University of Mumbai

Re- accredited with A ++ Grade (CGPA 3.65) by NAAC
Category- I University Status awarded by UGC

No. AAMS_UGS/ICD/2024-25/436   Date : 24th March, 2025.

To,
The Director,
Garware Institute of Career Education
and Development,
Vidyanagari
Santacruz (East)
Mumbai – 400 098.

Sub : B.A. (Multimedia Visual Effects) (Three year) (Sem I & II)

Sir,

    With reference to the subject noted above, this is to inform you that the recommendations made by the **Advisory Committee & Board of Management** of Garware Institute of Career Education & Development at its Meeting held on **4th September, 2023** & resolution passed by the **Board of Deans** at its meeting held on **9th August, 2023** vide Item No. 9.2 have been accepted by the **Academic Council** at its meeting held on **1st November, 2023** vide Item no. 9.3 (C)12 (N) and subsequently approved by the **Management Council** at its meeting held on **14th August, 2024** vide Item No. **6** that in accordance therewith, in exercise of the powers conferred upon the Management Council under Section 74(4) of the Maharashtra Public Universities Act, 2016 (Mah. Act No. VI of 2017) the following program with Ordinance for Title of the Program, Eligibility and Regulation numbers for Duration of Program, Intake Capacity, Scheme of Examinations, Standard of Passing and Credit Structure along with syllabus of **B.A. (Multimedia Visual Effects) (Sem I & II)** (Appendix – 'A') have been introduced and the same have been brought into force with effect from the academic year **2023-24**.

    The New Ordinances & Regulations as per NEP 2020 is as follows :-

Sr. No.	Name of the Program	Ordinance no. for Title	Ordinance no. for Eligibility	Duration
A	U.G. Certificate in Multimedia Visual Effects	O.GUA – 537 A	O.GUA – 538 A	One year
B	U.G. Diploma in Multimedia Visual Effects	O.GUA – 537 B	O.GUA – 538 B	Two year
C	B.A. (Multimedia Visual Effects)	O.GUA – 537 C	O.GUA – 538 C	Three year
D	B.A. (Hons) (Multimedia Visual Effects)	O.GUA – 537 D	O.GUA – 538 D	Four year

2/-

University of Mumbai

Website – mu.ac.in
Email id - dr.aams@fort.mu.ac.in
aams3@mu.ac.in

Academic Authorities,
Meetings &Services (AAMS)
Room No. 128, M. G. Road, Fort,
Mumbai – 400 032.
Tel. 022-68320033

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No. AAMS_UGS/ICD/2024-25/436   Date: 24ᵗʰ March, 2025

: 2 :

Regulation No	
Duration	R.GUA – 591
Intake Capacity	R.GUA – 592
Scheme of examination	R.GUA – 593
Standard of Passing	R.GUA – 594
Credit Structure	R.GUA – 595 A
	R.GUA – 595 B
	R.GUA – 595 C
	R.GUA – 595 D
	R.GUA – 595 E
	R.GUA – 595 F
	R.GUA – 595 G
	R.GUA – 595 H

(Dr. Prasad Karande)
REGISTRAR

A.C/9.3(C)12(N)/01/11/2023
M.C/6/14/8/2024

****

Copy forwarded with Compliments for information to:-

1) The Chairman, Board of Deans
2) The Dean, Faculty of Interdisciplinary Studies
3) The Director, Board of Examinations and Evaluation,
4) The Director, Board of Students Development,
5) The Director, Department of Information & Communication Technology,
6) The Co-ordinator, MKCL.

	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

	Faculty of Science & Technology
	
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	  ssgarje@chem.mu.ac.in
	
	Associate Dean
	2. Dr. Madhav R. Rajwade
	  Madhavr64@gmail.com
	
	3. Prin. Deven Shah
	  sir.deven@gmail.com

	Faculty of Inter-Disciplinary Studies,
	Dean
	1.Dr. Anil K. Singh
	  aksingh@trcl.org.in
	
	Associate Dean
	
	2.Prin.Chadrashekhar 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 direcotr@dsw.mu.ac.in
6	The Director, Department of Information & Communication Technology, director.dict@mu.ac.in

As Per NEP 2020

University of Mumbai

Title of the program

A- U.G. Certificate in Multimedia Visual Effects
B- U.G. Diploma in Multimedia Visual Effects
C- B.A. (Multimedia Visual Effects)
D- B.A.(Hons.) (Multimedia Visual Effects)

(Garware Institute of Career Education and Development)

Syllabus for
Semester- Semester I and II

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

(with effect from the academic year 2023-24 Progressively)

UNIVERSITY OF MUMBAI

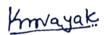## (AS PER NEP 2020)

Sr. No.	Heading		Particulars
1	Title of program O: <u>GUA-537A</u>	A	U.G. Certificate in Multimedia Visual Effects
	O: <u>GUA-537B</u>	B	U.G. Diploma in Multimedia Visual Effects
	O: <u>GUA-537C</u>	C	B.A. (Multimedia Visual Effects)
	O: <u>GUA-537D</u>	D	B.A.(Hons.) (Multimedia Visual Effects)
2	Eligibility O: <u>GUA-538A</u>	A	1. HSC in any stream or equivalence. expected to have English as a compulsory subject at least up to XII th. **OR** Passed Equivalent Academic Level 4.0
	O: <u>GUA-538B</u>	B	1. The candidate who has successfully completed U.G. Certificate in Multimedia Visual Effects. **OR** Passed Equivalent Academic Level 4.5 2. The candidate who's Under Graduate Certificate credits are 60% equivalent to U.G. Diploma in Multimedia Visual Effects & he/she earns minimum 8 Credits from U.G. Certificate in Multimedia Visual Effects. 3. As per NEP criteria on the basis of RPL-Recognition of Prior Learning, Candidate to be admitted to 2nd Year subject to He/she securing minimum 50% in the 1st Year assessment of U.G. Certificate in Multimedia Visual Effects.
	O: <u>GUA-538C</u>	C	1. The candidate who has successfully completed U.G. Diploma in Multimedia Visual Effects. **OR** Passed Equivalent Academic Level 5.0 2. The candidate who's Under Graduate Diploma credits are 60% equivalent to B.Sc. Multimedia Visual Effects & he/she

			earns minimum 8 Credits from U.G. Diploma in Multimedia Visual Effects. 3. As per NEP criteria on the basis of RPL-Recognition of Prior Learning, Candidate to be admitted to 3rd Year subject to He/she securing minimum 50% in the 2nd Year assessment of U.G. Diploma in Multimedia Visual Effects.	
	O: GUA-538D	D	The candidate who has successfully completed B.A. Multimedia Visual Effects with minimum CGPA of 7.5 **OR** Passed Equivalent Academic Level 5.5	
3	Duration of Program R: GUA-591	A	1 Year	
		B	2 Years	
		C	3 Years	
		D	4 Years	
4	R: GUA-592 Intake Capacity	30		
5	R: GUA-593 Scheme of Examination	NEP 50% Internal – Continuous Evaluation 50% External- Semester End Examination Individual Passing in Internal and External Examination		
6	Standards of Passing R: GUA-594	50% in each component		
7	Credit Structure R: GUA-595A R: GUA-595B R: GUA-595C R: GUA-595D R: GUA-595E R: GUA-595F R: GUA-595G R: GUA-595H	Attached herewith		

8	Semesters	A	Sem I & II
		B	Sem I, II, III, & IV
		C	Sem I, II, III, IV, V, & VI
		D	Sem I, II, III, IV, V, VI, VII & VIII
9	Program Academic Level	A	4.5
		B	5.0
		C	5.5
		D	6.0
10	Pattern	Semester	
11	Status	New	
12	To be implemented from Academic Year Progressively	From Academic Year 2023-24	

Dr. Keyurkumar M. Nayak,
Director,
UM-GICED

Prof.(Dr.) Anil Kumar Singh
Dean,
Faculty of Interdisciplinary Studies

Preamble

1) Introduction :

The Visual Effects course is designed to provide students with comprehensive knowledge and practical skills in the art and technique of creating VFX for films & Games. Students will learn the entire process of VFX along with fundamentals of film making, from concept development to final production, using industry-standard techniques, software and tools. Through a combination of 25% theoretical lectures & 75% Practical Classes (hands-on exercises), and creative projects, students will gain a solid foundation in traditional filmmaking, VFX principles, storytelling & Character design.

2) Objectives :

The objective of the Visual Effects (VFX) Design Course is to provide students with a comprehensive understanding of the principles, techniques, and tools used in the creation of visual effects for films, television, gaming, and other digital media. The program aims to develop students' skills in VFX design and enhance their creative and technical abilities to produce high-quality visual effects that seamlessly integrate with live-action footage or computer-generated imagery (CGI).

3) Program Outcome:

Upon completion of the Visual Effects (VFX) Design Course, students will be able to

- **Understand the principles of visual effects design:** Gain a solid foundation in the fundamental concepts, theories, and principles of VFX design, including compositing, motion tracking, 3D modeling, texturing, lighting, and rendering.

- **Utilize industry-standard software and tools:** Acquire proficiency in industry-leading VFX software such as Adobe Photoshop, After Effects, Autodesk Maya/Blender, Nuke, Houdini and other relevant tools used for VFX production. Learn how to navigate the software interfaces and effectively utilize their features and functionalities.

- **Create realistic visual effects:** Develop the skills to create realistic and believable visual effects by mastering techniques like green screen keying, matte painting, rotoscoping, particle effects, digital simulations, and virtual camera integration.

- **Implement advanced compositing techniques:** Learn advanced compositing techniques to seamlessly integrate computer-generated elements with live-action footage. Understand the concept of color grading, match moving, camera tracking, and the use of masks and layers to achieve professional-level VFX shots.

- **Collaborate effectively in a production pipeline**: Gain experience working in a collaborative production environment similar to the VFX industry. Develop effective communication skills and learn to work as part of a team to deliver VFX projects within deadlines and meet client requirements.

- **Analyze and troubleshoot VFX problems:** Develop critical thinking and problem-solving skills to identify and address common challenges encountered in VFX production. Learn techniques to troubleshoot issues and optimize the quality of visual effects.

- **Develop a portfolio of VFX work:** Create a diverse portfolio of VFX projects showcasing various techniques and skills acquired throughout the course. The portfolio will demonstrate the ability to produce high-quality visual effects that meet industry standards and can be presented to potential employers or clients.

- **Stay updated with emerging trends and technologies:** Stay abreast of the latest advancements in VFX design, including new software updates, emerging technologies, and industry trends. Adapt to the evolving VFX landscape and continue to refine skills and knowledge in the field.

