ALAGAPPA UNIVERSITY

(Accredited with A+ Grade by NAAC (CGPA: 3.64) in the Third Cycle,
Graded as Category-I University and granted autonomy by MHRD-UGC)

DIRECTORATE OF COLLABORATIVE PROGRAMMES

B. Des. Animation and Film Making

Regulations and Syllabus

[For those who join the Course in June 2023 and after]

ALAGAPPA UNIVERSITY

Vision

Achieving Excellence in all spheres of Education, with particular emphasis on Pedagogy, Extension, Administration, Research and Learning (PEARL).

Mission

Affording a High-Quality Higher Education to the learners so that they are transformed into intellectually competent human resources that will help in the uplift of the nation to Educational, Social, Technological, Environmental and Economic Magnificence (ESTEEM).

Objectives

Providing instructions and training in such branches of learning, as the University may determine. Fostering research for the advancement and dissemination of knowledge.

COLLABORATIVE PROGRAMMES

BACHELOR OF DESIGN – ANIMATION AND FILMMAKING

Name of the Programme	: **B. Des. (Bachelor of Design)**
Pattern	: Semester System
Mode	: Collaborative Programs
Medium	: English
Duration	: Four Years

Eligibility : Candidate for admission to **B. Des.**shall be required to have passed Higher Secondary (10+2) or its equivalent in any stream from any recognized Institution.

Eligibility of candidates applying from abroad shall be evaluated for equivalence on case-to-case basis.

STANDARD OF PASSING AND AWARD OF DIVISION:

a) The total marks for theory courses shall have a contribution of 25% from Continuous Internal Assessment and 75% from External Assessment.
b) The total marks for practical/project courses shall have a contribution of 75% from Continuous Internal Assessment and 25% from External Assessment.
c) The overall passing minimum for each subject. shall be 40% in aggregate of Continuous Internal Assessment and External Assessment.
d) The minimum marks for passing in each External Assessment of theory/practical course shall be 40% of the marks prescribed for the course.
e) The minimum marks for passing in each Internal Assessment of theory/practical course shall be 40% of the marks prescribed for the course.
f) A candidate who secures 40% or more marks but less than 60% of the aggregate marks shall be awarded **SECOND CLASS.**
g) A candidate who secures 60% or more of the aggregate marks shall be awarded **FIRST CLASS.**
h) A candidate who secures 80% and above marks will be awarded **FIRST CLASS WITH DISTINCTION** (Provided the student pass all the courses in the first attempt)
i) The external assessment of the practical/project shall be done by a minimum of two examiners comprising of an Internal Examiner and External Examiner.

CONTINUOUS INTERNAL ASSESSMENT

The respective course faculty will continuously assess the performance of students in each course.

For theory papers, the Continuous Internal Assessment marks shall be awarded by the concerned course faculty based on the performance of the students in case studies, presentations, quizzes, practical, tests and other assignments.

For Practical/Project based courses, the Continuous Internal Assessment shall be conducted through evaluation of design assignments administered by the course faculty. The factors of assessment is given below:

FACTORS	OBJECTIVES	MARKS
UNDERSTANDING OF THE SUBJECT	KNOWLEDGE	15
LEVEL OF EXPLORATION/IDEATION	SKILL	15
THOROUGHNESS IN WORK	KNOWLEDGE	15
FUTURISTIC THINKING	ATTITUDE	15
COMPREHENSIVE PESENTATION	SKILL	15
Total		**75**

THEORY QUESTION PAPER PATTERN(EXTRENAL ASSESSMENT):

i) Question paper pattern (75 Marks)

Part A	Answer for all 10 x 1 = 10 Marks	10 Marks	10 questions – 2 each from every unit
Part B	Either/or type like 1. a (or) b 5 x 5 = 25 Marks	25 Marks	5 questions – 1 each from every unit
Part C	Either/or type like 1. a (or) b 5 x 8 = 40 Marks	40 Marks	5 questions -1 each from every unit

PRACTICAL/PROJECT COURSES EXTERNAL ASSESSMENT PATTERN:

The learning efforts of the students through assignment execution shall be evaluated by Externaljury based on the following factors.

FACTORS	OBJECTIVES	MARKS
UNDERSTANDING OF THE SUBJECT	KNOWLEDGE	5
LEVEL OF EXPLORATION/IDEATION	SKILL	5
THOROUGHNESS IN WORK	KNOWLEDGE	5
FUTURISTIC THINKING	ATTITUDE	5
COMPREHENSIVE PESENTATION	SKILL	5
Total		**25**

ATTENDANCE:

ATTENDANCE GUIDELINES			
0 - 59 %	**60 - 69 %**	**70 - 74 %**	**75 - 100 %**
NOT ELIGIBLE TO APPEAR FOR EXAMINATION	CONDONATION FEE + MEDICAL CERTIFICATES	CONDONATION FEE	MEETING THE ATTENDANCE REQUIREMENTS
SEMESTER DROP	IF NOT DEPOSITED / SUBMITTED THEN SUBJECT ARREAR		

UNIVERSITY EXAMINATIONS:

The University theory examinations will be held at the end of each Semester that has a theory paper for a duration of three hours for each subject.

EVALUATION OF ANSWER PAPERS:

Answer papers of the University Examinations shall be subjected to evaluation by a Board of Examiners constituted by Alagappa University.

INTERNSHIP :

The course being professional, the students are required to undergo industrial exposure at the end of the 6th semester of the program for a period of minimum one and half month or 45 days.

Assessment for internship shall be done by a team of one internal examiner and one external examiner.

DEGREE PROJECT :

The degree project can be executed either in an industrial studio or as an in-house project in the institute. The internal assessment shall be done in the form of two internal reviews and one pre-jury. Attending all the three assessments is mandatory.

The external assessment for degree project shall be done by a minimum of one internal examiner and one external examiner.

The student shall be allowed to appear for the final degree project if and only if he/she has cleared all the previous courses.

AWARD OF DEGREE:

Students who successfully complete the program by meeting all the academic requirements within the stipulated period of six years from the year of admission shall be awarded the degree of B. Des. (Bachelor of Design).

