ART - I	2	30

ART ESSENTIALS

COURSE OBJECTIVES:

The learning objectives for art essentials aim to equip learner with a well-rounded understanding of foundational artistic skills, techniques, and knowledge necessary for creative expression and potential professional growth in the field of art.

COURSE OUTCOMES:

The learning outcomes for art essentials aim to equip individuals with a strong foundation in fundamental artistic skills, enabling them to express themselves creatively and potentially pursue further education or careers in the art field.

MODULE	TOPICS	DETAILS	Hours
I	INTRODUCTION TO FOUNDATION ART AND LEARNING MEDIUMS WARM UP	Learn about the different disciplines of visual art and understand what they will need to study in order to out their foundations as an artist. Learner will learn basic layout and editing tools Photoshop. By practicing in the drawing medium of choice through simple drawing exercises and making value gradients. An inspiration board will also be assigned for learner to put together, highlighting who they currently are as an artist and what their long term goals are.	10
II	BASIC SHAPES AND PROPORTIONS BASIC FORMS	Learner will learn the first step in order to learning the visual language of artists. Learner will be introduced on how to recognize and breakdown complex subjects in order to better understand how to approach picture making. A workbook of specific images will be assigned to guide learner on being able to simplify and draw out images with accuracy. Adding volume to simple shapes lead to visualizing forms. Learner will learn about the basic forms and how they exist to guide us through all sorts of subjects in our three dimensional world.	
III	BASIC LIGHTING	After a solid understanding how shapes and simple forms are broken down, lighting a subject is the next step in order to create the illusion of depth. Learner will be introduced on how to light very basic geo-forms using the skills they have learned in the previous weeks.	10

	THUMBNAILS AND SIMPLE VALUES	Learning to plan with the use of thumbnails is the first step into creating a successful design, whether it be an illustration, character design, or environment design. Learner will learn to sketch out several small thumbnails in order to learn how to finish their first black and white piece based on the previous week's drawing assignment.	
IV	COMPOSITION BASIC TOOLS	Being able to compose any image is what separates a designer to someone who is just a slave to their reference. Some basic compositional tools will be taught in order for learner to start arranging their images in a way that better communicates their goals. Quick master studies exercises will also be implemented in order for learner to recognize great decision making in designs.	5
V	INTRODUCTION ON RECOGNIZING ELEMENTS OF DESIGN	Learner will be introduced on the three big elements of design: line, form and mass. Through simple exercises and learning how to categorize different pieces of art, learner will learn to recognize the different styles regardless of the artist, medium they used, or time period the art was created.	5

SYLLABUS DESIGNED BY:

Dr. G D Giri
Ms. Neha Chauhan
Ms. Gaytri Bhaktiyani

INTERNAL EVALUATION METHODOLOGY:

(any two to be selected- one individual and one group evaluation)

1. ORAL & PRACTICAL PRESENTATIONS
2. PROJECTS / ASSIGNMENTS
3. DEBATES /GROUP DISCUSSION
4. OPEN BOOK TESTS
5. QUIZ

REFERENCE BOOKS/JOURNALS/MANUALS:

1. The Art of Drawing- by Willy Pogany (Author)
2. Drawing on the Right Side of the Brain- by Betty Edwards (Author)
3. Sketching for the Absolute Beginner- by Peter Cronin (Author)
4. Drawing for Beginners- by Dorothy Osborn (Author)
5. The Elements Of Drawing- by John Ruskin (Author)

2D CLASSICAL ANIMATION – I

COURSE OBJECTIVES:

The learning objectives of a 2D classical animation course aim to provide learner with a solid foundation in traditional animation techniques, nurturing their creative and technical skills.

COURSE OUTCOMES:

The completion of a 2D classical animation course, learner is expected to achieve several key learning outcomes that signify their growth, skills, and readiness to enter the animation industry.

MODULE	TOPICS	DETAILS	Hours
I	SQUASH AND STRETCH ANTICIPATION STAGING STRAIGHT AHEAD ACTION AND POSE TO POSE	Learner will learn squash and stretch examine how an object changes shape by forces acting upon it. This first principle deals with how to animate weight and volume, best described by a bouncing ball that appears stretched while falling and squashed once it hits the ground. Learner will learn how anticipation is a small movement that precedes a larger one. It is a subtle clue that a major event is about to happen. Think of a character squatting before taking a leap into the air. In this animation principle learner will learn foundational guidelines used to effectively present and convey a story or idea to an audience. These principles help artists and animators create compelling and clear visual narratives. The learner will learn straight ahead action involves animating frame by frame, moving from one drawing to the next continuously. Each drawing is created in sequence without a clear plan or defined key poses.	10
II	FOLLOW THROUGH OVERLAPPING	In this animation principle learner will learn where different parts of an object or character continue moving even after the primary motion has stopped. It involves the extension of movement past the point of rest. The learner will learn how action occurs when different parts of an object or character move at different times or speeds. It involves elements moving independently from each other. Learner will also learn when used both principles	