5) Credit Structure of the program – (Parishisth-2)

R:_____A									
B.A. (Visual Effects) (VFX)									
Year 1 – SEM I & SEM II									
Level	Sem	**Major**		Minor	OE(Open Elective)-Choose any 2	VC,SEC	AEC,VEC,IKS	FP, CEP, RP, OJT, Co-Curricular	Cum. Cr/Sem.	Degree/ Cum. Cr.
		Mandatory	**Elective**							
4.5	I	-Introduction to Filmmaking (4) Design Thinking & Design Process (2)	-	-	OE SEM 1 (Choose 2 From List) -Personal development OR - Team Building & Leadership OR - Art and Drawing OR Basics of Acting	● Practical Filmmaking (Silent Film)(VC)(2) ● Basics of Photography (SEC) (2)	● English Language (2) ● Safety in Film Production (VEC) ● Indian Mythologies (IKS) (2)	Performing Arts (CC 2)		
	Cr.	6	0	0	4	4	6	2	22	
	II	-Graphic Design (4) -Art Appreciation & Drawing (2)		Introduction to VFX & Animation (2)	OE SEM 2 (Choose 2 From List) (Choose any 2) Human Behavior & Fictional Character Development 2- Caricature Drawing 3- Sound Editing Fundamentals *	-Film Editing with Dialogue (VEC) (2) - Graphic Design Project (SEC) (2)	- Relationship & Interpersonal Communication AEC((2) - Public Speaking (VEC)(2)	Storytelling (CC2)		
	Cr.	6		2	4	4	4	2	22	
	Cum. Cr.	**12**	**2**	**8**	**8**	**10**	**4**	**44**		**UG Certificate**
Exit Option: Award of UG Certificate									

R:_____B

YEAR 2 – SEM III & SEM IV

| Level | Sem | Major | | Minor | OE(Open Elective) | VC,SEC | AEC,VEC ,IKS | FP, CEP, RP, OJT, Co-Curricular | Cum. Cr/Sem. | Degree/Cum. Cr. |
		Mandatory	Elective							
5.0	III	Digital Art & Design (4)		Motion Designing(4)	OE SEM 3 (Choose 1 From List) (2) Matte Painting*(2) Or Digital Painting(2)	Planning and shooting on Chroma (2)	Personality Development (2)	1- Sketching (CC 2) 2 - Storyboarding (FP 2)		
		Video Editing (2)								
	Cr.	6	0	4	2	2	2	4	20	
	IV	Fundamentals of 3D (4)		3D Environment Designing	Virtual Cinematography (2) Or Virtual Production (2)	Set Extension (2)	Interview Skills (2)	1 -Compositing 1(CC 2) 2 - 3D Animation fundamentals (CEP2)		
		3D Asset Development (2)								
	Cr.	6		4	2	2	2	4	22	
	Cum. Cr.	24		10	12	12	14	12	84	UG Diploma

Exit Option: Award of UG Diploma

R:_____C

Year 3 – SEM V & SEM VI

| Level | Sem | Major | | Minor | OE(Open Elective) | VC,SEC | AEC,VEC,IKS | FP, CEP, RP, OJT, Co-Curricular | Cum. Cr/Sem. | Degree/ Cum. Cr. |
		Mandatory	Elective							
5.5	V	3D Texturing (4) 3D Lighting(4) Rendering(2)	Advance Modeling Or Advance Texturing	Compositing 2 & 3D Motion Graphics		Rigging(2)		VFX in Gaming (2)		
	Cr.	10	4	4		2		2	22	
	VI	3D VFX - I (Dynamics and Particles) (4) 3D VFX 2- (Fluid & Soft Body) (4) Sound Design (2)	1- Augmented Reality OR 2- Virtual Reality	Working with Node based Software(Ex. Nuke) (4)				Project Graduation OJT(4)		
	Cr.	10	4	4				4	22	
	Cum. Cr.	44	8	18	12	14	14	18	128	UG Degree

Exit Option: Award of UG Degree

R:_____D

Year 4 – SEM VII & SEM VIII

Le vel	Sem	Major		Minor	OE	VC,SEC	AEC,V EC,IKS	FP, CEP, RP, OJT, Co-Curricular	Cum. Cr/Sem.	Degree/ Cum. Cr.
		Mandatory	**Elective**							
	VII	Legal framework of the VFX in Film & Gaming Industries - Global industries and outsourcing (4)	(Choose one) 1- Working with data types and Python for VFX pipeline 2-Zero Density reality engine for real-time broadcast 3-Real-time VFX	Research Methodology (4						
		Statistics for quantitative research (4)								
		Trade analysis and dissertation on a recent VFX work in films & Games (4)								
		Trend Analysis (2)								
	Cr.	**14**	**4**	**4**					**22**	
6.0	VIII	VFX studio - Understanding and Practicing the Workflow of VFX Pipeline (4)	Field work and research based Study under a mentor (Choose one) ● Project Manageme nt ● Optimizing Budget Control ● Audience Research					OJT		
		VFX Production - Understand the Work of VFX Producer (4)								
		Understand the work of VFX Director (4)								
		Production Report Writing and Project Analysis (2)								
	Cr.	**14**	**4**					**4**	**22**	
	Cum. Cr.	**74**	**16**	**22**	**12**	**14**	**14**	**22**	**172**	**UG Honors Degree**

Exit Option: Award of UG Degree with Honors

Dr. Keyurkumar M. Nayak,
Director,
UM-GICED

Prof.(Dr.) Anil Kumar Singh
Dean,
Faculty of Interdisciplinary Studies

			Internal Mark	External Marks	Total Marks	Theory	Practical	Total Hrs.	Total Credits

SEMESTER I

Sub Code	Core Subjects	Assessment Pattern			Teaching Hours			
		Internal Mark	External Marks	Total Marks	Theory	Practical	Total Hrs.	Total Credits
Major Mandatory								
BAMVES1MJP1	Introduction to Filmmaking	50	50	100	30	60	90	4
BAMVES1MJP2	Design Thinking & Design Process	25	25	50	15	30	45	2
Open Elective (OE)								
BAMVES1P3A	Personal development	25	25	50	15	30	45	2
OR								
BAMVES1P3B	Team Building & Leadership	25	25	50	15	30	45	2
BAMVES1P4A	Art & Drawing	25	25	50	15	30	45	2
OR								
BAMVES1P4B	Basic of Acting	25	25	50	15	30	45	2
VC								
BAMVES1P5	Practical Filmmaking	25	25	50	0	60	60	2
SEC								
BAMVES1P6	Basic of Photography	25	25	50	15	30	45	2
AEC,VEC,IKS								
BAMVES1P7	English Language(AEC)	25	25	50	30	0	30	2
BAMVES1P8	Safety on Film Production Sets (VEC)	25	25	50	15	30	45	2
BAMVES1P9	Indian Mythologies (IKS)	25	25	50	15	30	45	2
FP, CEP, RP, OJT, Co-Curricular								
BAMVES1P10	Performing Arts (CC)	50	0	50	15	30	45	2
	TOTAL	**300**	**250**	**550**	**165**	**330**	**495**	**22**

			SEMESTER 2							
S	**Subject Code**	**Core Subjects**	**Assessment Pattern**			**Teaching Hours**			
			Internal Mark	**External Marks**	**Total Marks**	**Theory**	**Practical**	**Total Hrs**	**Total Credits**
			Major Mandatory						
	BAMVES2MJP11	Graphic Design	50	50	100	15	90	105	4
	BAMVES2MJP12	Art Appreciation & Drawing	25	25	50	15	30	45	2
			Minor Mandatory						
	BAMVES2MRP13	Introduction to VFX & Animation	50	–	50	15	30	45	2
			Open Elective (OE)						
	BAMVES2P14A	OE (Choose any 2) 1.Human Behavior and Fictional Character Development 2. caricature Drawing 3. Sound Editing Fundamentals	25	25	50	15	30	45	2
	BAMVES2P14B		25	25	50	15	30	45	2
	BAMVES2P14C		25	25	50	15	30	45	2
			VEC,SEC						
	BAMVES2P15	Film/Animation Film Editing with Dialogue (VEC)	25	25	50	15	30	45	2
	BAMVES2P16	Motion Graphics Demo-reel (SEC)	50	0	50	–	60	60	2
			AEC,VEC,IKS						
	BAMVES2P17	Relationship & Interpersonal Communication (AEC)	25	25	50	15	30	45	2
	BAMVES2P18	Public Speaking (VEC)	25	25	50	15	30	45	2

Subject Code	FP, CEP, RP, OJT, Co-Curricular	Internal	External	Total	Theory	Practical	Total Hrs	Credits
BAMVES2P19	Storytelling (CC)	50	–	50	–	60	60	2
	TOTAL	**350**	**200**	**550**	**120**	**360**	**480**	**22**

SEMESTER 3									

S	Subject Code	Core Subjects	Assessment Pattern			Teaching Hours			
			Internal Mark	External Marks	Total Marks	Theory	Practical	Total Hrs	Total Credits
		Major Mandatory							
	BAMVES3MJP20	Digital Art & Design	50	50	100	15	90	105	4
	BAMVES3MJP21	Video Editing	25	25	50	0	60	60	2
		Minor							
	BAMVES3MRP22	Motion Designing	50	50	100	15	90	105	4
		Open Elective (OE)							
	BAMVES3P23A	OE SEM 3 (Choose 1 From List) Matte Painting* **OR**	25	25	50	15	30	45	2
	BAMVES3P23B	Digital Painting	25	25	50	15	30	45	2
		VC,SEC							
	BAMVES3P24	Planning and shooting on Chroma	25	25	50	15	30	45	2
		AEC,VEC,IKS							

SEMESTER 3									
BAMV ES3P25	Personality Development	25	25	50	15	30	45	2
FP, CEP, RP, OJT, Co-Curricular									
BAMV ES3P26	Sketching	50	–	50	–	60	60	2
BAMV ES3P27	Storyboarding	50	–	50	–	60	60	2
	TOTAL	**300**	**200**	**500**	**75**	**450**	**525**	**20**

			Assessment Pattern			Teaching Hours			
Semester 4									
S	**Sub Code**	**Core Subjects**	**Internal Mark**	**External Marks**	**Total Marks**	**Theory**	**Practical**	**Total Hrs.**	**Total Credits**
Major Mandatory									
	BAMVES4MJP28	Fundamentals of 3D	50	50	100	15	90	105	4
	BAMVES4MJP29	3D Asset Development	25	25	50	15	90	105	2
Minor									
	BAMVES4MRP30	3D Environment Designing	100	0	100	15	90	105	4
Open Elective (OE)									
	BAMVES4P31A	Virtual Cinematography **OR**	25	25	50	15	30	45	2
	BAMVES4P31B	Virtual Production	25	25	50	15	30	45	2
VC,SEC									
	BAMVES4P32	Set Extension	25	25	50	0	60	60	2
AEC,VEC,IKS									
	BAMVES4P33	Interview Skills (AEC)	25	25	50	30	0	30	2
FP, CEP, RP, OJT, Co-Curricular									
	BAMVES4P34	Compositing 1(CC 2)	50	0	50	15	30	45	2
	BAMVES4P35	3D Animation fundamentals (CEP2)	50	0	50	15	30	45	2
		TOTAL	**350**	**150**	**500**	**120**	**420**	**540**	**20**

			Semester 5						
S	**Sub Code**	**Core Subjects**	**Assessment Pattern**			**Teaching Hours**			
			Interna l Mark	**Extern al Marks**	**Total Mark s**	**Theory**	**Practi cal**	**Tota l Hrs.**	**Total Credi ts**
		Major Mandatory							
	BAMVES5 MJP36	3D Texturing	50	50	100	15	90	105	4
	BAMVES5 MJP37	3D Lighting	50	50	100	15	90	105	4
	BAMVES5 MJP38	Rendering	25	25	50	15	30	45	2
		Major Elective							
	BAMVES5 P39A	Advance Modeling	50	50	100	15	90	105	4
	BAMVES5 P39B	Advance Texturing	50	50	100	15	90	105	4
		Minor							
	BAMVES5 MRP40	Compositing 2 & 3D Motion Graphics	50	50	100	15	90	105	4
		VC,SEC							
	BAMVES5 P41	Rigging	25	25	50	15	30	45	2
		FP, CEP, RP, OJT, Co-Curricular							
	BAMVES5 P42	VFX in Gaming	50	0	50	**0**	60	60	2
		TOTAL	**300**	**225**	**550**	**90**	**480**	**570**	**22**