PROGRAMME CONTENT AND SCHEME OF EXAMINATIONS

The course of study shall comprise the following subjects according to the syllabus prescribed from time to time.

B.Des. Animation and Film Making

Sem	Part	Course Code	Sub. Code	Title of the Paper	T/P	Credits	H/W	Marks		Total
								Int.	Ext.	
I	I	T/OL	60811T/F/H /M/TU/S/A	Tamil/ Other Languages - I	T	3	3	25	75	100
	II	E	60812	General English- I	T	3	3	25	75	100
	III	CC	60813	Creativity and Mind Mapping	P	2	3	75	25	100
		CC	60814	Foundation Drawing	P	4	5	75	25	100
		CC	60815	Elements of Design - I	P	4	5	75	25	100
		CC	60816	Colour Theory	P	2	3	75	25	100
		Allied	60817	Introduction to Materials	P	4	4	75	25	100
	IV	SEC-I	60818	Value Education	T	2	2	25	75	100
				Library			2			
			Total			**24**	**30**	**450**	**350**	**800**
II	I	T/OL	60821T/F/H/M/ TU/S/A	Tamil / Other Languages - II	T	3	3	25	75	100
	II	E	60822	General English- II	T	3	3	25	75	100
	III	CC	60823	Introduction to Photography	P	4	4	75	25	100
		CC	60824	Product Sketching and Drawing	P	4	6	75	25	100
		CC	60825	Design Process	P	4	6	75	25	100
		Allied	60826	Elements of Design - II	P	4	4	75	25	100
	IV	SEC-II	60827	Environmental Studies	T	2	2	25	75	100
				Library			2			
			Total			**24**	**30**	**375**	**325**	**700**
III	I	T/OL	60831T/F/H/M/ TU/S/A	Tamil / Other Languages - III	T	3	3	25	75	100
	II	E	60832	General English- III	T	3	3	25	75	100
	III	CC	60833	Art Design and Culture	P	2	3	75	25	100
		CC	60834	Introduction to Films and Film Appreciation	P	3	4	75	25	100
		CC	60835	Elements of Graphic Design	P	3	4	75	25	100
		CC	60836	Film Theory and Ethics	P	3	4	75	25	100
		Allied	60837	Script Writing and Story Boarding	P	4	5	75	25	100
	IV	SEC-III	60838	Entrepreneurship	T	2	2	25	75	100
		NME-I	60839A/ 60839B/ 60839C/	NME-I 1) Adipadai Tamil – I/	P	2	2	25	75	100
				2) Advance Tamil – I/	T					
				3) IT Skills for Employment	T					
				MOOC'S						
			Total			**25**	**30**	**475**	**425**	**900**
IV	I	T/OL	60841T/F/H/M/ TU/S/A	Tamil / Other Languages - IV	T	3	3	25	75	100
	II	E	60842	General English- IV	T	3	3	25	75	100
	III	CC	60843	Aesthetics in Design	P	2	3	75	25	100
		CC	60844	Research Methodology	P	2	3	75	25	100
		CC	60845	Cinematography and Lighting	P	3	4	75	25	100

		CC	60846	Traditional Cel Animation	P	4	4	75	25	100
		Allied	60847	2D Digital Animation	P	4	4	75	25	100
		DSE	60848	Project I – Environmental Design and Concept Art	P	4	4	75	25	100
	IV	NME-II	60849A/ 60849B/ 60849C/	NME-II 1) Adipadai Tamil – II/	P	2	2	25	75	100
				2) Advance Tamil – II/	T					
				3) Small Business Management	T					
				MOOC'S						
			Total			**27**	**30**	**525**	**375**	**900**
V	III	CC	60851	3D Modelling	P	4	6	75	25	100
		CC	60852	3D Character Animation	P	4	6	75	25	100
		CC	60853	Film Editing and VFX	P	4	6	75	25	100
		Allied	60854	Film Semiotics	P	2	2	75	25	100
		Allied	60855	AI for Design	P	2	2	75	25	100
		DSE	60856	Project II – Graphic Story Telling	P	4	6	75	25	100
	IV	OE	60857A/ 60857B/ 60857C/	Open Elective 1) Theatre for Design/ 2) Craft Study-I/ 3) Clay Modelling	P	2	2	75	25	100
			Total			**22**	**30**	**525**	**175**	**700**
VI	III	CC	60861	Sound Recording and Design	P	4	4	75	25	100
		CC	60862	Acting for Film	P	4	4	75	25	100
		CC	60863	Advanced Photography	P	4	6	75	25	100
		Allied	60864	3D Animation Film Design	P	4	6	75	25	100
		Allied	60865	Portfolio Skills	P	2	2	75	25	100
		DSE	60866	Project III –Production Design	P	4	6	75	25	100
	IV	OE	60867A/ 60867B/ 60867C/	Open Elective 1) Puppetry/ 2) Craft Study-II/ 3) Story Telling	P	2	2	75	25	100
			Total			**24**	**30**	**525**	**175**	**700**
VII	III			Industrial internship of 45 days (between VI and VII semester break)						
		CC	60871	Internship	I	2		75	25	100
		CC	60872	New Media Design	P	4	6	75	25	100
		CC	60873	Advertisement Film Design	P	4	6	75	25	100
		CC	60874	Project IV – Film Making	P	4	6	75	25	100
		CC	60875	Experimental Film	P	4	6	75	25	100
		Allied	60876	Design Management and Professional Practice	P	2	3	75	25	100
		DSE	60877	Design for Future	P	2	3	75	25	100
			Total			**22**	**30**	**525**	**175**	**700**
VIII	III	CC	60881	Degree Project	PR	14	24	75	25	100
		DSE	60882	Design Research Report Writing	P	4	6	75	25	100
			Total			**14**	**30**	**150**	**50**	**200**
Grand Total						**182**	**240**	**3550**	**2050**	**5600**

Note:
For Theory: 1 Credit = 1 Hour
For Practical: 1 Credit = 2 Hours

Syllabus Designed By	BOS Date	Approved By
Dr. Aravind Shanmuga Sundaram M Mr. Ariharasuthan R		BOS, Alagappa University, Karaikudi