	SLOW IN AND SLOW OUT	together, follow through and overlapping action work in tandem to create rich, natural, and detailed movement in animations. They bring a sense of dynamism, weight, and realism to characters and objects, making them feel more alive and believable. In this animation principle learner will learn slow out involves gradually decelerating a motion toward the end of an action and learner will develop the scene.	
III	REALISM SMOOTH TRANSITIONS FOCAL POINT EMPHASIS	Like slow in, slow out reflects how objects slow down in the real world, preventing abrupt stops and adding a sense of weight and natural movement. it assists in creating smooth transitions between movements and helps avoid sudden, jerky motions. By gradually slowing down, it draws attention to the endpoint of the action.	5
IV	SECONDARY ACTION TIMING	In this foundational principle of animation learner will develop the sense to involve incorporating additional movements or actions to complement and enhance the main action, adding depth and realism to the action. learner will learn the "timing" principle in animation refers to the arrangement of the speed and pace of an action or movement within a sequence and also learn about determining the duration of each pose or frame to create the desired effect, conveying the speed, weight, and mood of the animation.	10
V	EXAGGERATION APPEAL	Learner will learn the "exaggeration" principle in animation involves amplifying or accentuating certain movements, expressions, or actions to make them more dramatic, entertaining, or Expressive. It's a technique that pushes the animation beyond strict realism to create a more engaging and impactful visual experience. The learner will learn the fundamental of	5

		"appeal" principle in animation that refers to the quality of making characters, scenes, or stories attractive, engaging, and compelling to the audience. It involves the design, movement, and overall storytelling learns that captivates and resonates with viewers.	
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4. OPEN BOOK TESTS
5. QUIZ

REFERENCE BOOKS/JOURNALS/MANUALS:

1. Cartoon Animation- by Preston Blair (Author)
2. Timing for Animation- by Harold Whitaker (Author)
3. Animator's Survival Kit- by Richard E. Williams (Author)
4. ILLUSION OF LIFE- by Frank Thomas (Author), Ollie Johnston (Author)
5. How to Make Animated Films- by Tony White (Author)

MOTION GRAPHICS

COURSE OBJECTIVES:

This course provides an introduction to the art and practice of photography. Through a combination of lectures, demonstrations, assignments, and critiques, students will learn the fundamentals of photography, including camera operation, composition, lighting, and image editing.

COURSE OUTCOMES:

Lerner will understand and apply the principles of animation, such as timing, spacing, and easing, in their projects. Lerner will demonstrate a solid grasp of graphic design fundamentals, including composition, color theory, and typography, specifically tailored for motion graphics.

MODULE	TOPICS	DETAILS	Hours
I	Introduction to Motion Graphics	• Overview of the course and objectives. • History and evolution of motion graphics. • Key concepts and terminology.	5
	Principles of Animation	• Basic principles of animation: timing, spacing, easing, etc.	

		• Introduction to key frames and motion paths. • Exercise: Creating simple animations.	
II	Graphic Design Fundamentals	• Principles of graphic design: composition, color theory, typography. • Designing for motion: how static design principles translate to motion. • Exercise: Designing static graphics for animation.	10
III	Introduction to Adobe After Effects Working with Layers and Masks Text Animation Shape Layers and Vector Graphics	• Overview of the After Effects interface and workflow. • Importing assets and organizing projects. • Basic animation techniques in After Effects. • Understanding layers and their properties. • Using masks to create reveals and transitions. • Exercise: Layer-based animation project. • Techniques for animating text in After Effects. • Using text presets and custom animations. • Exercise: Creating a kinetic typography animation. • Introduction to shape layers and their properties. • Animating vector graphics. • Exercise: Creating and animating shape layers.	
IV	Motion Paths and Graph Editors 3D Layers and Camera Techniques	• Creating and editing motion paths. • Using the Graph Editor to refine animations. • Exercise: Advanced motion path animation. • Introduction to 3D layers in After Effects. • Using cameras and lights to create depth. • Exercise: Creating a 3D scene.	5
V	Compositing	• Basics of compositing: blending	10

	and Visual Effects	modes, track mattes, etc. • Introduction to visual effects and green screen techniques. • Exercise: Compositing a simple visual effects shot.	
	Audio Integration	• Adding and syncing audio to motion graphics. • Basic audio editing and effects in After Effects. • Exercise: Creating an animation with synchronized audio.	

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1. ORAL & PRACTICAL PRESENTATIONS
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5. QUIZ

REFERENCE BOOKS/JOURNALS/MANUALS:

1. Motion Graphics: Principles and Practices from the Ground Up" by Ian Crook and Peter Beare
2. Design for Motion: Fundamentals and Techniques of Motion Design" by Austin Shaw
3. After Effects Apprentice" series by Trish and Chris Meyer
4. Exploring Motion Graphics" by Tony Harmer
5. The Art of Motion Graphics: Imagery in Motion Design" by Jon Krasner

INTRODUCTION TO PHOTOGRAPHY

COURSE OBJECTIVES:

The learning objectives of a 2D classical animation course aim to develop a comprehensive understanding of motion graphics principles, including animation fundamentals and graphic design. Learn the history and evolution of motion graphics to appreciate its role in modern media.