SEMESTER 6

S	Subject Code	Core Subjects	Assessment Pattern			Teaching Hours			
			Internal Mark	External Marks	Total Marks	Theory	Practical	Total Hrs.	Total Credits
		Major Mandatory							
	BAMVES6MJP43	3D VFX - I (Dynamics and Particles)	50	50	100	15	90	105	4
	BAMVES6MJP44	3D VFX 2- (Fluid & Soft Body)	50	50	100	15	90	105	4
	BAMVES6MJP45	Sound Design	25	25	50	15	30	45	2
		Major Elective							
	BAMVES6P46A	Augmented Reality	50	50	100	15	90	105	4
	BAMVES6P46B	Virtual Reality	50	50	100	15	90	105	4
		Minor							
	BAMVES6MRP47	Working With Node based Software for Compositing (Ex. NUKE)	50	50	100	15	90	105	4
		On Job Training (OJT)							
	BAMVES6P48	Project Graduation Film OJT	100	0	100	15	90	105	4
		TOTAL	**375**	**275**	**650**	**90**	**570**	**675**	**22**

SEMESTER 7

S	Subject Code	Core Subjects	Assessment Pattern			Teaching Hours			
			Internal Mark	External Marks	Total Marks	Theory	Practical	Total Hrs	Total Credits
Major Mandatory									
BAMVES 7MJP49	Legal framework of the VFX in Film & Gaming Industries - Global industries and outsourcing		50	50	100	30	60	90	4
BAMVES 7MJP50	Basic statistics for quantitative research		50	50	100	30	60	90	4
BAMVES 7MJP51	Trade analysis and dissertation on a recent VFX work in films & Games		50	50	100	30	60	90	4
BAMVES 7MJP52	Trend Analysis		25	25	50	15	30	45	2
Major Elective									
BAMVES 7P53A	Working with data types and Python for VFX pipeline		50	50	100	30	60	90	4
BAMVES 7P53B	Zero Density reality engine for real-time broadcast		50	50	100	30	60	90	4
BAMVES 7P53C	Realtime VFX		50	50	100	30	60	90	4
Minor									
BAMVES 7MRP54	Research Methodology		50	50	100	30	60	90	4
	TOTAL		**275**	**275**	**550**	**165**	**330**	**495**	**22**

	SEMESTER 8								
S	**Subject Cod**	**Core Subjects**	**Assessment Pattern**			**Teaching Hours**			
			Internal Mark	**External Marks**	**Total Marks**	**Theory**	**Practical**	**Total Hrs**	**Total Credits**
		Major Mandatory							
	BAMVES 8MJP55	VFX studio - Understanding and Practicing the Workflow of VFX Pipeline	100	0	100	0	120	120	4
	BAMVES 8MJP56	VFX Production - Understand the Work of VFX Producer	100	0	100	0	120	120	4
	BAMVES 8MJP57	Understand the work of VFX Director	100	0	100	0	120	120	4
	BAMVES 8MJP58	Production Report Writing and Project Analysis	50	0	50	0	60	60	2
		Major Elective							
	BAMVES 8P59A	Field work and research based Study under a mentor(Choose one) Project Management	100	0	100	0	120	120	4
	BAMVES 8P59B	• Optimizing Budget Control	100	0	100	0	120	120	4
	BAMVES 8P59C	• Audience Research	100	0	100	0	120	120	4
		On Job Training (OJT)							
	BAMVES 8P60	OJT	100	0	100	0	120	120	4
		TOTAL	**550**	**0**	**550**	**0**	**660**	**660**	**22**

Sem.-I

Detailed Syllabus
B.A. Multimedia Visual Effects (VFX)

Unit	Topic Head	Total Hrs	Total Class
1.1	**Introduction to Film Making**	**105**	**15**
	Course Duration: 90 Hrs (30 Hr Theory & 60 Hr Practical)		
	Total Credit: 4		
	Learning Objectives:		
	To understand the history and evolution of cinema as an art form and a medium of storytelling.		
	To gain insight into the various roles and responsibilities of the film making process, including writing, directing, cinematography, editing, sound design, and more.		
	To learn the basics of film theory and critical analysis to appreciate and interpret films effectively.		
	To develop practical skills in scriptwriting, camera operation, lighting, sound recording, and film editing.		
	To foster collaboration and teamwork through group projects and discussions.		
	Course Outline:		
	Unit 1: Introduction to Film		
	History and evolution of cinema	7	1
	The importance of storytelling in film making		
	Basic elements of film (camera, lighting, sound, editing)		
	Unit 2: Film Genres and Styles	7	1
	Different film genres and their characteristics		
	Understanding various visual styles and techniques		
	Unit 3: Screenwriting and Story Development	14	2
	Basics of screenwriting: structure, format, and dialogue		
	Developing a compelling story idea		
	Unit 4: Pre-production Process	7	1
	Creating a film production plan		
	Assembling a film crew and casting		
	Unit 5: Directing and Cinematography	14	2
	The role of the director in shaping the film's vision		
	Basics of cinematography: camera angles, movements, and composition		
	Unit 6: Lighting and Sound Design	14	2
	Understanding the importance of lighting in setting the film's mood		
	Sound recording and design techniques for creating immersive audio		
	Unit 7: Film Production	14	2
	Practical exercises in shooting scenes and sequences		

Overcoming challenges during the production process		
Unit 8: Film Editing	7	1
Introduction to film editing software		
Basics of assembling and manipulating footage		
Unit 9: Post-production and Visual Effects	7	1
Introduction to post-production workflow		
Adding visual effects to enhance the film's storytelling		
Unit 10: Film Theory and Critical Analysis	7	1
Understanding film theory and different approaches to analysis		
Analyzing and discussing classic and contemporary films		
Unit 11: Film Marketing and Distribution	7	1
The role of marketing and distribution in reaching the audience		
Film festival strategies and online distribution platforms		
Assessment Methods:		
Student Attendance - 10%		
Class Assignments - 45%		
Final Project - 45%		
Total Internal Marks -50 marks		
External Exam - University - 50 marks		
Reading Book References: While specific readings may vary depending on the instructor, the following are some recommended books that cover various aspects of film making:		
"The Filmmaker's Handbook: A Comprehensive Guide for the Digital Age" by Steven Ascher and Edward Pincus.		
"In the Blink of an Eye: A Perspective on Film Editing" by Walter Murch.		
"The Screenwriter's Bible: A Complete Guide to Writing, Formatting, and Selling Your Script" by David Trottier.		
"The Five C's of Cinematography: Motion Picture Filming Techniques" by Joseph V. Mascelli.		
"Audio Postproduction for Film and Video" by Jay Rose.		
"Rebel Without a Crew: Or How a 23-Year-Old Filmmaker with $7,000 Became a Hollywood Player" by Robert Rodriguez.		

Unit	Topic Head	Total Hrs	Total Class
1.2	**Design Thinking & Design Process**	**56**	**8**
	Objective:		
	The course "Design Thinking for Filmmakers" aims to equip aspiring filmmakers with the principles and practices of design thinking to enhance their creative process, storytelling, and overall filmmaking capabilities. Through this course, students will learn to approach film projects with a human-centered mindset, develop empathy for their audience, and leverage design methodologies to solve complex storytelling challenges effectively.		
	Syllabus:		
	Unit 1: Introduction to Design Thinking and Filmmaking	7	1
	Understanding the basics of design thinking and its relevance in filmmaking		
	Exploring the film production process and identifying opportunities for design thinking application		
	Unit 2: Thinking & design in Film (Writing , Shooting, Editing, Cinematography,Sound design Exercise.	7	1
	Deep understanding of process of thinking in Film making		
	Unit 3: Defining the Storytelling Challenge	7	1
	Defining the problem areas in storytelling and identifying key objectives		
	Framing a creative problem statement for the film project		
	Unit 4: Ideation and Brainstorming Techniques	7	1
	Techniques for generating innovative ideas for the film		
	Collaborative brainstorming sessions and ideation workshops		
	Unit 5: Prototyping the Narrative	7	1
	Creating prototypes and mockups to visualize the narrative structure		
	Iterative development and feedback gathering		
	Unit 6: Designing the Cinematic Experience	7	1
	Exploring the visual and auditory elements of the film		
	Leveraging design thinking to enhance the overall cinematic experience		
	Unit 7: Construction of Novel & Epics	7	1

	Conducting user testing to validate the effectiveness of the film's storytelling		
	Iterative improvements based on feedback		
	Unit 8: Understanding of Drama, 3 act Structure and Epic Formats	7	1
	Preparing a compelling pitch for the film project		
	Presenting the final design thinking approach to a panel		
	Assessment Methods:		
	Student Attendance - 10%		
	Class Assignments - 45%		
	Final Project - 45%		
	Total Internal Marks -25 marks		
	External Exam - University - 25 marks		
	Reading Book References:		
	The Art of Dramatic Writing by Lajos Egri - This book explores the principles of dramatic writing and character development, providing valuable insights into crafting compelling narratives in films.		
	Design Thinking for Strategic Innovation by Idris Mootee - This book introduces the core concepts of design thinking and its applications in various industries, including filmmaking.		
	Sprint: How to Solve Big Problems and Test New Ideas in Just Five Days by Jake Knapp, John Zeratsky, and Braden Kowitz - Although focused on product development, this book outlines a highly effective framework for rapid problem-solving and idea validation, which can be adapted for film projects.		
	Story: Substance, Structure, Style, and the Principles of Screenwriting by Robert McKee - This classic screenwriting book offers essential guidance on crafting compelling stories and engaging characters for the screen.		
	Change by Design: How Design Thinking Transforms Organizations and Inspires Innovation by Tim Brown - While not directly related to filmmaking, this book delves into design thinking principles and their application in various contexts, inspiring filmmakers to think outside the box.		