GLOSSARY

MIL	Modern Indian Language,
E	English
CC	Core course (*Core competency, critical thinking, analytical reasoning, research skill & team work*)
GEC(Allied)	Exposure beyond the discipline
AECC	Ability Enhancement Compulsory Course ((*Professional English & Environmental Studies*) - *Additional academic knowledge, psychology and problem solving etc*.,)
OE	Open Elective
SEC	Skill Enhancement Course (*Exposure beyond the discipline -Value Education, Entrepreneurship Course, Computer Application for Science, etc.,*)
NME	Non-Major Elective (*Exposure beyond the discipline*)
DSE	Discipline specific elective
MOOC	Massive Open Online Course
IT	Information Technology

Programme Educational Objectives (PEOs)

Programme Educational Objectives	**On the successful completion of B.Desprogramme the graduate student is expected to achieve the below in four to five years after graduation**
PEO1	Students will be resourceful design practitioners.
PEO2	Students should be mid-level design managers leading a team of designers in an enterprise
PEO3	Students shall be entrepreneurs managing their own businesses offering employment to fellow people.
PEO4	Students shall be entry level Design Research scholars post a master's degree in design
PEO5	Students shall be offering innovative design solutions to society's challenges.
PEO6	Students shall be a practicing design academician.
PEO7	Students shall be an active contributor to sustainable design through design and academic practices
PEO8	Students shall be an active contributor to socially sensitive and relevant design through design and academic practices
PEO9	Students shall be fledgling thought leaders in design, addressing problems of humankind by being a part of world organisations.
PEO10	Students shall be members of design teams that make policy decisions in National governing agencies

Programme Specific Outcomes (PSOs)

Programme Specific Outcomes	After the successful completion of the B.DesAnimation& Film Design Program
PSO1	Students will know the functional constructs of Animation & Film Design
PSO2	Students will gain knowledge about the design tools and practices that are relevant to Animation & Film Design
PSO3	Students will gain knowledge of International, National and Regional Design practices and trends
PSO4	Students shall gain knowledge about the factors of sustainability in Design
PSO5	Students are familiar with the skills and scope of Design that will enrich their Career.

Programme outcomes (POs)

Programme Outcomes	On the successful completion of B.DesAnimation& Film Design Program
PO1	Students acquire fundamental knowledge and in the practice of Animation & Film Design
PO2	Gain knowledge in the elements and principles of Design.
PO3	Gain knowledge in the characteristics and nature of various methods of Animation & Film Design
PO4	Practice synthesising various new forms of Animation & Film Designmethods.
PO5	Learn methods to conduct design research through field visits and interviews.
PO6	Gain an understanding of Ergonomic considerations in Animation & Film Design
PO7	Practice analysing and building products.
PO8	Develop and Design Animation and Films suitable for a cultural context
PO9	Gain an exposure to Design Management and practices
PO10	Students are familiar with effective design practices and the basic skills needed to be a resourceful designer

SEMESTER I

Semester I					
T/OL	60811T/F/H/ M/TU/S/A	Tamil/ Other Language - I	T	Credits -3	Hours -3

Semester I					
E	60812	General English - I	T	Credits -3	Hours -3

Semester I					
CC	**60813**	**Creativity and Mind Mapping**	**P**	**Credits -2**	**Hours -3**
Objectives	1. To gain insights on personal creative abilities. 2. To recognize importance of collective creative design endeavours. 3. To understand basic design related cognition. 4. To get introduced to basic design constructs and creative thinking tolls. 5. To explore creativity through projects.				
Unit I	Introduction to the concept of Creativity and Design Topics include Personal thinking preferences, Everyday creativity and eliminating mental blocks - Creative thinking techniques, idea selection approaches - Teaming techniques for creativity - Conditions that promote creativity, design for interaction, disruptive technologies.Defining yourself through non- verbal communication: Understanding the importance of non-verbal communication and various techniques and application.				
Unit II	Introduction to cognition- Design cognition. Difference between intuition and cognition. Definition of Abstract-Definition of Concrete. What is Design? Introduction to Gestalt, Colour theories. Emphasis on Empathy				
Unit III	Designing a Space: Representation and visualization - Potential for upcycling and material investigation - Design Culture: Importance of human behaviour in designing public spaces. Use of digital media skills.				
Unit IV	Introduction toSCAMPAR, Six thinking hats by Edward De Bono Technique for Creative Thinking.				
Unit V	Sensory Involvement Exercises– Introductory team-based design projects				
Reference and Text books Hisako Ichiki (2005); Takao Umehara, Extra ordinary: An amusing way for unleashing your creativity, Rockport Publishers Joyce Wycoff (1991), Mind Mapping: your Personal guide to Exploring Creativity and Problem-Solving, Berkley Books, New York Ed Catmull (2014), Creativity, INC: Overcoming the unseen forces that Stand in the way of True Inspiration, Bantam Press Edward De Bono (2016), Six Thinking Hats (RIE): The multi-million bestselling guide to running better meetings and making faster decisions, Penguin Publishers					
Web Resources https://www.adelaide.edu.au/writingcentre/sites/default/files/docs/learningguide-mindmapping.pdf https://libguides.umn.edu/c.php?g=921727&p=8499064					

Course Outcomes		**Knowledge Level**
CO1	Identify personal creative boundaries.	K2
CO2	Utilize team effort in design pursuit.	K3
CO3	Apply decision making in development of designs.	K3
CO4	Utilize creative thinking tools in design efforts.	K3
CO5	Evaluate creative skills and tools through project execution.	K5

Mapping Course Outcome VS Programme Outcomes

CO	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10
CO1	3	3	3	3	3	3	3	3	3	3
CO2	3	3	3	3	3	3	3	3	3	3
CO3	3	3	3	3	3	3	3	3	3	3
CO4	3	3	3	3	3	3	3	3	3	3
CO5	3	3	3	3	3	3	3	3	3	3
W. AV	**3**	**3**	**3**	**3**	**3**	**3**	**3**	**3**	**3**	**3**