COURSE OUTCOMES:

Lerner will understand and apply the principles of animation, such as timing, spacing, and easing, in their projects. Lerner will demonstrate a solid grasp of graphic design fundamentals, including composition, color theory, and typography, specifically tailored for motion graphics.

MODULE	TOPICS	DETAILS	Hours
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I	INTRODUCTION TO PHOTOGRAPHY	Overview of course objectives, structure, and expectations. History of photography: from early pioneers to modern digital photography. Introduction to different types of cameras and photography equipment.	5
	CAMERA BASICS	Understanding camera settings, aperture, shutter speed, ISO Exposure triangle and achieving proper exposure. Introduction to composition rule of thirds, framing, leading lines.	
II	LIGHTING FUNDAMENTALS	Natural light vs. artificial light. Basic lighting techniques: backlighting, side lighting, front lighting. Introduction to flash photography and off-camera lighting.	10
	COMPOSITION AND VISUAL ELEMENTS	Principles of composition: balance, symmetry, contrast. Exploring visual elements: texture, pattern, colour, shape. Creative framing and perspective in photography.	
III	PORTRAIT PHOTOGRAPHY	Techniques for capturing compelling portraits. Working with models: posing, expression, communication Introduction to environmental portraiture and candid photography.	
	LANDSCAPE PHOTOGRAPHY	Strategies for capturing dynamic landscapes. Understanding depth of field and focus in landscape photography Composition techniques for landscape photography: foreground interest, leading lines, framing.	
IV	STREET PHOTOGRAPHY	Ethical considerations in street photography Techniques for capturing candid moments in public spaces. Using light, shadow, and composition to create visually engaging street photographs.	5
	MACRO PHOTOGRAPHY	Introduction to macro photography equipment and techniques. Exploring close-up photography subjects: nature, textures, everyday objects. Understanding depth of field and focus in macro photography.	

V	IMAGE EDITING BASICS	Introduction to image editing software (e.g., Adobe Lightroom). Basic image editing techniques: cropping, exposure adjustments, color correction. Non-destructive editing workflow and file management.	10

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4. OPEN BOOK TESTS
5. QUIZ

REFERENCE BOOKS/JOURNALS/MANUALS:

1. Understanding Exposure" by Bryan Peterson
2. The Photographer's Eye: Composition and Design for Better Digital Photos" by Michael Freeman

DIGITAL ART - I

COURSE OBJECTIVES:

The objectives of a digital art course aim to provide learner with a comprehensive understanding and proficiency in creating art using digital tools and techniques.

COURSE OUTCOMES:

The outcomes of a digital art course aim to foster technical skills, enhance creative abilities, and prepare learner for diverse opportunities in the digital art and design industry. Successful completion of the program should equip individuals with a well-rounded understanding of digital art creation.

MODULE	TOPICS	DETAILS	Hours
I	INTRODUCTION TO PHOTOSHOP FOR DIGITAL ARTIST	Brief overview of hardware and hardware, understanding the digital canvas, understanding how layer work, the fundamental of digital brushes, selection and transformation tools, file formats and saving art work.	5
II	ESSENTIAL	In this unit learner will learn to make	10

	TOOL AND TECHNIQUES	marks the learner will also explore the essential tool and techniques using in the industry.	
	DRAW SKETCH	In this unit learner will learn how to draw sketch and sharpen their observation skill to be able draw accurately from observation.	
III	RENDERING TECHNIQUES	In this unit learner will explore the brush toolkit and learn Blending methods, The paint and carve technique, Value scale.	
IV	COLORING TECHNIQUES	In this unit learner will colouring the gray scale images with best blending mode like colour doge, multiply, overlay and how to use them for colouring process.	5
V	LIGHTING THEORY- ESSENTIAL CREATING MOOD WITH LIGHT	In this unit learner will learn different parts of light Key light, fill light, rim light, bounce light, how imagine cast shadow using simple geometry forms like sphere, cylinder, box, cone etc. Learner will learn focal point, creating mood, push depth, directional element, and storytelling.	10

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1. ORAL & PRACTICAL PRESENTATIONS
2. PROJECTS / ASSIGNMENTS
3. DEBATES /GROUP DISCUSSION
4. OPEN BOOK TESTS
5. QUIZ

REFERENCE BOOKS/JOURNALS/MANUALS:

1. Beginner's Guide to Digital Painting in Procreate- by 3dtotal Publishing (Editor)
2. Digital Painting in Photoshop- by Susan Ruddick Bloom (Author)
3. How to Learn Digital Painting- by Mitch Leeuwe (Author), long (Author)
4. Drawing Dimension - Shading Techniques- by Catherine V Holmes (Author)
5. Quick Pencil Sketch Adobe Photoshop- by Wendi E M Scarth (Auth