Unit	Topic Head	Tota l Hrs	Total Class
1.3(O E 1)	**Personal Development**	48	8
	Course Overview:		
	The Personal Development course is designed to help individuals enhance their personal and professional lives by developing essential skills, attitudes, and habits. Through a combination of theoretical knowledge, practical exercises, and self-reflection, students will gain insights into their strengths,		

	weaknesses, and areas for growth. The course aims to empower participants to set meaningful goals, overcome obstacles, and achieve a fulfilling and successful life.		
	Course Objectives:		
	Develop self-awareness and a deep understanding of one's values, beliefs, and motivations.		
	Cultivate emotional intelligence and enhance interpersonal skills for effective communication and relationship-building.		
	Set clear and achievable goals, and create action plans to work towards personal and professional growth.		
	Enhance time management and organizational skills to increase productivity and reduce stress.		
	Develop resilience and learn how to cope with challenges and setbacks in a positive and constructive manner.		
	Explore different strategies for self-motivation and building self-confidence.		
	Understand the importance of lifelong learning and continuous personal development.		
	Cultivate a positive mindset and practice gratitude for improved overall well-being.		
	Learn techniques to manage stress and maintain a healthy work-life balance.		
	Develop effective decision-making and problem-solving skills to make informed choices.		
	Course Outline:		
	Module 1: Self-Awareness and Personal Values	3	0.5
	Introduction to self-awareness and its significance in personal development		
	Identifying personal values, beliefs, and motivations		
	Assessing strengths and weaknesses through self-assessment tools		
	Setting personal development objectives		
	Module 2: Emotional Intelligence and Interpersonal Skills	3	0.5
	Understanding emotional intelligence and its impact on relationships		
	Developing active listening and empathetic communication skills		
	Building effective interpersonal relationships		
	Conflict resolution and assertiveness training		
	Module 3: Goal Setting and Action Planning	3	0.5
	Setting SMART (Specific, Measurable, Achievable, Relevant, Time-bound) goals		
	Creating action plans and breaking down long-term goals into actionable steps		

	Tracking progress and making necessary adjustments		
	Module 4: Time Management and Productivity	**3**	0.5
	Time management techniques and tools		
	Prioritizing tasks and managing distractions		
	Creating daily and Unitly schedules for improved productivity		
	Module 5: Resilience and Coping Strategies	**3**	0.5
	Understanding resilience and its role in personal development		
	Coping with stress and adversity in a positive way		
	Developing a growth mindset and embracing challenges		
	Module 6: Self-Motivation and Building Confidence	**3**	0.5
	Techniques for self-motivation and staying focused on goals		
	Overcoming self-doubt and building self-confidence		
	Celebrating achievements and acknowledging progress		
	Module 7: Lifelong Learning and Continuous Development	**3**	0.5
	The importance of continuous learning and its benefits		
	Developing a personal learning plan and seeking opportunities for growth		
	Exploring various learning resources and educational platforms		
	Module 8: Positive Mindset and Gratitude	**3**	0.5
	Cultivating a positive mindset and reframing negative thoughts		
	Practicing gratitude and its impact on well-being		
	Building resilience through a positive outlook on life		
	Module 9: Stress Management and Work-Life Balance	**3**	1
	Identifying sources of stress and managing stress effectively		
	Strategies for achieving a healthy work-life balance		
	Practicing self-care and mindfulness		
	Module 10: Decision Making and Problem Solving	**7**	1
	Rational decision-making techniques and critical thinking skills		
	Problem-solving strategies and creative problem-solving techniques		
	Evaluating outcomes and learning from decision-making experiences		
	Assessment Methods:		
	Assessment in the Personal Development course will be a combination of the following methods:		

Personal reflection journals and self-assessment exercises		**14**	2
Group discussions and peer feedback sessions			
Case studies and real-life scenarios			
Goal progress tracking and action plan evaluations			
Final project			
Assessment Methods:			
Student Attendance - 10%			
Class Assignments - 45%			
Final Presentation - 45%			
Total Internal Marks -25 marks			
External Exam - University - 25 marks			
Reading Book References:			
The 7 Habits of Highly Effective People by Stephen R. Covey - This classic book presents a holistic approach to personal and interpersonal effectiveness, focusing on timeless principles for success.			
Mindset: The New Psychology of Success by Carol S. Dweck - This book explores the power of a growth mindset and how it can transform one's approach to learning and personal development.			
Grit: The Power of Passion and Perseverance by Angela Duckworth - Duckworth delves into the importance of grit and resilience in achieving long-term success.			
Atomic Habits: An Easy & Proven Way to Build Good Habits & Break Bad Ones by James Clear - This book provides practical strategies to build and maintain positive habits while eliminating negative ones.			
How to Win Friends and Influence People by Dale Carnegie - A classic in communication and relationship-building, this book offers timeless advice for personal and professional interactions.			
Emotional Intelligence 2.0 by Travis Bradberry and Jean Greaves - This book explores the concept of emotional intelligence and how it impacts various aspects of life, including personal growth and relationships.			
The Power of Now: A Guide to Spiritual Enlightenment by Eckhart Tolle - Focused on mindfulness and living in the present moment, this book can help college students reduce stress and enhance self-awareness.			
Drive: The Surprising Truth About What Motivates Us by Daniel H. Pink - Pink examines the science of motivation and offers insights into what truly drives people to achieve their goals.			

	The Four Agreements: A Practical Guide to Personal Freedom by Don Miguel Ruiz - This book presents four powerful agreements that can lead to personal transformation and freedom from self-limiting beliefs.		
	Essentialism: The Disciplined Pursuit of Less by Greg McKeown - This book emphasizes the importance of focusing on what truly matters and eliminating distractions to achieve greater personal effectiveness.		

Unit	Topic Head	Total Hrs	Total Class
1.3 (OE 2))	**Team Building & Leadership**	**47**	**9**
1	**Introduction to Team Building and Leadership**	3	0.5
	Course overview and expectations		
	Understanding the importance of effective teams and leadership		
	Characteristics of successful teams and leaders		
2	**Leadership Theories and Styles**	3	0.5
	Overview of major leadership theories (trait, behavioral, contingency, transformational, etc.)		
	Identifying personal leadership style and strengths		
	Leadership assessments and exercises		
3	**Communication in Teams**	3	0.5
	The role of communication in team dynamics		
	Active listening and effective communication techniques		
	Resolving conflicts in teams		
4	**Building High-Performing Teams**	3	0.5
	Team formation and stages of team development		
	Strategies for creating and maintaining high-performing teams		
	Team diversity and its benefits		
5	**Motivation and Empowerment**	3	0.5
	Understanding motivation and its impact on team performance		
	Techniques for empowering team members		
	Case studies of successful team motivation strategies		
6	**Emotional Intelligence in Leadership**	3	0.5
	Importance of emotional intelligence in effective leadership		
	Developing emotional intelligence skills		
	Emotional intelligence and team dynamics		
7	**Decision Making and Problem Solving**	3	0.5
	Decision-making models and approaches		

	Problem-solving techniques in a team context		
	Group decision-making exercises		
8	**Leading Remote and Virtual Teams**	3	0.5
	Challenges and opportunities in leading remote teams		
	Tools and strategies for managing virtual teams effectively		
	Building trust in virtual team environments		
9	**Leading Through Change and Uncertainty**	3	0.5
	Understanding change and its impact on teams		
	Strategies for leading teams through transitions		
	Building resilience in teams		
10	**Ethical Leadership and Social Responsibility**	3	0.5
	Exploring ethical issues in leadership		
	The role of leaders in promoting social responsibility		
	Ethical decision-making scenarios		
11	**Outdoor team-building activities**	3	0.5
	Problem-solving challenges in teams		
	Reflecting on team dynamics and learnings		
12	**Creating a personal leadership development plan**	7	1
	Identifying goals and actionable steps for growth		
	Peer feedback and support		
13	**Final Presentations and Reflections**	7	2
	Students present their leadership development plans		
	Assessment Methods:		
	Student Attendance - 10%		
	Class Assignments - 45%		
	Final Presentation - 45%		
	Total Internal Marks -25 marks		
	External Exam - University - 25 marks		
	Reading Book References:		
	The Five Dysfunctions of a Team by Patrick Lencioni: This book explores the five common dysfunctions that can hinder team performance and offers actionable tips for building a cohesive and high-functioning team.		
	Crucial Conversations: Tools for Talking When Stakes Are High by Kerry Patterson, Joseph Grenny, Ron McMillan, and Al Switzler: This book delves into communication skills and strategies for handling difficult conversations with empathy and understanding, crucial for building strong relationships.		

	Drive: The Surprising Truth About What Motivates Us by Daniel H. Pink: While not directly about team building, this book explores the science of motivation, which is essential for understanding how to build motivated and engaged teams.		
	The Culture Code: The Secrets of Highly Successful Groups by Daniel Coyle: This book examines the culture and dynamics of successful groups and teams, providing insights into building a positive and productive team culture.		
	Leaders Eat Last: Why Some Teams Pull Together and Others Don't by Simon Sinek: Simon Sinek discusses leadership principles that can lead to a strong sense of trust and cooperation within a team, creating an environment where people feel valued and supported.		
	Emotional Intelligence 2.0 by Travis Bradberry and Jean Greaves: Emotional intelligence is crucial for building strong relationships, both in professional and personal settings. This book offers practical advice for developing emotional intelligence skills.		
	Radical Candor: Be a Kick-Ass Boss Without Losing Your Humanity by Kim Scott: This book provides guidance on how to offer honest feedback and foster a culture of open communication within a team.		
	The Power of Positive Leadership: How and Why Positive Leaders Transform Teams and Organizations and Change the World by Jon Gordon: Jon Gordon explores the impact of positive leadership on team dynamics and performance.		
	The Speed of Trust: The One Thing that Changes Everything by Stephen M.R. Covey: Covey discusses the importance of trust in building successful relationships and how it can accelerate team performance.		
	Building the Best: 8 Proven Leadership Principles to Elevate Others to Success by John Eades: This book focuses on leadership principles that contribute to building strong teams and developing team members.		

Unit	Topic Head	Total Hrs	Total Class
1.4(OE)	**Introduction to Art & Drawing**	51	7
	Objective:		
	The objective of this course is to provide beginners with a solid foundation in art and drawing. Through a series of structured lessons and practical exercises, students will learn the fundamentals of drawing and develop essential artistic skills. By the end of the course, students should be able to confidently create their own artwork and have a deeper understanding of various art concepts.		

	Course Outline:		
	Introduction to Art:	3	.5
	Understanding the importance of art in human history and culture		
	Exploring different art styles and movements		
	Basic art materials and their uses		
	Drawing Basics:	7	1
	Introduction to line, shape, and form		
	Understanding light and shadow		
	Drawing exercises to improve hand-eye coordination		
	Perspective Drawing:	7	1
	One-point and two-point perspective		
	Creating depth and dimension in drawings		
	Drawing objects and scenes in perspective		
	Composition and Design:	7	1
	Understanding the principles of composition		
	Balancing elements in a drawing		
	Creating visually appealing artwork		
	Introduction to Sketching:	3	0
	Sketching techniques and styles		
	Sketching from life and reference photos		
	Using sketchbooks as a creative tool		
	Understanding Proportions:	7	1
	Drawing the human face and body in proportion		
	Capturing gestures and expressions		
	Introduction to anatomy for artists		
	Color Theory:	7	1
	Basics of color mixing and color wheel		
	Applying color in drawings		
	Creating mood and atmosphere with color		
	Incorporating Different Mediums:	7	1

	Introduction to various drawing materials (pencils, charcoal, ink, etc.)		
	Exploring mixed media techniques		
	Using digital tools for drawing		
	Setting up and drawing still life compositions		
	Capturing textures and surfaces		
	Creating realistic still life drawings		
	Drawing natural elements (trees, mountains, water, etc.)		
	Creating depth and atmospheric perspective in landscapes		
	Exploring Portraiture:	**3**	**0**
	Drawing portraits from reference and life		
	Understanding facial features and expressions		
	Final Art Project:		
	Drawing on the Right Side of the Brain by Betty Edwards		
	Keys to Drawing by Bert Dodson		
	The Fundamentals of Drawing by Barrington Barber		
	Perspective Made Easy by Ernest R. Norling		
	Color and Light: A Guide for the Realist Painter by James Gurney		
	The New Drawing on the Right Side of the Brain Workbook by Betty Edwards		
	The Artist's Complete Guide to Drawing the Head by William Maughan		
	How to Draw What You See by Rudy De Reyna		
	The Natural Way to Draw: A Working Plan for Art Study by Kimon Nicolaides		
	Creative Illustration by Andrew Loomis		

Unit	Topic Head	Total Hrs	Total Class
1.4 (OE)	**Course Title: Basic to Acting**	**45**	**6**
	Objective:		
	The Introduction to Acting for Beginners course aims to provide participants with fundamental acting techniques, skills, and knowledge to build a solid foundation in the art of acting. Through interactive exercises, practical activities, and theoretical discussions, students will gain confidence in their creative expression, develop strong communication skills, and understand the principles of effective acting. By the end of the course, participants should be able to demonstrate basic acting abilities and be better prepared to explore further acting studies if desired.		