Mapping Course Outcome VS Programme Specific Outcomes

CO	PSO1	PSO2	PSO3	PSO4	PSO5
CO1	3	3	3	3	3
CO2	3	3	3	3	3
CO3	3	3	3	3	3
CO4	3	3	3	3	3
CO5	3	3	3	3	3
W. AV	**3**	**3**	**3**	**3**	**3**

Semester I					
CC	**60814**	**Foundation Drawing**	**P**	**Credits -4**	**Hours -5**
Objectives	1. To gain competence in the formal language of drawing. 2. To focus on developing technical and perceptual skills. 3. To develop the conceptual and expressive possibilities of drawing. 4. To stimulate freehand drawing skills. 5. To gain a critical appreciation for the expressive power of drawing to communicate significant content and form.				
Unit I	Elements of Art – Line. Exercise with different types of lines, i.e., Horizontal lines, Vertical Lines, Diagonal lines, Curvy lines, and others and understanding its applications and design orientations.				
Unit II	Perspective drawing study - 1 point, 2 points, and 3 points perspective, (Arial View- Bird Eye View, Worm Eye View, Foreshortening). Understanding the design drawing with perspective applications.				
Unit III	Understanding Light and Shadow, Gray Scale - basic geometrical forms- Cuboid, Cone, Sphere, and others. Rendering natural and man-made objects using traditional and novel mediums.				
Unit IV	Nature drawing study - Drawing organic forms from life and/or images.Understanding the light and shadow, textures, materials, rendering styles and techniques.Indoor/ Outdoor Study.				
Unit V	Study of human body, develop a Male and female proportion understanding, study the basic anatomy, understand the humans in motions and poses Sketching.				
Reference and Text books Scott Robertson & Thomas Bertlin (2013), How to Draw: Drawing And Sketching Objects and Environments From Your Imagination, , Design Studio Press KoosEissen&RosilinSteur (2009), Sketching: Drawing Techniques for Product Designers, BIS Publishers Steven B. Reddy (2018), Everyday Sketching and Drawing: Five Steps to a Unique and Personal Sketchbook Habit, Monacelli Press Andrew Loomis (2011), “Drawing the Head and Hands”, Titan Publisher Alan Pipes (1990), Drawing for 3-dimensional design: Concepts, Illustration, Presentation, Thames & Hudson Publication.					
Web Resources https://artmuseum.princeton.edu/learn/art-making/online-drawing-classes					

Course Outcomes		**Knowledge Level**
CO1	Should demonstrate drawing as a medium of expression	K3
CO2	Construct a plan using drawing.	K3
CO3	Construct drawing compositions vividly	K3
CO4	Demonstrate freehand drawing skills	K5
CO5	Express in detail using drawings	K6

Mapping Course Outcome VS Programme Outcomes

CO	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10
CO1	3	3	3	3	3	3	3	3	3	3
CO2	3	3	2	3	1	3	3	2	3	3
CO3	3	3	3	3	2	2	3	2	3	3
CO4	3	3	3	3	3	3	3	3	3	3
CO5	3	3	3	3	2	3	3	3	3	3
W. AV	**3**	**3**	**2.8**	**3**	**2.5**	**2.8**	**3**	**2.6**	**3**	**3**

Mapping Course Outcome VS Programme Specific Outcomes

CO	PSO1	PSO2	PSO3	PSO4	PSO5
CO1	3	3	2	2	3
CO2	3	3	2	2	3
CO3	3	3	2	2	3
CO4	3	3	2	1	3
CO5	3	3	2	2	3
W. AV	**3**	**3**	**2**	**1.8**	**3**

Semester I					
CC	**60815**	**Elements of Design – I**	**P**	**Credits - 4**	**Hours -5**
Objectives	1. To educate the elements of Design. 2. To educate the Principles of Design 3. To emphasize on the cognitive theories governing design. 4. To develop a practical understanding of order and space in design 5. To learn the foundations of aesthetics in design.				
Unit I	Elements of design: Point – Lines – Straight, curvy, bold and expressive lines; Shapes – Geometric, Organic and Abstract shapes; Form – Contours; Space – Negative-Positive space; Value – high value, low value; Colors – hue and shades; and Texture - patterns.				
Unit II	Principles of design: Emphasis - Balance and Alignment - Repetition – Unity - Proportion- Movement - White Space. Figure-Ground Relationship, Emphasis, Rhythm. Gestalt theory; Principles- Applications of principles in design; Law of closure, Law of common region, Figure-Ground, Law of proximity, Symmetry, and order.				
Unit III	Order and Space: Fibonacci curve - Platonic solids - Archimedean solids – Polyhedral Fractals – Constructing solids with paper - Wire.				
Unit IV	Introduction to typography. Basic Types and Calligraphy. Constructs of a font. Application specific typographic considerations and constraints. Role of space in type design				
Unit V	Aesthetics: Hierarchy, Balance, Scale, Repetition, Contrast, Proximity, Pattern. Golden Ratio, Von Restorff Effect – Cognitive understanding. Aesthetics and Usability.				
Reference and Textbooks Rowena Reed Kiostellow (2002), Elements of Design, Princeton Architectural Press John Lewis (2007), Typography: Design and Practice, Jeremy Mills Publishing Timothy Samara (2007), Design Elements, Rockport publishers William Lidwell, Kritina Holden, Jill Butler (2010), Universal Principles of Design, Rockport Publishers Jeff Davis (2015), Foundations of Color, Tempe Digital Jeff Davis (2016), Foundations of Design, Tempe Digital					
Web Resources https://guides.lib.berkeley.edu/c.php?g=920740&p=6634741 https://www.wichita.edu/services/mrc/OIR/Creative/1Design/design-elements.php					

Course Outcomes		**Knowledge Level**
CO1	Demonstrate thorough knowledge in elements of design.	K3
CO2	Demonstrate thorough knowledge in principles of design	K3
CO3	Adept in utilizing Gestalt theory for design applications.	K3
CO4	Create designs using order and space effectively.	K6
CO5	Analyze designs for their aesthetic content.	K4