Sem. – II

Syllabus
B.A. in ANIMATION
(Sem.- II)

SEMESTER II			
PARTICULARS	COURSES	CREDITS	TEACHING HOURS
MAJOR (MANDATORY)	FOUNDATION ART	2	30
	2D CLASSICAL ANIMATION - II	2	30
	VIDEO EDITING & SOUND DESIGN	2	30
MAJOR (ELECTIVES)	NIL	-	-
MINOR	NIL	2	30
OPEN ELECTIVES	NIL	2	30
VOCATION SKILL COURSE	FUNDAMENTALS OF ANIMATION FILM MAKING	2	30
SKILL ENHANCEMENT COURSE	DIGITAL ART - II	2	30

FOUNDATION ART

COURSE OBJECTIVES:

The learning objectives for a foundation art program aim to provide individuals with a solid foundation in fundamental artistic skills, techniques, and knowledge necessary for creative expression and potential professional growth in the field of art.

COURSE OUTCOMES:

The learning outcomes for a foundation art program aim to equip individuals with a strong foundation in fundamental artistic skills, enabling them to express themselves creatively and potentially pursue further education or careers in the art field.

MODULE	TOPICS	DETAILS	Hours
I	INTRODUCTION WARM UP- By BASIC SHAPES AND PROPORTIONS BREAKDOWN COMPLEX SUBJECTS	Learns about the different disciplines of visual art and understands what they will need to study in order to out their foundations as an artist. Practicing in the drawing medium of choice through simple drawing exercises and making value gradients. An inspiration board will also be assigned for learner to put together, highlighting who they currently are as an artist and what their long term goals are. Learner will learn the first step in order to learning the visual language of artists. Learner will be introduced on how to recognize and breakdown complex subjects in order to better understand how to approach picture making.	5
II	COLOR THEORY BASIC FORMS THUMBNAILED AND SIMPLE	Primary Colours, Secondary Colours, Tertiary Colours, Colour Harmony, Colour Attributes, Warm and Cool Colours, Colour Contrast, Colour Wheel, Colour Palette Generators, Colour Psychology Guides. Adding volume to simple shapes lead to visualizing forms. Learner will learn about the basic forms and how they exist to guide us through all sorts of subjects in our three dimensional world. Learning to plan with the use of thumbnails is the first step into creating a successful design, whether it be an	10

	VALUES COMPOSITION BASIC TOOLS	illustration, character design, or environment design. Learner will learn to sketch out several small thumbnails in order to learn how to finish their first black and white piece based on the previous week's drawing assignment. Being able to compose any image is what separates a designer to someone who is just a slave to their reference. Some basic compositional tools will be taught in order for learner to start arranging their image in a way that be communicates their goals. Quick master studies exercises will also be implemented in order for learner to recognize great decision making in designs.	
III	STYLE: INTRODUCTION ON RECOGNIZING ELEMENTS OF DESIGN FUNDAMENTALS OF PERSPECTIVE POINT PERSPECTIVE BASICS	learner will be introduced on the three big elements of design: line, Form and mass. Through simple exercises and learning how to categorize different pieces of art, learner will learn to recognize the different styles Regardless of the artist, medium they used, or time period the art was created. Overview the cone of vision, The perspective plane, the ground plane, surface planes, repeating equal proportions, repeating unequal proportions, subdividing equal proportions. Why use 1 point perspective, finding the eye level, drawing in 1 point, placing characters in space, bisecting forms, analyzing perspective in photos, photo study demo.	
IV	MORE ADVANCE 1 POINT TECHNIQUES 2-POINT PERSPECTIVE	drawing ellipses, drawing a grid , Photoshop scaling tricks, design tips, using reference and thumb-nailing, background design demo why use 2 point perspective?, exploring the cone of vision, drawing in 2 point perspective, ellipses in 2 point, working from storyboard panels, background design demo fro storyboard.	5

	SLOPES & STAIRS IN 2-POINT	Drawing slopes (auxiliary vanishing points), constructing stairs, moving characters on a slope, drawing reflective surfaces, background design demo.	
V	3-POINT PERSPECTIVE DRAWING ORGANIC FORMS & COMPLEX SHAPES WORKING WITH TONE	When to use 3 point perspective, drawing in 3 point, moving characters in 3 point, drawing ellipses in 3 point, background design demo. Simplifying complex shapes, characters as simple shapes, using style to simplify plants, my plant drawing techniques, background design. Why add tone? Projecting shadows, designing your lighting, tonal techniques, value comps, adding tone to a background.	10

SYLLABUS DESIGNED BY:

Dr. G D Giri
Ms. Neha Chauhan
Ms. Gaytri Bhaktiyani

INTERNAL EVALUATION METHODOLOGY:

(Any two to be selected- one individual and one group evaluation)

1. ORAL & PRACTICAL PRESENTATIONS
2. PROJECTS / ASSIGNMENTS
3. DEBATES /GROUP DISCUSSION
4. OPEN BOOK TESTS
5. QUIZ

REFERENCE BOOKS/JOURNALS/MANUALS:

1. Interaction of Color" by Josef Albers
2. The Art Spirit" by Robert Henri
3. Alla Prima: Everything I Know About Painting" by Richard Schmid
4. The Story of Art" by E.H. Gombrich

2D CLASSICAL ANIMATION - II

COURSE OBJECTIVES:

The objectives for a 2D classical animation-II course are focused on building upon foundational skills, advancing techniques, and preparing individuals for professional animation work.