Course Outline:			
Module 1: Introduction to Acting		7	1
Understanding the art of acting and its importance in various fields			
The role of actors in theater, film, television, and other media			
Exploring different acting styles and approaches			
Module 2: Physical Expression and Body Language		7	1
Developing body awareness and control			
Exercises to improve posture, movement, and gestures			
Embodying characters through physicality			
Module 3: Vocal Techniques		7	1
Breathing exercises and vocal warm-ups			
Improving voice projection, clarity, and articulation			
Conveying emotions through vocal variation			
Module 4: Emotion and Characterization		7	1
Understanding emotions and their role in acting			
Techniques for accessing and expressing different emotions			
Creating and portraying believable characters			
Module 5: Scene Study		3	0
Analyzing scripts and understanding the structure of scenes			
Partner work and ensemble exercises			
Applying acting techniques to scenes and monologues			
Module 6: Improvisation		7	1
Building spontaneity and creativity through improv exercises			
Reacting authentically in the moment			
Incorporating improv skills into scripted scenes			
Module 7: Performance and Confidence		7	1
Overcoming stage fright and building self-assurance			
Preparing for auditions and public performances			
Applying learned skills to showcase scenes			
Recommended Reference Books:			0
The Actor's Art and Craft: William Esper Teaches the Meisner Technique by William Esper and Damon DiMarco.			

	Sanford Meisner on Acting by Sanford Meisner and Dennis Longwell.		
	An Actor Prepares by Constantin Stanislavski.		
	Respect for Acting by Uta Hagen.		
	The Intent to Live: Achieving Your True Potential as an Actor by Larry Moss.		
	A Challenge for the Actor by Uta Hagen.		
	The Power of the Actor: The Chubbuck Technique by Ivana Chubbuck.		
	Impro: Improvisation and the Theatre by Keith Johnstone.		
	Audition by Michael Shurtleff.		

Unit	Topic Head	Total Hrs	Total Class
1.5	**Practical Film Making**	60	9
	Objective: The objective of this Practical Film Making is to Give Hand on Experience to students to make their 1st Film after understanding concepts of Film making.		
	Learning Outcomes: By completing this course, students should be able to:		
	To gain insight into the various roles and responsibilities of the film making process, including writing, directing, cinematography, editing, sound design, and more.		
	To learn the basics of film Practical and workflow to appreciate and interpret films effectively.		
	To develop practical skills in camera operation, lighting, sound recording, and film editing.		
	To foster collaboration and teamwork through group projects and discussions.		
	Unit 1 - Project Silent Film (2-5 min)		
	Students will make a silent film without Dialogues of max 5 min length.		

Unit	Topic Head	Total Hrs	Total Class
1.6	**Basic of Photography**	48	7
	Objective: The objective of this basic photography course is to introduce beginners to the fundamental concepts, techniques, and principles of photography. By the end of the course, participants should have a solid foundation in photography, enabling them to take better pictures and understand the creative and technical aspects of the art form.		
	Learning Outcomes: By completing this course, students should be able to:		
	Understand the essential components of a camera and how to operate it effectively.		
	Comprehend the exposure triangle (aperture, shutter speed, and ISO) and its impact on image quality.		
	Master composition techniques to create visually appealing photographs.		

	Learn to work with natural light and artificial lighting to enhance their images.		
	Develop an understanding of the different types of lenses and their creative applications.		
	Comprehend the basics of post-processing and photo editing.		
	Explore various photography genres and styles, such as landscape, portrait, street, and macro photography.		
	Develop an eye for creative storytelling through photography.		
	Understand ethical considerations in photography, including privacy and consent.		
1	**Introduction to Photography**	**3**	**0.5**
	History and evolution of photography		
	Types of cameras and their functions		
	Understanding camera settings and modes		
	Exposure Triangle		
2	**Aperture and depth of field**	**7**	**1**
	Shutter speed and motion blur		
	ISO and noise control		
	Composition and Framing		
3	**Rule of thirds and other composition techniques**	**3**	**0.5**
	Leading lines and symmetry		
	Balancing elements in a frame		
	Lighting		
4	**Natural light and its qualities**	**7**	**1**
	Using flash and artificial lighting		
	Lenses and Focal Lengths		
5	**Understanding different types of lenses**	**7**	**1**
	Creative applications of various focal lengths		
	Post-processing and Editing		
6	**Introduction to photo editing software**	**14**	**2**
	Basic adjustments and enhancements		
	Photography Genres		
7	Landscape photography, Portrait photography Street photography	**7**	**1**

	Macro photography Creative Storytelling		
	Reading Books References:		
	Understanding Exposure by Bryan Peterson		
	The Photographer's Eye: Composition and Design for Better Digital Photos by Michael Freeman		
	Light: Science and Magic: An Introduction to Photographic Lighting by Fil Hunter, Steven Biver, and Paul Fuqua		
	The Digital Photography Book by Scott Kelby		
	National Geographic Photography Field Guide: Secrets to Making Great Pictures by Peter K. Burian and Robert Caputo		
	The Art of Photography by Bruce Barnbaum		
	On Photography by Susan Sontag		
	The Moment It Clicks: Photography Secrets from One of the World's Top Shooters by Joe McNally		
	These books cover a range of topics, from technical aspects to creative concepts and ethics, providing a well-rounded understanding of photography for beginners. Additionally, participants are encouraged to explore online tutorials, photography blogs, and community forums to further enhance their learning experience.		

Unit	Topic Head	Total Hrs	Total Class
1.7	**English Language**	**52**	**6**
	Course Objective:		
	The English Language Proficiency course aims to enhance students' proficiency in the English language, focusing on developing their communication skills, language fluency, and comprehension abilities. The course will cover key aspects of grammar, vocabulary, listening, speaking, reading, and writing, empowering students to use English effectively in various academic, professional, and everyday contexts.		
	Course Outline:		
1	**Introduction to English Language Proficiency**	**3**	**0.5**
	Importance of English language skills in modern communication		
	Overview of the course structure and objectives		
	Grammar Essentials		
2	**Parts of speech and their usage**	**7**	**1**

	Sentence structure and syntax		
	Tenses and verb conjugation		
	Subject-verb agreement		
	Articles and determiners		
	Prepositions and phrasal verbs		
	Vocabulary Building		
3	**Expanding general and academic vocabulary**	**7**	**1**
	Synonyms, antonyms, and homonyms		
	Idioms, expressions, and colloquialisms		
	Word formation and word families		
	Listening and Speaking Skills		
4	**Listening comprehension exercises**	**7**	**1**
	Effective note-taking techniques		
	Oral presentations and public speaking practice		
	Group discussions and debates		
	Reading Comprehension		
5	**Strategies for reading comprehension**	**7**	**1**
	Identifying main ideas and supporting details		
	Critical reading and inference skills		
	Analyzing different types of texts		
	Writing Skills		
6	**Essay writing techniques**	**7**	**1**
	Formal and informal writing styles		
	Paragraph development and coherence		
	Grammar and punctuation in writing		
	Interpersonal Communication		
8	**Writing professional emails and reports**	**7**	**1**
	Business vocabulary and jargon		
	Interview preparation and communication		
	English in the Digital Age		
9	**Online communication and social media language**	**7**	**1**
	Internet resources for language learning		
	Netiquette and digital communication norms		
	Review and Assessment		

10	**Course review and reinforcement of key concepts**		**0**
11	**Final assessments, including speaking and writing tasks**		
	Reference Book List:		
	English Grammar in Use by Raymond Murphy		
	Oxford English Vocabulary Trainer by Janet Hardy-Gould		
	How to Teach Speaking by Scott Thornbury		
	Reading in English for University Study by Tony Green		
	Academic Writing: A Handbook for International Students by Stephen Bailey		
	The Art of Public Speaking by Dale Carnegie		
	Cross-Cultural Business Behavior: Marketing, Negotiating, Sourcing, and Managing Across Cultures by Richard R. Gesteland		
	Business Vocabulary in Use: Advanced by Bill Mascull		
	The Communication Book: 44 Ideas for Better Conversations Every Day by Mikael Krogerus and Roman Tschäppeler		
	Writing That Works: How to Communicate Effectively in Business by Kenneth Roman and Joel Raphaelson		

Unit	Topic Head	Total Hrs	Total Class
1.8	**Safety on Film Production Sets**	**49**	**8**
	Course Description:		
	The Safety on Film Production Sets course is designed to provide students with a comprehensive understanding of the safety measures and protocols required for a film production set. Through a combination of theory and practical exercises, students will learn how to identify potential hazards, prevent accidents, and create a safe working environment for all crew members. The course will cover essential safety guidelines specific to film production, including equipment handling, location safety, stunts, and emergency procedures.		
	Course Objectives:		
	By the end of this course, students will be able to:		
	Recognize potential safety hazards on film production sets and take proactive measures to prevent accidents.		
	Understand the essential safety guidelines for handling film production equipment and tools.		
	Implement safety protocols during location shoots, including risk assessments and safety briefings.		

Demonstrate knowledge of safe procedures for coordinating stunts and action sequences.			
Identify potential health risks associated with film production and adopt appropriate protective measures.			
Develop emergency response plans and know how to handle various on-set emergencies.			
Promote a safety culture on film sets by effectively communicating and collaborating with fellow crew members.			
Syllabus:			
Unit 1: Introduction to Film Production Safety	7	1
Overview of film production sets and the importance of safety			
Understanding the legal and ethical responsibilities of crew members			
Key safety personnel on set and their roles			
Unit 2: Hazard Identification and Risk Assessment	7	1
Identifying common hazards on film sets (e.g., electrical, trip and fall, fire hazards)			
Conducting risk assessments and creating safety plans			
Unit 3: Equipment Safety	7	1
Safe handling of cameras, lights, and other production equipment			
Proper use and maintenance of electrical equipment			
Safety precautions for rigging and scaffolding			
Unit 4: Location Safety	7	1
Assessing and securing shooting locations for potential hazards			
Handling safety concerns in public spaces and controlled environments			
Unit 5: Stunts and Action Sequences	7	1
Safety guidelines for coordinating stunts and special effects			
Working with stunt performers and ensuring their safety			
Unit 6: Health and Wellness	7	1
Identifying health risks on film sets (e.g., noise, chemicals, repetitive motion)			
Implementing measures to protect crew members' health and well-being			
Unit 7: Emergency Preparedness	7	1
Creating emergency response plans for various on-set scenarios			
First aid and medical assistance on film sets			
Unit 8: Communication and Safety Culture	7	1

	Effective communication regarding safety on set		
	Fostering a positive safety culture among the crew		
	Reference Book List:		
	The Safety on Set Handbook by Curtis Corlew		
	Safety in the Entertainment Industry by Frederic Stroud		
	Film Crew Safety Manual by Monona Rossol		
	The Stunt Handbook by Annette Culp		
	Occupational Health and Safety in the Film Industry by Rick Smith		
	Film Production Technique: Creating a Safe Set by Bruce Mamer		
	Safety and Survival on a Film or TV Set by Larry Wardlaw		
	First Aid for the Film Industry by Hanno Hensel		
	The Complete Guide to Creating a Successful Safety Program by Carl Potter		
	Emergency Response Guidebook by United States Department of Transportation		

Unit	Topic Head	Total Hrs	Total Class
1.9	**Indian Mythologies**	**49**	**9**
	Course Objective:		
	The objective of this course is to provide students with a comprehensive understanding of Indian mythologies, exploring their rich cultural and religious significance. Through an interdisciplinary approach, students will delve into the ancient myths, legends, and religious narratives of India, examining their historical, philosophical, and social contexts. By the end of the course, students should be able to critically analyze Indian mythologies and comprehend their relevance in contemporary society.		
	Syllabus:		
	Unit 1: Introduction to Indian Mythologies	**7**	**1**
	Overview of Indian mythology: Definition, scope, and cultural significance.		
	Historical and geographical context: Indus Valley Civilization, Vedic period, and subsequent developments.		
	Major deities and pantheon in Indian mythologies.		
	Unit 2: Hindu Mythology	**7**	**1**
	Introduction to Hinduism: Basic beliefs, concepts, and practices.		
	Hindu creation myths: Purusha Sukta, Hiranyagarbha, and others.		
	Gods and goddesses: Brahma, Vishnu, Shiva, Devi, and their avatars.		