Mapping Course Outcome VS Programme Outcomes

CO	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10
CO1	3	3	3	3	2	1	3	2	1	3
CO2	3	3	3	3	2	1	3	2	1	3
CO3	3	3	3	3	2	1	3	2	1	3
CO4	3	3	3	3	2	1	3	2	1	3
CO5	3	3	3	3	2	1	3	2	1	3
W. AV	**3**	**3**	**3**	**3**	**2**	**1**	**3**	**2**	**1**	**3**

Mapping Course Outcome VS Programme Specific Outcomes

CO	PSO1	PSO2	PSO3	PSO4	PSO5
CO1	3	3	1	1	3
CO2	3	3	1	1	3
CO3	3	3	1	1	3
CO4	3	3	1	1	3
CO5	3	3	1	1	3
W. AV	**3**	**3**	**1**	**1**	**3**

Semester I					
CC	**60816**	**Colour Theory**	**P**	**Credits -2**	**Hours - 3**
Objectives	1. To educate in the basics of colour theory. 2. To familiarize on the basics of Tonal values and different types of colour. 3. To understand the emotional aspects of colour. 4. To develop a sensitivity to the importance of colour in daily life. 5. To develop designs by employing colour theory.				
Unit I	Introduction to Colour and its Uses - Primary and Secondary Colours- Understanding Hue, Value, Tint, and shade - Meaning and understanding of colour intensity by making a chart. RGB and CMYK colour models.				
Unit II	Greyscale, Tonal values - 2D Achromatic Composition- High, Middle, and Low contrast - Space Division, Emphasis, Balance. Rhythm Colour schemes - Analogous, Complimentary, Monochrome, Achromatic, Adjacent, Warm and Cool Colours.				
Unit III	Physical and emotional reaction of colours. - Colour Balance - Colour Interpretation–Expression, Mood, Seasons. Introduction to Josef Alber's Interaction of Colour. Introduction to the Bezold Effect. Colour bleeding. Colour filters. Effect of colour theory in human behaviour like therapy, flow control.				
Unit IV	Visual compositions derived from themes -Colour harmony - Colour symbolism in various cultures and ethnicities with marked differences. Application in Design.				
Unit V	Study of a colour culture of a place/society.Apply the cues to create a design artefact and present.				
Reference and Textbooks Patti Mollica (2013), Colour Theory, Walter Foster Publishing Jose Maria Parramon (1993), The Book of Color: The History of Color, Color Theory, and Contrast; The Color of Forms and Shadows; Color Ranges and Mixes; And the Practice of Pai, Watson-Guptill Publications Faber Birren (2013), Colour Psychology and Colour Therapy: Faber Birren, Lushena Books John Gage (1995),Colour and Culture, Thames & Hudson Kassia St Clair (2017),The Secret Lives of Colour, Penguin Books					
Web Resources https://web.mit.edu/22.51/www/Extras/color_theory/color.html					

Course Outcomes		**Knowledge Level**
CO1	Utilize the basics of colour theory in design creations	K3
CO2	Employ/evaluate tonal values of colour in designs	K3
CO3	Apply/ Assess emotional aspects of colour in designs	K3
CO4	Identify the effects of colour in daily life.	K1
CO5	Create designs with colour as an important factor of consideration.	K6

Mapping Course Outcome VS Programme Outcomes

CO	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10
CO1	3	3	3	3	1	1	3	1	1	3
CO2	3	3	3	3	1	1	3	1	1	3
CO3	3	3	3	3	1	1	3	1	1	3
CO4	3	3	3	3	1	1	3	1	1	3
CO5	3	3	3	3	1	1	3	1	1	3
W. AV	**3**	**3**	**3**	**3**	**1**	**1**	**3**	**1**	**1**	**3**

Mapping Course Outcome VS Programme Specific Outcomes

CO	PSO1	PSO2	PSO3	PSO4	PSO5
CO1	3	3	2	1	3
CO2	3	3	2	1	3
CO3	3	3	2	1	3
CO4	3	3	2	1	3
CO5	3	3	2	1	3
W. AV	**3**	**3**	**2**	**1**	**3**

Semester I					
Allied	**60817**	**Introduction to Materials**	**P**	**Credits -4**	**Hours -4**
Objectives	1. To educate the characteristics of materials such as clay, plaster ofparis, wood and metal wire. 2. To understand the methods of preparations and relevant tools of operation based on the material. 3. To develop basic forms/structures out of various materials. 4. To recognize the right choice of material based on the job. 5. To apply material know-how to develop a basic form.				
Unit I	Introduction to materials and methods. The method of handling and operation that each material demands. Material limitations. Introduction to basic composites.				
Unit II	Metal wire – Creating a simple form. Metal joining process. Metal bending, polishing and painting techniques. Combination of different metals, benefits and challenges.				
Unit III	Wood: Wooden block, cutting in various angles, interlocking method. Joinery. Understanding the various types of wood, hard and soft wood. Importance of grains. Various polishing techniques. Combination of wood and metal.				
Unit IV	Plaster of paris- Making a slab, carving, making basic forms. Application of plaster of paris in design and model making. Limitations.				
Unit V	Clay- Pottery making, slab making and carving. Primitive composites. Clay and colour relationship.				

Reference and Textbooks

Chris Lefteri (2005), Wood: Materials for Inspirational Design, Rotovision Publication

Mike Ashby & Kara Johnson (2014), Materials and Design: Art and science of material selection in product design, 3rd Edition, Butterworth – Heinemann

Inna Alesina and Ellen Lupton (2010), Exploring Materials: Creative Design for Everyday Objects, Princeton Architectural Press

Chris Lefteri, Metals (2004): Material for Inspirational Design, Rotovision Publication

Web Resources

https://www.sciencedirect.com/journal/materials-and-design

Course Outcomes		**Knowledge Level**
CO1	Utilize the material based on its characteristics.	K3
CO2	Demonstrate methods of handling various materials.	K2
CO3	Create basic models using various types of materials.	K6
CO4	Use of appropriate material for model making.	K3
CO5	Design with material considerations.	K6

Mapping Course Outcome VS Programme Outcomes

CO	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10
CO1	3	3	3	3	1	1	3	2	1	3
CO2	3	3	3	3	1	1	3	2	1	3
CO3	3	3	3	3	1	1	3	2	1	3
CO4	3	3	3	3	1	1	3	2	1	3
CO5	3	3	3	3	1	1	3	2	1	3
W. AV	**3**	**3**	**3**	**3**	**1**	**1**	**3**	**2**	**1**	**3**