COURSE OUTCOMES:

The learning outcomes 2D classical animation-II indicates a high level of proficiency, creativity, and readiness to excel in the competitive field of professional animation.

MODULE	TOPICS	DETAILS	Hours
I	ANIMATION BASICS OBSERVATION & DRAWING KEYS	In this unit, learner will learn the principles of Spacing, Overlap and Timing with very simple shapes, so they can focus more on the basics of animation. Learner will learn how to decompose movements by identifying and drawing important keys from a dynamic movement observed from a video reference.	5
II	WALK CYCLES WEIGHT SHIFTING	In this unit, learner will begin learning how to animate walk cycles in a realistic way and understand how a character uses his weight to walk. These walk cycles will be animated from different angles: profile, face. Walk cycles are one of the most basic things to animate but also one of the hardest to do right. In this unit learner will learn about the correlation of the weight and size of a character and his centre of gravity shift when moving. They will practice by animating a character going from a sitting to a standing position.	10
III	INTRODUCTION TO ACTING I	In these unit learner will be introduced to the concept of acting by adding personality to a walk cycle. Learner will animate a walk from 2 different angles using an existing character (model sheets will be provided).	
IV	INTRODUCTION TO ACTING II	Learner will continue the concept of acting by adding personality to a walk cycle. Learner will animate a walk from 2 different angles using an existing character (model sheets will be provided). For the 2nd part, we will focus on the 1st rough pass.	5

V	INTRODUCTION TO ACTING III	Learner will continue the concept of acting by adding personality to a walk cycle. Learner will conclude the animated walk from 2 different angles using an existing character (model sheets will be provided). For the 3rd and part, they will focus on tying down/cleaning the animation for final presentation.	10
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INTERNAL EVALUATION METHODOLOGY:

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1. ORAL & PRACTICAL PRESENTATIONS
2. PROJECTS / ASSIGNMENTS
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4. OPEN BOOK TESTS
5. QUIZ

REFERENCE BOOKS/JOURNALS/MANUALS:

1. Cartoon Animation- by Preston Blair (Author)
2. Timing for Animation- by Harold Whitaker (Author)
3. Animator's Survival Kit- by Richard E. Williams (Author)
4. ILLUSION OF LIFE- by Frank Thomas (Author), Ollie Johnston (Author)
5. How to Make Animated Films- by Tony White (Author)

VIDEO EDITING & SOUND DESIGN

COURSE OBJECTIVES:

Learner will grasp the basic principles of video editing, including continuity, pacing, rhythm, and narrative structure. Also learn the historical evolution and significance of video editing in film and media.

COURSE OUTCOMES:

Learner will understand and apply the principles of continuity, pacing, and rhythm in their editing projects. Also demonstrate a solid grasp of narrative structure and how editing influences storytelling.

MODULE	TOPICS	DETAILS	Hours
I	Introduction to Video Editing & Sound Design	Overview of the course and objectives. History and evolution of video editing and sound design. Key concepts and terminology.	5

	Basics of Video Editing	Introduction to video editing principles: continuity, pacing, and rhythm. Overview of non-linear editing systems (NLE). Basic cuts and transitions. Exercise: Simple video editing project.	
II	Introduction to Adobe Premiere Pro Advanced Video Editing Techniques	Importing and organizing footage. Basic editing techniques in Premiere Pro. Exercise: Editing a short video clip. Working with multi-cam footage. Advanced transitions and effects. Colour correction and grading basics. Exercise: Multi-cam editing project.	10
III	Introduction to Sound Design Working with Adobe Audition Sound Editing and Mixing	Principles of sound design: diegetic and non-diegetic sound, Foley, ambiance. Overview of audio editing software. Basics of recording and capturing sound. Exercise: Recording and editing basic sound effects. Overview of Audition interface and workflow. Importing and organizing audio files. Basic audio editing techniques. Exercise: Editing an audio clip. Techniques for sound editing: cutting, trimming, and fading. Basics of audio mixing: levels, panning, and equalization. Exercise: Creating a mixed audio track for a video.	
IV	Syncing Audio and Video Foley and Sound Effects Advanced Sound Design Techniques	Techniques for syncing dialogue and sound effects with video. ADR (Automated Dialogue Replacement) basics. Exercise: Syncing dialogue and sound effects with a video scene. Introduction to Foley art and sound effects creation. Recording and integrating Foley sounds. Exercise: Creating a Foley track for a video scene. Using reverb, delay, and other effects for sound design. Creating soundscapes and ambiance. Exercise: Designing a soundscape for a video project.	5

V	Editing for Narrative	Techniques for editing narrative content: continuity editing, montage, parallel editing. Enhancing storytelling through editing choices. Exercise: Editing a short narrative film.	10
	Editing for Documentary and Non-Fiction	Techniques specific to documentary editing: interviews, B-roll, archival footage. Crafting a compelling non-fiction story. Exercise: Editing a short documentary segment.	