	Epics and legends: Ramayana and Mahabharata.		
	Unit 3: Classical Indian Epics	**7**	**1**
	Ramayana: Valmiki's Ramayana, its characters, and narrative themes.		
	Mahabharata: Vyasa's Mahabharata, its significance, and key episodes.		
	Heroic figures: Rama, Sita, Krishna, Arjuna, and their moral dilemmas.		
	Unit 4: Mythological Themes and Symbolism	**7**	**1**
	Karma, dharma, and moksha in Indian mythologies.		
	The concept of divine incarnations (avatars) and their purpose.		
	Symbolism and allegory in Indian myths: The use of animals, objects, and rituals.		
	Unit 5: Indian Mythologies in Buddhism and Jainism	**7**	**1**
	Mythological narratives in Buddhist Jataka tales.		
	Tirthankaras and their life stories in Jain mythology.		
	Comparative analysis of mythological themes across different religious traditions.		
	Unit 6: Folklore and Regional Mythologies	**7**	**1**
	Folktales and regional mythologies: Stories from different states and regions.		
	The role of mythology in local traditions, rituals, and festivals.		
	Folk heroes, supernatural beings, and oral traditions.		
	Unit 7: Indian Mythologies in Art and Literature	**7**	**1**
	Depiction of Indian myths in sculpture, painting, and architecture.		
	Influence of mythologies on Indian literature, poetry, and performing arts.		
	Contemporary adaptations and reinterpretations of Indian myths.		
	Unit 8: Contemporary Relevance of Indian Mythologies	**14**	**2**
	Reference Book List:		
	Indian Mythology: Tales, Symbols, and Rituals from the Heart of the Subcontinent by Devdutt Pattanaik		
	Myth = Mithya: A Handbook of Hindu Mythology by Devdutt Pattanaik		
	The Mahabharata: A Modern Rendering by Ramesh Menon		
	Ramayana by C. Rajagopalachari		
	Hindu Myths: A Sourcebook Translated from the Sanskrit by Wendy Doniger		
	Classical Hindu Mythology: A Reader in the Sanskrit Puranas by Cornelia Dimmitt and J. A. B. van Buitenen		
	Indian Mythology: An Encyclopedia of Myth and Legend by Donald A. Mackenzie		

Unit	Topic Head	Total Hrs	Total Class
	Indian Mythology: Tales, Symbols, and Rituals from the Heart of the Subcontinent by Devd		

Unit	Topic Head	Total Hrs	Total Class
1.10	**Performing Arts**	63	9
	Objective:		
	The objective of this course is to provide students with a comprehensive understanding of the performing arts, including theater, dance, and music. Through theoretical study, practical exercises, and hands-on experiences, students will develop critical thinking skills, creativity, and an appreciation for the performing arts. By the end of the course, students should be able to analyze and discuss different forms of performing arts, understand the role of performing arts in society, and demonstrate basic skills in at least one performing art discipline.		
	Syllabus:		
	Unit 1: Introduction to Performing Arts	30	5
	Overview of performing arts disciplines		
	Historical development of performing arts		
	Role of performing arts in different cultures		
	Introduction to key theorists and practitioners		
	Unit 2: Theater	20	3
	Elements of theater: plot, character, setting, and theme		
	Dramatic structure and narrative		
	Acting techniques and methods		
	Theater production and stagecraft		
	OR		
	Unit 3: Dance	20	3
	Different dance forms and styles		
	Dance techniques and vocabulary		
	Choreography and composition		
	Dance in contemporary society		
	OR		
	Unit 4: Music	20	3
	Elements of music: melody, harmony, rhythm, and form		

Musical genres and styles			
Music theory and notation			
Introduction to musical instruments			
Unit 5: Performance Analysis		7	1
Approaches to analyzing performances			
Interpretation and evaluation of performances			
Critiquing performances through written and oral feedback			
Unit 8: Final Performance and Reflection		7	1
Individual or group performance in the chosen discipline			
Reflection on the learning process and personal growth			
Sharing and discussion of final performances			
Reference Book List:			
Theater: A Brief History by Robert Cohen			
Dance Anatomy by Jacqui Greene Haas			
The Complete Idiot's Guide to Music Theory by Michael Miller			
The Art of Acting by Stella Adler			

	The Cambridge Companion to Theatre Studies edited by Christopher Bigsby		
	The Dance Experience: Insights into History, Culture, and Creativity by Myron Howard Nadel		
	The Oxford Companion to Music edited by Alison Latham		
	The Performing Arts: Music and Dance by Tamara L. Underiner		
	An Actor Prepares by Constantin Stanislavski		
	Dancing: The Pleasure, Power, and Art of Movement by Gerald Jonas		

Sem.-II

Detailed Syllabus

Unit	Topic Head	Total Hrs	Total Class
	Graphic Design	**105**	**15**
2.1			
	Course Objective: The objective of this course is to provide students with a comprehensive understanding of graphic design principles, techniques, and applications. Students will develop the necessary skills and knowledge to effectively communicate visually through the creation of various design projects. By the end of the course, students should be able to demonstrate proficiency in graphic design software, understand the importance of visual communication, and apply design principles to create impactful and visually appealing designs.		
	Unit 1: Introduction to Graphic Design	28	4
	Understanding the history and evolution of graphic design		
	Exploring the role of graphic design in various industries		
	Introduction to design software and tools		
	Fundamentals of design principles and elements		
	Analyzing and critiquing existing design work		
	Unit 2: Typography and Layout Design	21	3
	Exploring the fundamentals of typography		
	Understanding different typefaces and their usage		
	Applying typography principles to enhance visual communication		
	Introduction to layout design and composition techniques		
	Creating balanced and aesthetically pleasing layouts		
	Unit 3: Color Theory and Branding	21	3
	Understanding the psychology of color in design		
	Exploring color harmony and contrast		
	Using color effectively to convey messages and evoke emotions		

	Introduction to branding and brand identity design		
	Creating brand guidelines and visual systems		
	Unit 4: Illustration and Image Editing	21	3
	Introduction to digital illustration techniques		
	Understanding the principles of creating illustrations		
	Exploring image editing software and techniques		
	Enhancing and manipulating images for various design purposes		
	Incorporating illustrations and edited images into design projects		
	Unit 5: Designing for Print and Web	14	2
	Introduction to print design principles and practices		
	Understanding print production processes and considerations		
	Exploring web design principles and user experience (UX) design		
	Designing for various digital platforms and devices		
	Creating responsive and user-friendly designs		

Unit	Topic Head	Total Hrs	Total Class
2.20	**Art Appreciation & Drawing**	77	11
	Course Overview:		
	The Art and Appreciation of Drawing course is designed to introduce students to the fundamental principles, techniques, and aesthetics of drawing. Through a combination of theoretical knowledge and practical exercises, students will develop their drawing skills, learn about various drawing styles, and cultivate an understanding and appreciation for the art of drawing. The course aims to foster creativity, enhance visual perception, and encourage individual artistic expression.		
	Introduction to Drawing	7	1
	History and evolution of drawing as an art form		
	Importance of drawing in various artistic disciplines		
	Overview of different drawing techniques and styles		
	Essential Drawing Materials and Tools	7	1
	Types of paper and surfaces suitable for drawing		
	Pencils, erasers, sharpeners, and other necessary tools		
	Introduction to different drawing mediums and their applications		

	Basic Drawing Techniques	**7**	1
	Line drawing and contour drawing		
	Shading techniques: hatching, cross-hatching, and stippling		
	Rendering form and volume through light and shadow		
	Principles of Composition and Perspective	**7**	1
	Rule of thirds and other composition guidelines		
	One-point, two-point, and three-point perspective		
	Creating depth and spatial relationships in drawings		
	Exploring Drawing Styles	**7**	1
	Realism and hyperrealism		
	Impressionism and expressionism		
	Abstract and conceptual drawing		
	Capturing Form, Texture, and Light	**7**	1
	Observational drawing techniques		
	Rendering textures: smooth, rough, reflective, etc.		
	Understanding light and shadow in drawing		
	Working with Different Drawing Mediums	**7**	1
	Graphite and charcoal drawing		
	Ink drawing and pen techniques		
	Pastels and colored pencils in drawing		
	Analyzing and Critiquing Drawings	**7**	1
	Developing critical analysis skills in evaluating drawings		
	Studying renowned artists and their drawing styles		
	Providing constructive feedback and engaging in group discussions		
	Aesthetics and Artistic Concepts in Drawing	**7**	1
	Exploring the role of line, shape, color, and value in drawing		
	Symbolism and visual storytelling in drawings		
	Emphasizing personal style and artistic expression		
	Drawing Projects and Portfolio Development	**14**	2

Unit	Topic Head	Total Hrs	Total Class

2.4 OE	**Introduction to VFX & Animation**	**49**	**7**
	This course provides an introductory overview of Visual Effects (VFX) and Animation, exploring the fundamental concepts, techniques, and applications in the field. Students will gain a solid foundation in the principles of VFX and animation, learning about various software tools, industry practices, and creative processes involved. Through a combination of theoretical knowledge and hands-on projects, students will develop essential skills to create visually stunning effects and animations.		
	Course Objectives		
	Understand the basic concepts and principles of VFX and animation.		
	Identify and explain the different types and applications of VFX and animation.		
	Utilize industry-standard software tools for VFX and animation.		
	Apply key techniques and workflows to create visual effects and animations.		
	Analyze and evaluate examples of VFX and animation in various media contexts.		
	Collaborate effectively in teams to complete VFX and animation projects.		
	Develop a critical eye for detail and aesthetics in VFX and animation production.		
	Course Structure:		
	Unit 1: Introduction to VFX and Animation	7	1
	Introduction to the course and its objectives		
	Historical overview of VFX and animation		
	Exploring the impact of VFX and animation in different industries		
	Understanding the role of VFX and animation in storytelling		
	Unit 2: Principles of VFX and Animation	14	2
	Fundamentals of visual effects and animation		
	Key principles of motion, timing, and dynamics		
	Introduction to 2D and 3D animation techniques		
	Exploring storytelling through VFX and animation		
	Unit 3: VFX and Animation Software Tools	14	2
	Overview of industry-standard VFX and animation software		
	Introduction to 2D animation software (e.g., Adobe After Effects)		
	Introduction to 3D animation software (e.g., Autodesk Maya)		
	Hands-on exercises and projects using software tools		