Mapping Course Outcome VS Programme Specific Outcomes

CO	PSO1	PSO2	PSO3	PSO4	PSO5
CO1	3	3	1	1	3
CO2	3	3	1	1	3
CO3	3	3	1	1	3
CO4	3	3	1	1	3
CO5	3	3	1	1	3
W. AV	**3**	**3**	**1**	**1**	**3**

Semester I					
SEC-I	**60818**	**Value Education**	**T**	**Credits -2**	**Hours -2**

SEMESTER II

Semester II					
T/OL	**60821T/F/H/M/ TU/S/A**	**Tamil/ Other Languages - II**	**T**	**Credits -3**	**Hours -3**

Semester II					
E	**60822**	**General English – II**	**T**	**Credits - 3**	**Hours- 3**

Semester II					
CC	**60823**	**Introduction to Photography**	**P**	**Credits- 4**	**Hours -4**
Objectives	1. To introduce the history and fundamentals of photography. 2. To introduce the functions of camera and its handling. 3. To educate the elements and principles of photography. 4. To familiarize with various types of photography. 5. To explore the photography through a project.				
Unit I	Introduction to Photography: Definition - History of photography, Different genres of photography digital cameras – Types – Data storage and transfer options, Image editors – File formats.				
Unit II	Types of cameras - Usage of lens, lights, filters, flash, and other useful accessories - Camera handling - usage of aperture, Shutter speed, ISO and depth of field.				
Unit III	Types of Photography – Introduction to portrait - Landscapes – Street photography – Product photography – experimental photography.				
Unit IV	Software – Image manipulation and basic graphics; Tools and techniques. Use of Photoshop and other software – digital colour corrections.				
Unit V	Explore a selected genre through project. Indoor photography, Outdoor photography, Industrial photography, Candid photography, Product Photography…etc.				
Reference and Text books David Prakel, (2010), Fundamentals of Creative Photography, AVA Publishing Michael Freeman, (2005), Digital photography Expert Colour, Ilex Press Ltd Michael Freeman, (2006), The complete guide to Light and Lighting in Digital Photography, Ilex Press Ltd.					
Web Resources https://www.bobbooks.co.uk/blog-post/20-essential-photography-tips-for-beginners-1					

Course Outcomes		**Knowledge Level**
CO1	Understand the history and fundamentals of photography	**K2**
CO2	Utilize the learnt functions /handling of camera.	**K3**
CO3	Demonstrate the knowledge of elements and principles of photography	**K3**
CO4	Utilize the knowledge to practice the various genres of photography	**K3**
CO5	Explore a selected genre through a project.	**K6**

Mapping Course Outcome VS Programme Outcomes

CO	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10
CO1	3	3	3	1	3	1	3	1	1	3
CO2	3	3	3	1	3	1	3	1	1	3
CO3	3	3	3	1	3	1	3	1	1	3
CO4	3	3	3	1	3	1	3	1	1	3
CO5	3	3	3	1	3	1	3	1	1	3
W. AV	**3**	**3**	**3**	**1**	**3**	**1**	**3**	**1**	**1**	**3**

Mapping Course Outcome VS Programme Specific Outcomes

CO	PSO1	PSO2	PSO3	PSO4	PSO5
CO1	3	3	3	1	3
CO2	3	3	3	1	3
CO3	3	3	3	1	3
CO4	3	3	3	1	3
CO5	3	3	3	1	3
W. AV	**3**	**3**	**3**	**1**	**3**

Semester II					
CC	**60824**	**Product Sketching and Drawing**	**P**	**Credits -4**	**Hours-6**
Objectives	1. Educate the various forms of sketches based on their use. 2. Learn to express the product evolution through sketches 3. Learn product rendering to authentically express the details of a product. 4. Develop capabilities to present a product through sketches. 5. Exercise the learnings by rendering an ideated product.				
Unit I	Types of Sketches: Process Sketches, Ideation Sketches, Explanatory Sketches and Persuasive or Presentation Sketches. Scale and proportion. Sketching and Design Thinking. 6-8-5 methods.				
Unit II	Retrospective sketching of a product -Process, Ideation, brain storming and explanatory Sketches- Generation and Development Sketches. Analytical object drawing. Exploratory Sketches-client discussion ready concept sketches.				
Unit III	Traditional medium rendering techniques: Water colour, poster colour, pen and ink. Revisit elements of shadow, depth and texture in product rendering.				
Unit IV	Presentation Sketches – Detailed drawing of a product. Rendering using manual and digital methods. Emphasis on choice of visual angle, source of light and product feature to assert, material emphasis through textural rendering.				
Unit V	Detailed sketch and final rendered drawing of an ideated product.				

Reference and Text books

James Craig, (1990), Production for the Graphic Designers, Watson-Guptill
Francis D K Ching with steven P. Juroszek, (2019) Design Drawing, 3rd Edition, John Wiley Publication
KoosEissen&RosilinSteur (2009), Sketching: Drawing Techniques for Product Designers, BIS Publishers
Erik Olofsson&KlaraSjölén, (2005), Design Sketching
RoselienSteur&KoosEissen, (2011), Sketching: The Basics (2nd printing) [Hardcover], BIS Publishers

Web Resources

http://www.delftdesigndrawing.com/uploads/2/0/4/9/20493508/reader_final5_lqq.pdf

Course Outcomes		**Knowledge Level**
CO1	Demonstrate capabilities to exercise the various types of sketches	**K2**
CO2	Demonstrate capabilities to sketch the various stages of a products evolution	**K2**
CO3	Use appropriate rendering techniques to express a product	**K3**
CO4	Demonstrate capabilities to present a product in detail through sketches	**K2**
CO5	Effectively present a product through sketches.	**K6**