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1. ORAL & PRACTICAL PRESENTATIONS
2. PROJECTS / ASSIGNMENTS
3. DEBATES /GROUP DISCUSSION
4. OPEN BOOK TESTS
5. QUIZ

REFERENCE BOOKS/JOURNALS/MANUALS:

1. In the Blink of an Eye: A Perspective on Film Editing" by Walter Murch
2. The Technique of Film and Video Editing: History, Theory, and Practice" by Ken Dancyger
3. Adobe Premiere Pro Classroom in a Book" by Adobe Creative Team
4. The Invisible Cut: How Editors Make Movie Magic" by Bobbie O'Steen
5. Cutting Rhythms: Shaping the Film Edit" by Karen Pearlman

FUNDAMENTALS OF ANIMATION FILM MAKING

COURSE OBJECTIVES:

This course provides Learner with a comprehensive understanding of the principles, techniques, and processes involved in animation filmmaking. Students will explore various aspects of animation production, from conceptualization to final rendering.

COURSE OUTCOMES:

Learner will have acquired the necessary skills and knowledge to create compelling animated films. They will have developed a strong foundation in animation filmmaking.

MODULE	TOPICS	DETAILS	Hours
I	Introduction to animation	Overview of animation history, styles, and techniques. Understanding the role of animation in filmmaking and other media.	5

	Principles of Animation	Exploring the 12 principles of animation (e.g., squash and stretch, anticipation, timing). Applying principles to create believable and expressive character animation.	
II	Storyboarding Character design	Basics of storytelling and narrative structure. Creating storyboards as a visual blueprint for animation projects. Understanding shot composition and camera angles. Character development and personality. Anatomy and proportions of characters. Designing characters for animation, including turnaround drawings.	10
III	Animation techniques Animating in layers	Traditional hand-drawn animation techniques. Introduction to digital animation software and tools (e.g., Adobe Animate, Toon Boom Harmony). Exploring 2D and 3D animation processes. Understanding the concept of layers in animation. Creating multi-plane animations for depth and perspective.	
IV	Timing and motion Lip sync and dialogue animation	Principles of timing and spacing in animation. Creating convincing motion and movement. Experimenting with different timing techniques for comedic or dramatic effect. Syncing character movements with dialogue and sound. Techniques for lip-syncing characters realistically. Adding emotion and expression to dialogue-driven scenes.	5
V	Special effects and visual enhancements Editing and post-production	Adding special effects like particles, lighting, and textures. Enhancing animation with colour, shading, and gradients. Using effects to create atmosphere and mood. Basics of editing animated sequences. Adding sound effects, music, and voiceovers. Finalizing and exporting animation projects for distribution.	10

SYLLABUS DESIGNED BY:

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INTERNAL EVALUATION METHODOLOGY:

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1. ORAL & PRACTICAL PRESENTATIONS
2. PROJECTS / ASSIGNMENTS
3. DEBATES /GROUP DISCUSSION
4. OPEN BOOK TESTS
5. QUIZ

REFERENCE BOOKS/JOURNALS/MANUALS:

1. The Illusion of Life: Disney Animation" by Frank Thomas and Ollie Johnston
2. Animation: A World History" by Giannalberto Bendazzi
3. The Art of Pixar: 25th Anniversary: The Complete Color Scripts and Select Art from 25 Years of Animation" by Amid Amidi and John Lasseter
4. The Animator's Survival Kit" by Richard Williams
5. The Art of Walt Disney: From Mickey Mouse to the Magic Kingdoms" by Christopher Finch

DIGITAL ART - II

COURSE OBJECTIVES:

The learning objectives for digital painting aim to equip individuals with the necessary skills and knowledge to create high-quality digital artwork, opening doors to potential careers in various creative industries.

COURSE OUTCOMES:

The learning outcomes for digital painting aim to equip individuals with a comprehensive skill set and knowledge necessary to create high-quality digital artwork, opening doors to potential careers in various creative industries.