	Unit 4: Techniques and Workflows in VFX and Animation	14	2
	Understanding the VFX and animation production pipeline		
	Compositing and layering techniques		
	Special effects and particle systems		
	Character animation and rigging		
	Unit 5: Applications and Case Studies	14	2
	Exploring VFX and animation in film, television, and advertising		
	Case studies of successful VFX and animation projects		
	Ethical considerations and legal aspects in VFX and animation		
	Final project: Collaborative VFX or animation project		

Unit	Topic Head	Total Hrs	Total Class
2.4 OE	**Sound Editing Fundamentals**	48	9
	Course Description: This course is designed to introduce beginners to the basics of sound editing for various media productions. Participants will learn about the principles, techniques, and tools used in sound editing, with a focus on practical hands-on exercises.		
	Unit1: Introduction to Sound Editing	3	0.5
	What is sound editing?		
	Importance of sound in audiovisual media		
	Overview of sound editing software (e.g., Audacity, Adobe Audition)		
	Unit2: Understanding Audio Formats and File Types	3	0.5
	Digital audio concepts (sample rate, bit depth, etc.)		
	Common audio file formats (MP3, WAV, etc.)		
	Selecting appropriate file types for different media projects		
	Unit3: Sound Recording Techniques	7	1
	Microphone types and applications		
	Recording environments and acoustics		
	Capturing clean audio and minimizing noise		

	Unit4: Audio Editing Tools and Techniques	**7**	**1**
	Importing and organizing audio clips		
	Basic editing functions (cut, copy, paste, etc.)		
	Creating smooth transitions and fades		
	Unit5: Working with Dialogue	**14**	**2**
	Dialogue editing and clean-up		
	Adding room tone and ambiance		
	Techniques for improving dialogue clarity		
	Unit8: Basic Mixing and Mastering	**7**	**1**
	Balancing audio levels (volume, panning, etc.)		
	Adding effects and filters		
	Preparing the final audio mix for different platforms		
	Unit10: Final Assignment	**7**	**1**
	Students work on a sound editing project of their choice, applying the concepts learned throughout the course.		
	Recommended Books:		
	"The Practical Art of Motion Picture Sound" by David Lewis Yewdall		
	"Dialogue Editing for Motion Pictures: A Guide to the Invisible Art" by John Purcell		
	"Sound Effects Bible: How to Create and Record Hollywood Style Sound Effects" by Ric Viers		
	"Mixing Audio: Concepts, Practices, and Tools" by Roey Izhaki		
	"The Foley Grail: The Art of Performing Sound for Film, Games, and Animation" by Vanessa Ament		
	"Audio Postproduction for Film and Video" by Jay Rose		

Unit	Topic	Total Hrs	Total Class
2.5 OE	**Human Behavior and Fictional Character Development**	84	12
	Course Description:		
	The course "Designing Human Behavior and Fictional Character Development in VFX" is a comprehensive exploration of the intricate process of creating lifelike human behavior and compelling fictional characters through visual		

	effects (VFX). This course combines principles from psychology, animation, and storytelling to provide students with the knowledge and skills required to design and implement realistic behaviors and develop engaging characters in the realm of VFX.		
	UNIT1: Introduction to Human Behavior in VFX	**7**	1
	Overview of human behavior and its importance in VFX		
	Understanding the psychology behind human behavior		
	Case studies on successful human behavior design in VFX projects		
	Unit 2: Principles of Animation and Character Design	**7**	1
	Key principles of animation and their application in VFX		
	Techniques for creating appealing and believable characters		
	Exploring character archetypes and their role in storytelling		
	Unit 3: Building Character Backstories and Motivations	**7**	1
	Importance of character development and backstory in VFX		
	Crafting compelling character motivations and goals		
	Techniques for creating rich and multifaceted characters		
	Unit 4: Psychology and Emotional Expression in Characters	**7**	1
	Understanding emotions and their visual representation		
	Analyzing facial expressions and body language for character animation		
	Creating emotional depth and subtlety in VFX characters		
	Unit 5: Behavioral Psychology and Interaction Design	**7**	1
	Applying principles of behavioral psychology to VFX character interactions		
	Designing natural and realistic interactions between characters		
	Incorporating gestures, reactions, and non-verbal communication in VFX		
	Unit 6: Character Performance and Motion Capture	7	1
	Techniques for capturing realistic human motion through motion capture		
	Processing and refining motion capture data for VFX characters		
	Integrating motion capture with character development and behavior design		
	Unit 7: Implementing Character Behavior in VFX Software	7	1
	Introduction to VFX software for character behavior design		
	Creating and manipulating rigs for character animation		
	Implementing behavior and movement patterns using procedural methods		
	Unit 8: Storytelling and Character Arcs in VFX	7	1

Unit	Topic	Total Hrs	Total Class
	Understanding the role of character arcs in storytelling		
	Developing character growth and transformation in VFX projects		
	Balancing character development with visual spectacle in VFX storytelling		
	Unit 9: Special Effects and Visual Enhancements	7	1
	Enhancing character behavior through visual effects techniques		
	Exploring particle systems, simulations, and dynamic effects		
	Integrating special effects seamlessly with character animation		
	Unit 10: Case Studies and Industry Best Practices	7	1
	Analysis of successful VFX projects with exemplary character behavior		
	Industry insights and best practices for designing character behavior		
	Guest lectures by professionals from the VFX industry		
	Unit 11: Project Development and Implementation	7	1
	Undertaking a hands-on project to design character behavior in VFX		
	Applying learned techniques and principles to create compelling characters		
	Instructor-guided feedback and review sessions		
	Unit 12: Project Presentation and Portfolio Building	7	1
	Finalizing and polishing the VFX project on character behavior		
	Presenting the project to the class and receiving peer feedback		
	Strategies for building an impressive portfolio in VFX character development		

Unit	Topic	Total Hrs	Total Class
2.5 OE	**Course Title: Caricature Drawing**	56	8
	Course Overview:		
	Caricature Drawing 101 is a beginner-level course designed to introduce students to the art of caricature. Through a series of lessons, demonstrations, and hands-on exercises, students will learn the fundamental techniques for creating exaggerated and humorous portraits.		
	Introduction to Caricature	7	1
	Understanding the concept and purpose of caricature.		
	Exploring the history and evolution of caricature as an art form.		

	Analyzing examples of famous caricature artists and their styles.		
	Observational Skills	**7**	1
	Developing keen observational skills to identify unique facial features and expressions.		
	Practicing quick sketching and gesture drawing to capture the essence of a subject.		
	Analyzing photographs and live models to identify and emphasize prominent features.		
	Facial Proportions and Anatomy	**7**	1
	Studying facial proportions and bone structure to maintain likeness in caricatures.		
	Understanding the relationship between facial features and how they can be exaggerated.		
	Exploring the concept of simplification to capture the essence of a subject.		
	Exaggeration Techniques	**7**	1
	Learning different techniques for exaggerating facial features while retaining likeness.		
	Experimenting with scale, distortion, and emphasis to create humorous effects.		
	Analyzing different styles of exaggeration used by renowned caricature artists.		
	Drawing Techniques and Tools	**7**	1
	Introduction to various drawing materials and their applications in caricature.		
	Exploring shading techniques, line work, and texturing to add depth and volume.		
	Practicing mark-making and exploring different styles of rendering.		
	Creating Caricatures	**7**	1
	Applying acquired skills to create caricatures of different individuals.		
	Experimenting with different subjects, including celebrities, public figures, and classmates.		
	Seeking feedback and critique to improve and refine caricature drawings.		
	Final Project and Portfolio Development	**14**	2
	Developing a final project showcasing a series of caricature drawings.		
	Organizing and presenting a portfolio of work demonstrating progress and skills.		
	Participating in a class critique and discussing individual strengths and areas for improvement.		

Unit	Topic	Total Hrs	Total Class

2.6	Course Title: Film Editing with Dialogue	49	7
	Course Objective: The objective of this course is to provide students with a comprehensive understanding of the art and techniques of film editing, specifically focusing on the role of dialogue in shaping the narrative and emotional impact of a film. By the end of the course, students should be able to:		
		7	1
	Unit 1: Introduction to Film Editing and Dialogue		
	Overview of film editing and its significance in storytelling		
	Understanding the role of dialogue in film narrative		
	Analysis of key films showcasing effective dialogue editing techniques		
	Unit 2: Fundamentals of Dialogue Editing	7	1
	Importance of good dialogue recording and sound design		
	Techniques for cleaning and enhancing dialogue tracks		
	Syncing dialogue with visual elements		
	Managing overlapping dialogue and maintaining clarity		
	Unit 3: Emotion and Character Development through Dialogue Editing	7	1
	Analyzing the impact of dialogue on character development		
	Exploring techniques to enhance emotional resonance in dialogue scenes		
	Examining pacing and rhythm in dialogue editing		
	Case studies of films known for powerful dialogue-driven moments		
	Unit 4: Plot Progression and Narrative Structure in Dialogue Editing	7	1
	Understanding the relationship between dialogue and plot progression		
	Strategies for building tension and suspense through dialogue editing		
	Exploring non-linear narrative structures and their impact on dialogue editing		
	Analysis of films with complex narrative structures and effective dialogue editing		
	Unit 5: Advanced Techniques and Critique	21	1
	Advanced dialogue editing techniques such as ADR and Foley		
	Examining the role of sound design and music in dialogue editing		
	Peer critique and feedback sessions to improve editing skills		
	Final project: Editing a dialogue-driven scene and receiving constructive feedback		

Unit	Topic Head	Total Hrs	Total Class
2.70	**Graphics Project**	63	9

	Unit 1: Finalising the writing 2-5 mins film	14	2
	Unit 2: Pre-Production & planning, budgetting Etc.	14	2
	Unit 3: Finalsing Locations & Actors, Reharsals	14	2
	Unit 4: Shooting & editing	14	2
	Unit 5: Additional editing & Sound work with basic Miaxing(2 Tracks)	7	1
	Practical Subject - No Books		

Unit	Topic Head	Total Hrs	Total Class
2.8	**Relationship & Interpersonal Communication in Film Making**	**49**	**7**
	Course Objective: The objective of this course is to provide students with a comprehensive understanding of the significance of relationship dynamics and interpersonal communication in the context of film making. Students will explore various aspects of building and portraying authentic relationships on screen, enhancing their ability to create compelling narratives and evoke emotional responses from audiences. By the end of the course, students will have developed a nuanced understanding of how interpersonal communication impacts the storytelling process and will be equipped with practical skills to effectively manage relationships on and off the set.		
	Unit 1: Introduction to Relationship & Interpersonal Communication in Film Making	7	1
	Understanding the role of relationships in storytelling		
	Exploring the impact of interpersonal communication on film narratives		
	Analyzing notable examples of successful relationship portrayals in films		
	Examining the challenges and opportunities in building relationships on set		
	Unit 2: Character Development and Relationship Building	7	1
	The art of creating believable characters and their relationships		
	Developing backstories and motivations to enhance relationship dynamics		
	Exploring different character archetypes and their impact on relationships		
	Collaborative exercises for building rapport and chemistry among actors		
	Unit 3: Non-Verbal Communication and Visual Storytelling	7	1
	The power of non-verbal communication in film		
	Understanding body language, gestures, and facial expressions		
	Visual storytelling techniques to convey emotions and relationship dynamics		