Mapping Course Outcome VS Programme Outcomes

CO	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10
CO1	3	3	3	3	3	3	3	1	1	3
CO2	3	3	3	3	3	3	3	1	1	3
CO3	3	3	3	3	3	3	3	1	1	3
CO4	3	3	3	3	3	3	3	1	1	3
CO5	3	3	3	3	3	3	3	1	1	3
W. AV	**3**	**3**	**3**	**3**	**3**	**3**	**3**	**1**	**1**	**3**

Mapping Course Outcome VS Programme Specific Outcomes

CO	PSO1	PSO2	PSO3	PSO4	PSO5
CO1	3	3	3	1	3
CO2	3	3	3	1	3
CO3	3	3	3	1	3
CO4	3	3	3	1	3
CO5	3	3	3	1	3
W. AV	**3**	**3**	**3**	**1**	**3**

Semester II					
CC	**60825**	**Design Process**	**P**	**Credits-4**	**Hours-6**
Objectives	1. Educate on the basic stages of design process 2. Familiarise with various data presentation and abstraction techniques 3. Develop an understanding of various brain storming techniques 4. Familiarize with methods to present a concept. 5. Employ design process techniques to conduct a mini project.				
Unit I	Introduction to design process, design brief, constraints, and criteria for designing. User Studies.				
Unit II	Working board: Preliminary concepts using storyboard, material board, form board, Mood boards.				
Unit III	Brain storming, mind mapping, research, market study, forecast, inspiration and doodling – field visit and case study.				
Unit IV	Concept of presentation, surface development, exploratory drawings, illustration, specification sheet, cost sheet and technical packages.				
Unit V	Development of a design: Creating mock-up – Design drawing.				

Reference and Text books

Bryan Lawson, (2005), How Designers Think: The Design Process Demystified, Om Books
Richard Morris, (2009), Fundamentals of Product Design, Academic Press
Tim Parsons, (2009), Thinking: Objects Contemporary Approaches to Product Design, Academic Press.
Karl T. Ulrich, Steven D. Eppinger, Maria C. Yang (2020), Product Design and Development, McGrawhill
Karl Aspelund (2015), DESIGN PROCESS, Fairchild Books

Web Resources

https://arl.human.cornell.edu/PAGES_Delft/Delft_Design_Guide.pdf

Course Outcomes		**Knowledge Level**
CO1	Demonstrate know-how of design process	**K2**
CO2	Effectively represent and present data	**K2**
CO3	Use various brain storming techniques to synthesize inferences from data.	**K3**
CO4	Present a concept in detail	**K5**
CO5	Effectively employ design process to execute a project.	**K6**

Mapping Course Outcome VS Programme Outcomes

CO	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10
CO1	3	3	3	3	3	3	3	3	3	3
CO2	3	3	3	3	3	3	3	3	3	3
CO3	3	3	3	3	3	3	3	3	3	3
CO4	3	3	3	3	3	3	3	3	3	3
CO5	3	3	3	3	3	3	3	3	3	3
W. AV	**3**	**3**	**3**	**3**	**3**	**3**	**3**	**3**	**3**	**3**

Mapping Course Outcome VS Programme Specific Outcomes

CO	PSO1	PSO2	PSO3	PSO4	PSO5
CO1	3	3	3	3	3
CO2	3	3	3	3	3
CO3	3	3	3	3	3
CO4	3	3	3	3	3
CO5	3	3	3	3	3
W. AV	**3**	**3**	**3**	**3**	**3**

Semester II					
Allied	**60826**	**Elements of Design - II**	**P**	**Credits-4**	**Hours -4**
Objectives	1. Educate the various attributes of colour. 2. Educate space and form through 3D compositions. 3. Understand the effect of form in human behaviour. 4. Explore the relationship between form and aesthetics. 5. Synthesis of a new form				
Unit I	Attributes of Colours; 2D Achromatic and Chromatic Schemes; Compositions, Values, Colour Saturation, Colour temperature, Gray Scale. Colour on various surfaces, Effects on Textures.Effects of colours on Forms. Creating a colour palate for a 3D Object.				
Unit II	3D Composition: 3D composition using various materials and forms – Balance – Emphasis - Shape language – Form language – Space understanding. Study of organic and geometric forms. Hybrid forms. Tessellation: Techniques and application – Tiling – Symmetry- Translation, Reflection, Rotation, Glide reflection. Rectangle, triangle, and other shapes. Metamorphosis and form Transformation. Fractals				
Unit III	Effect of form in human behaviour. Visual and Physical affordance. Form and emotion. Form and Space, Emphasis and Movement. Rhythm. Symmetry-Form and Time Forms in nature- Bio Mimicry. Nature inspired forms. Form and material relationship.				
Unit IV	Minimalism, Fluency and Aesthetics. Form identity and communication. Brand Identity- Minimalism-Maximum Utility. Noise Limitation. Product form manipulation and translation. Context based form synthesis and design.				
Unit V	Execute the synthesis of a Form and present it by charting its each evolutionary stage.				
Reference and Text books Wucius Wong, (1993), Principles of form and design,John Wiley & Sons, Inc. Wucius Wong, (1972), Principles of Two-Dimensional Design, John Wiley & Sons, Inc. Pipes & Alan, (1990), Drawing for 3-dimensional design: Concepts, Illustration, Presentation, Thames & Hudson, New York, NY, U.S.A. Weinschenk Susan, (2011), 100 Things Every Designer Need to Know about People, 1st edition, New Riders					
Web Resources https://guides.lib.berkeley.edu/design https://www.wichita.edu/services/mrc/OIR/Creative/1Design/design-elements.php					

Course Outcomes		**Knowledge Level**
CO1	Demonstrate capabilities to employ appropriate color schemes in product creation.	**K2**
CO2	Demonstrate capabilities to manipulate 3D forms	**K2**
CO3	Apply the knowledge of Form to influence Human behavior	**K3**
CO4	Design products that are aesthetically pleasing.	**K6**
CO5	Effectively synthesize a form based on a brief.	**K6**

Mapping Course Outcome VS Programme Outcomes

CO	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10
CO1	3	3	3	3	2	2	3	2	2	3
CO2	3	3	3	3	2	2	3	2	2	3
CO3	3	3	3	3	2	2	3	2	2	3
CO4	3	3	3	3	2	2	3	2	2	3
CO5	3	3	3	3	2	2	3	2	2	3
W. AV	**3**	**3**	**3**	**3**	**2**	**2**	**3**	**2**	**2**	**3**