MODULE	TOPICS	DETAILS	Hours
I	Introduction to digital painting Brush techniques and basic skills-	Overview of the course objectives, structure, and expectations, Introduction to digital painting tools and software (e.g., Photoshop, Procreate, Corel Painter) Understanding basic digital brushes, layers, and colour modes. Exploring brush dynamics and settings for various effects, Basic rendering techniques and exercises to create simple objects, Colour theory and application in digital painting.	5
II	Anatomy and figure painting	Understanding human anatomy for digital painting, Figure studies and exercises focusing proportions, gestures, and poses, Utilizing reference materials for figure	10

		drawing and painting.	
III	Landscape and environment painting	Techniques for painting landscapes, environments, and backgrounds, Understanding light, perspective, and depth in digital environments.	
IV	Texture and material rendering	Creating textures and applying different materials in digital painting, Study of different surfaces and textures, e.g., metal, fabric, skin, etc. Experimentation with texture brushes and overlays.	5
V	Concept art and character design	Introduction to concept art and character design, Developing original characters and their backgrounds, Iterative design processes and storytelling through art.	10

SYLLABUS DESIGNED BY:

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Ms. Neha Chauhan
Ms. Gaytri Bhaktiyani

INTERNAL EVALUATION METHODOLOGY:

(Any two to be selected- one individual and one group evaluation)

1. ORAL & PRACTICAL PRESENTATIONS
2. PROJECTS / ASSIGNMENTS
3. DEBATES /GROUP DISCUSSION
4. OPEN BOOK TESTS
5. QUIZ

REFERENCE BOOKS/JOURNALS/MANUALS:

1. Beginner's Guide to Digital Painting in Procreate- by 3dtotal Publishing (Editor)
2. Digital Painting in Photoshop- by Susan Ruddick Bloom (Author)
3. How to Learn Digital Painting- by Mitch Leeuwe (Author), long (Author)
4. Drawing Dimension - Shading Techniques- by Catherine V Holmes (Author)
5. Quick Pencil Sketch Adobe Photoshop- by Wendi E M Scarth (Author)

CREDIT STRUCTURE AND WEIGHTAGE OF MARKS

SR. NO.	COURSE CREDIT	TEACHING HOURS	INTERNAL MARKS	EXTERNAL MARKS	TOTAL MARKS
1	2	30	20	30	50
2	3	45	30	45	75
3	4	60	40	60	100

PAPER PATTERN – 1 (30 MARKS)**Semester End Examination: 30 Marks****Time: 1.00 hr****QUESTION PAPER PATTERN**

Attempt any 2 from Q1. –Q.3
Each question carries 15 Marks

Question No	Questions	Marks
Q 1	Practical/ Case study	15
Q 2	Practical/ Theory	15
Q 3	Practical/ Theory	15
	TOTAL	30

Note:

1. Equal Weightage is to be given to all the modules.
2. 15 marks question may subdivide into 7.5 marks each. Internal option shall be given, i.e attempt any two out of three. For direct 15 Marks question option should be given. Attempt any one out of two.
3. Use of simple calculator is allowed in the examination.
4. Wherever possible more importance is to be given to the practical problems.

Continuous Evaluation: Internal (20 marks)

	Assessment/ Evaluation	Marks
1	Practical based projects.	10
2	Participation in Workshop / Conference/ Seminar/ Live Case Study/ Field Visit/ Certificate Course. (Physical/online mode)	10

PAPER PATTERN – 2 (60 MARKS)

Semester End Examination: 60 Marks

Time : 2.00 hr

QUESTION PAPER PATTERN

Question.1. is compulsory
Attempt any 3 from Q2. –Q.5
Each question carries 15 Marks

Question No	Questions	Marks
Q 1	Practical/ Case study	15
Q 2	Practical/ Theory	15
Q 3	Practical/ Theory	15
Q 4	Practical/ Theory	15
Q 5	Practical/ Theory	15
	TOTAL	60

Note:

1. Equal Weightage is to be given to all the modules.
2. 15 marks question may subdivide into 7.5 marks each. Internal option shall be given, i.e attempt any two out of three. For direct 15 Marks question option should be given. Attempt any one out of two.
3. Use of simple calculator is allowed in the examination.
4. Wherever possible more importance is to be given to the practical problems.

Continuous Evaluation: Internal (40 marks)

	Assessment/ Evaluation	Marks
1	Practical based projects.	20
2	Participation in Workshop / Conference/ Seminar/ Live Case Study/ Field Visit/ Certificate Course. (Physical/online mode)	20

Letter Grades and Grade Points:

Semester GPA/ Programme CGPA Semester/ Programme	% of Marks	Alpha-Sign/ Letter Grade Result	Grading Point
9.00 - 10.00	90.0 - 100	O (Outstanding)	10
8.00 - < 9.00	80.0 - < 90.0	A+ (Excellent)	9
7.00 - < 8.00	70.0 - < 80.0	A (Very Good)	8

6.00 - < 7.00	60.0 - < 70.0	B+ (Good)	7
5.50 - < 6.00	55.0 - < 60.0	B (Above Average)	6
5.00 - < 5.50	50.0 - < 55.0	C (Average)	5
4.00 - < 5.00	40.0 - < 50.0	P (Pass)	4
Below 4.00	Below 40.0	F (Fail)	0
Ab (Absent)	-	Ab (Absent)	0