	Practical exercises in utilizing non-verbal cues to enhance relationships on screen		
	Unit 4: Conflict and Resolution in Relationship Storylines	14	2
	Exploring conflict as a driving force in relationship narratives		
	Understanding different types of conflicts and their effects on relationships		
	Techniques for portraying conflict and resolution convincingly on screen		
	Case studies of films with strong conflict-driven relationship storylines		
	Unit 5: Collaborative Communication on Set	14	2
	Effective communication strategies among cast and crew members		
	Managing interpersonal dynamics on set for a smooth production process		
	Techniques for providing constructive feedback and resolving conflicts		
	Real-life scenarios and role-playing exercises to develop communication skills		

Unit	Topic Head	Total Hrs	Total Class
2.9	**Public Speaking in Film Making**	42	6
	Course Objective: The objective of this course is to equip students with the necessary knowledge and skills to effectively engage in public speaking within the context of film making. By the end of the course, students should be able to:		
	Understand the importance of public speaking in film making and its impact on storytelling.		
	Develop confidence and proficiency in delivering speeches and presentations related to film making.		
	Apply public speaking techniques to effectively communicate ideas, concepts, and narratives in the film industry.		
	Analyze and critique public speaking performances in film to identify effective communication strategies.		
	Collaborate with others in the film-making process through effective verbal communication.		
	Unit 1: Introduction to Public Speaking in Film Making	7	1
	Overview of the course objectives and structure		
	Importance of public speaking in the film industry		
	Exploring the role of public speaking in storytelling		
	Understanding different types of public speaking in film making		

	Unit 2: Fundamentals of Effective Communication in Film Making	7	1
	Developing effective verbal communication skills		
	Nonverbal communication techniques for on-screen presence		
	Enhancing voice projection and modulation		
	Engaging with an audience and building rapport		
	Unit 3: Speech and Presentation Development for Film Making	7	1
	Crafting compelling speeches and presentations		
	Structuring ideas for clarity and impact		
	Incorporating visual aids and multimedia elements effectively		
	Rehearsal techniques and overcoming stage fright		
	Unit 4: Analyzing and Critiquing Public Speaking in Film	7	1
	Studying influential public speaking performances in film		
	Evaluating the effectiveness of communication techniques		
	Identifying successful examples of persuasion and emotional connection		
	Applying lessons learned to improve personal public speaking skills		
	Unit 5: Collaborative Public Speaking in Film Making	14	1
	Teamwork and effective communication in film production		
	Presenting ideas to a group in brainstorming and pitching sessions		
	Facilitating productive discussions and resolving conflicts		
	Adapting public speaking skills to different roles in the film-making process		

Unit	Topic Head	Total Hrs	Total Class
2.10	Storytelling	49	7
	Course Objective: The objective of this course is to provide students with a comprehensive understanding of storytelling in film making. Through theoretical analysis, practical exercises, and case studies, students will learn how to effectively construct narratives that engage and captivate audiences in the medium of film. By the end of the course, students will have developed a strong foundation in the principles and techniques of storytelling, enabling them to create compelling stories for their own film projects.		
	Unit 1: Introduction to Storytelling	7	1
	Understanding the role of storytelling in film making		
	The elements of a compelling narrative		

	Introduction to story structure and its importance		
	Analysis of storytelling techniques in classic and contemporary films		
	Exercise: Analyzing and discussing short film examples		
	Unit 2: Developing Characters and Conflict	14	2
	Creating memorable and relatable characters		
	Exploring character arcs and development		
	Establishing and escalating conflict in storytelling		
	Techniques for building tension and suspense		
	Exercise: Creating character profiles and designing conflicts		
	Unit 3: Plot Development and Structure	7	1
	Understanding the three-act structure and its variations		
	Plot points, turning points, and key story beats		
	Crafting effective beginnings and endings		
	Techniques for pacing and maintaining audience engagement		
	Exercise: Developing a story outline using the three-act structure		
	Unit 4: Visual Storytelling and Cinematic Language	14	2
	The power of visual storytelling in film		
	Composition, framing, and camera angles		
	Effective use of lighting and color palettes		
	Visual motifs and symbolism		
	Exercise: Analyzing and creating visual storytelling sequences		
	Unit 5: Narrative Techniques and Film Genres	7	1
	Exploring different film genres and their storytelling conventions		
	Non-linear storytelling and narrative experimentation		
	Subtext, foreshadowing, and dramatic irony		
	Incorporating themes and messages into storytelling		
	Exercise: Creating a short film project within a specific genre		

PASSING PERFORMANCE GRADING :
The Performance Grading of the learner shall be on ten point scale be adopted uniformly.

Letter Grades and Grade Point

Semester GPA/ Program CGPA Semester / Program	% 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 (Average)	6
5.00 - < 5.50	50.0 < 55.0	C (Pass)	5
Below 5.00	Below 50	F (Fail)	0
AB (Absent)		Absent	

NOTE : VC : Vocational Courses, SEC : Skill Enhancement Courses, AEC : Ability Enhancement Courses,

VEC : Value Education Courses, VSC : Vocational Skill Course, IKS : Indian Knowledge System, OJT: On The

Job Training, FP: Field Projects.

The performance grading shall be based on the aggregate performance of Internal Assessment and Semester End Examination.

The Semester Grade Point Average (SGPA) will be calculated in the following manner: SGPA = $\square$CG / $\square$C for a semester, where C is Credit Point and G is Grade Point for the   Course/ Subject.

The Cumulative Grade Point Average (CGPA) will be calculated in the following manner: CGPA = $\square$CG / $\square$C for all semesters taken together.

PASSING STANDARD:

Passing 50% in each subject /Course separate Progressive Evaluation (PE)/Internal Evaluation and Semester-End/Final Evaluation (FE) examination.

- A. Carry forward of marks in case of learner who fails in the Internal Assessments and/ or Semester-end examination in one or more subjects (whichever component the learner has failed although passing is on total marks).
- B. A learner who PASSES in the Internal Examination but FAILS in the Semester-end Examination of the Course shall reappear for the Semester-End Examination of that Course. However, his/her marks of internal examinations shall be carried over and he/she shall be entitled for grade obtained by him/her on passing.
- C. A learner who PASSES in the Semester-end Examination but FAILS in the Internal Assessment of the course shall reappear for the Internal Examination of that Course. However, his/her marks of Semester-End Examination shall be carried over and he/she shall be entitled for grade obtained by him/her on passing

R   ALLOWED TO KEEP TERMS (ATKT)

A. A learner shall be allowed to keep term for Semester II irrespective of number of heads/courses of failure in the Semester I.

B. A learner shall be allowed to keep term for Semester III wherever applicable if he/she passes each of Semester I and Semester II.

OR

C. A learner shall be allowed to keep term for Semester III wherever applicable irrespective of number of heads/courses of failure in the Semester I & Semester II.

D. A learner shall be allowed to keep term for Semester IV wherever applicable if he/she passes each of Semester I, Semester II and Semester III.

OR

E. A learner shall be allowed to keep term for Semester IV wherever applicable irrespective of number of heads/courses of failure in the Semester I, Semester II, and Semester III

F. A learner shall be allowed to keep term for Semester V wherever applicable if he/she passes each of Semester I, Semester II, Semester III and Semester IV.

OR

G. A learner shall be allowed to keep term for Semester V wherever applicable irrespective of number of heads/courses of failure in the Semester I, Semester II, Semester III, and Semester IV.

H. The result of Semester VI wherever applicable OR final semester shall be kept in abeyance until the learner passes each of Semester I, Semester II, Semester III, Semester IV, Semester V wherever applicable.

OR

I. A learner shall be allowed to keep term for Semester VI wherever applicable irrespective of number of heads/courses of failure in the Semester I, Semester II, Semester III, Semester IV and Semester V.

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University of Mumbai's
Garware Institute of Career education & Development
Board of Studies - committee Members
Course Name : B.A. (Multimedia Visual Effects) (VFX)
Date - 14th June, 2023 & Time - 11:00 AM

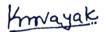| Sr. No.	Name	
1	Dr. Keyurkumar M. Nayak Director, UM- GICED& Chairman -BOS	Director, UM-GICED
2	Ms Shilpa Borkar Placement Officer	Member, UM-GICED
3	Mr. RAMESH SIPY	Member Secretary Chairman, RSACE
4	Mrs Kiran Joneja Sippy	MD, RSACE
5	Mr. Anirban Lehri	Film Industry Experts & Senior Faculty, RSACE
7	Mr. Sahil	VFX & Animation Industry Expert & Faculty, RSACE
8	Surbhit Manocha	Course Coordinator, RSACE & Sound & Music Industry Expert

Dr. Keyurkumar M. Nayak,
Director,
UM-GICED

Prof.(Dr.) Anil Kumar Singh
Dean,
Faculty of Interdisciplinary Studies

Justification for B.A. (Multimedia Visual Effects)

1.	Necessity for starting the course	The University of Mumbai's Garware Institute of Career Education & Development plans to introduce a four years full time B.A. Honors in Multimedia Visual Effects. VFX has grown tremendously in the past decade because of the onslaught of new and changing technology. The students will learn how to develop VFX in tandem with characters and story. The students have to understand, storytelling, cinematography, and seamless integration of CGI plus Live action.
2.	Whether the UGC has recommended the course:	Yes, UGC has recommended the course as per gazette no. DL(N)-04/0007/2003-05 dated 11th July 2014. UGC encourages the incorporation of skill oriented and value-added courses to develop skilled manpower.
3.	Whether all the courses have commenced from the academic year 2023-2024	Yes, it would be commencing from the Academic year 2023-24 as per NEP 2020. However, the course was launched in the year 2017.
4.	The courses started by the University are self-financed, whether adequate number of eligible permanent faculties are available?	Yes, this course is self-financed. The expert visiting faculty from industries come to teach this course.
5.	To give details regarding the duration of the Course and is it possible to compress the course?	The duration of the course is four years (Eight Semesters). It cannot be further compressed.
6.	The intake capacity of each course and no. of admissions given in the current academic year:	The intake capacity of this course is 30 students. The admission procedure is still ongoing.
7.	Opportunities of Employability/ Employment available after undertaking these courses:	Students can have some flexibility to choose a career in television, film and video games. Some of the career options are Pre production Artist / Storyboard artist / Layout Artist / 2D animator/ Modeler / Texturing Artist /Character animator / 3D vfx artist / Lighting Artist / Rendering Artist / Production Co Ordinator.Apart from films and television the services of animators are required in other fields like business, sales, engineering and education.

Dr. Keyurkumar M. Nayak,
Director,
UM-GICED

Prof.(Dr.) Anil Kumar Singh
Dean,
Faculty of Interdisciplinary Studies