Sign of the BOS Chairman
Dr. Navita Kulkarni
BoS in Mass Media

Sign of the
Offg. Associate Dean
Humanities

Sign of the Offg. Dean
Dr. Anil Singh
Humanities

Appendix B

Justification for B.A. (ANIMATION)

1.	Necessity for starting the course:	To meet the contemporary demand of the animation industry.
2.	Whether the UGC has recommended the course:	YES
3.	Whether all the courses have commenced from the academic year 2023-24	YES as per NEP
4.	The courses started by the University are self-financed, whether adequate number of eligible permanent faculties are available:	YES
5.	To give details regarding the duration of the Course and is it possible to compress the course:	NO
6.	The intake capacity of each course and no. of admissions given in the current academic year:	60 Per Division per College
7.	Opportunities of Employability / Employment available after undertaking these courses:	YES

Sign of the BOS Chairman
Dr. Navita Kulkarni
BoS in Mass Media

Sign of the
Offg. Associate Dean
Humanities

Sign of the Offg. Dean
Dr. Anil Singh
Humanities

Copy forwarded for information and necessary action to :-	
1	The Deputy Registrar, (Admissions, Enrolment, Eligibility and Migration Dept)(AEM), dr@eligi.mu.ac.in
2	The Deputy Registrar, Result unit, Vidyanagari drresults@exam.mu.ac.in
3	The Deputy Registrar, Marks and Certificate Unit,. Vidyanagari dr.verification@mu.ac.in
4	The Deputy Registrar, Appointment Unit, Vidyanagari dr.appointment@exam.mu.ac.in
5	The Deputy Registrar, CAP Unit, Vidyanagari cap.exam@mu.ac.in
6	The Deputy Registrar, College Affiliations & Development Department (CAD), deputyregistrar.uni@gmail.com
7	The Deputy Registrar, PRO, Fort, (Publication Section), Pro@mu.ac.in
8	The Deputy Registrar, Executive Authorities Section (EA) eau120@fort.mu.ac.in He is requested to treat this as action taken report on the concerned resolution adopted by the Academic Council referred to the above circular.
9	The Deputy Registrar, Research Administration & Promotion Cell (RAPC), rapc@mu.ac.in
10	The Deputy Registrar, Academic Appointments & Quality Assurance (AAQA) dy.registrar.tau.fort.mu.ac.in ar.tau@fort.mu.ac.in
11	The Deputy Registrar, College Teachers Approval Unit (CTA), concolsection@gmail.com
12	The Deputy Registrars, Finance & Accounts Section, fort draccounts@fort.mu.ac.in
13	The Deputy Registrar, Election Section, Fort drelection@election.mu.ac.in
14	The Assistant Registrar, Administrative Sub-Campus Thane, thanesubcampus@mu.ac.in
15	The Assistant Registrar, School of Engg. & Applied Sciences, Kalyan, ar.seask@mu.ac.in
16	The Assistant Registrar, Ratnagiri Sub-centre, Ratnagiri, ratnagirisubcentar@gmail.com
17	The Director, Centre for Distance and Online Education (CDOE), Vidyanagari, director@idol.mu.ac.in
18	Director, Innovation, Incubation and Linkages, Dr. Sachin Laddha pinkumanno@gmail.com
19	Director, Department of Lifelong Learning and Extension (DLLE), dlleuniversityofmumbai@gmail.com

Copy for information :-	
1	P.A to Hon'ble Vice-Chancellor, vice-chancellor@mu.ac.in
2	P.A to Pro-Vice-Chancellor pvc@fort.mu.ac.in
3	P.A to Registrar, registrar@fort.mu.ac.in
4	P.A to all Deans of all Faculties
5	P.A to Finance & Account Officers, (F & A.O), camu@accounts.mu.ac.in

To,

1	The Chairman, Board of Deans pvc@fort.mu.ac.in
2	Faculty of Humanities, Dean 1. Prof.Anil Singh Dranilsingh129@gmail.com Associate Dean 2. Dr.Suchitra Naik Naiksuchitra27@gmail.com 3.Prof.Manisha Karne mkarne@economics.mu.ac.in Faculty of Commerce & Management, Dean 1. Dr.Kavita Laghate kavitalaghate@jbims.mu.ac.in Associate Dean 2. Dr.Ravikant Balkrishna Sangurde Ravikant.s.@somaiya.edu 3. Prin.Kishori Bhagat kishoribhagat@rediffmail.com

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	Faculty of Inter-Disciplinary Studies, Dean 1. Dr. Anil K. Singh aksingh@trcl.org.in Associate Dean 2. Prin. Chadrashekhhar Ashok Chakradeo cachakradeo@gmail.com
3	Chairman, Board of Studies,
4	The Director, Board of Examinations and Evaluation, dboee@exam.mu.ac.in
5	The Director, Board of Students Development, dsd@mu.ac.in DSW directr@dsw.mu.ac.in
6	The Director, Department of Information & Communication Technology, director.dict@mu.ac.in