Mapping Course Outcome VS Programme Specific Outcomes

CO	PSO1	PSO2	PSO3	PSO4	PSO5
CO1	3	3	1	1	3
CO2	3	3	1	1	3
CO3	3	3	1	1	3
CO4	3	3	1	1	3
CO5	3	3	1	1	3
W. AV	**3**	**3**	**1**	**1**	**3**

Semester II					
SEC-II	**60827**	**Environmental Studies**	**T**	**Credits -2**	**Hours -2**

SEMESTER III

Semester III					
T/OL	**60831T/F/H/M/ TU/S/A**	**Tamil/ Other Languages - III**	**T**	**Credits -3**	**Hours -3**

Semester III					
E	**60832**	**General English – III**	**T**	**Credits - 3**	**Hours- 3**

Semester III					
CC	**60833**	**Art Design and Culture**	**P**	**Credits- 2**	**Hours -3**
Objectives	1. To familiarise art and design movements and their impact in our daily life. 2. To educate about the cultural elements and their influence in contemporary societies. 3. To impart the constructs of semiotics and their ubiquitousness. 4. To develop skills to appreciate and employ ethnographic research practices. 5. To demonstrate learnings of this course by gathering and synthesis of information to curate cultural edifices of a society.				
Unit I	Different type of Art & Design movements - Indian Art History-History of design – Bauhaus. Introduction to Ethnography – Society – Community-Groups – culture – subculture People and consumers – type of consumers and cultures				
Unit II	Cultural Elements :artifacts, stories, rituals, symbols, beliefs, values, social organization and language. Cultural collaborations - Regional design Elements and practices –Indian Design. Study of material and cultural edifices.				
Unit III	Introduction to SemioticsSigns and interpretation theory and its uses in design - Social semiotics – Cultural semiotics – Semiotics in language, industry, education, science, tradition, anthropology - Semiotics in design – Basic semiotics theory (Signifier, Signified, Connotation, Denotation, Index, Icon, Symbol) – Design case studies in semiotics – Iconography				
Unit IV	Stages of ethnographic research - Selection of area to study – Review of literature – Sample selection - observations and data collections- Research and analysis – Cultural impact in design - Design impact in culture.Design Culture: Importance of human behavior in designing public spaces.				
Unit V	Field Visit: The ethnographical aspect of the place – Visual documentations – Photographs – Sketches – Visual notes.Compilation and presentation of the data.				

Reference and Textbooks

Keith Negus & Michael Pickering (2004), Creativity, Communication and Cultural Value, Sage Publications

Nigel Rapport & Joanna Overing (2014), Key Concepts in Social and Cultural Anthropology, Routledge, London

JasleenDhamija (2005), Handicrafts of India Our Living Cultural Tradition, National Book Trust

Tim Ingold, (2007), Lines: A brief History, Routledge Publication

Marcus Banks & David Zeitlyn, (2015), Visual Methods in Social research, 2nd Edition, SAGE Publications

Sara Pink, (2015), Doing Sensory Ethnography, 2nd Edition, SAGE Publications

Web Resources

Course Outcomes		Knowledge Level
CO1	Evaluate contemporary artifacts for their aesthetic and functional elements through the lens of "Design in culture".	**K5**
CO2	Describe the elements of culture and relate them to daily life.	**K1**
CO3	Examine the symbols around and interpret the semiotics behind them	**K4**
CO4	Formulate and conduct ethnographic research to study a society	**K6**
CO5	Determine the cultural symbols of a society by detailed curation.	**K5**

Mapping Course Outcome VS Programme Outcomes

CO	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10
CO1	3	2	2	-	1	3	3	2	1	1
CO2	3	2	2	1	3	2	2	2	1	2
CO3	3	2	2	1	3	2	2	2	1	2
CO4	3	3	1	-	1	1	1	1	1	3
CO5	3	1	1	1	1	2	2	2	3	3
W. AV	**3**	**2**	**1.6**	**0.6**	**1.8**	**2**	**2**	**1.8**	**1.4**	**2.2**

Mapping Course Outcome VS Programme Specific Outcomes

CO	PSO1	PSO2	PSO3	PSO4	PSO5
CO1	3	3	2	2	2
CO2	3	3	3	2	2
CO3	3	3	3	2	3
CO4	3	3	3	3	3
CO5	3	3	3	2	3
W. AV	**3**	**3**	**2.8**	**2.2**	**2.6**

Semester III					
CC	**60834**	**Introduction to Films and Film Appreciation**	**P**	**Credits 3**	**Hours-4**

Objectives	1. Familiarize with the history of films 2. Introduce the elements of film making 3. Learn to consider films as a work of art 4. Educate about the regulations that govern film making 5. Learn the nuances of film through critical analysis
Unit I	History of Film - A brief account of Indian cinema – Film as a medium of communication and social change- Growth of Indian & Tamil cinema – Contributions of cinema to social and political awareness
Unit II	The Elements of Film Making - The Significance of Film and Narrative Form - Film Styles and Genres – Film Theories
Unit III	Film as Art: Creativity, Technology, and Business - Understanding Film Language: Film audiences – Fantasy Vs reality in cinema – cinematic theme and elements – Film culture –Popular, Parallel and Documentary films - Film and its ideas - Critical Viewing - Freedom from Illusions - Liberation.
Unit IV	Regulations for the film industry – Film institutes and organizations, Film Societies and Professional Associations – Film Clubs – International and National Film Festivals and Awards.
Unit V	Film appreciation - Representation of gender in film and animation – Film criticism - writing a film review – content analysis – deconstruction of film – comparison of Indian and western films – the influence of Hollywood on Tamil cinema

Reference and Text books

Bernard F. Dick, "Anatomy of Film", 2nd Edition, St Martin's Press.

Joseph M. Boggs & Dennis W. Petrie, "Art of Watching Films", Edi.7th, McGraw-Hill.

Jim Piper, The Film Appreciation Book, Artwork Press, New York.

Roger Ebert, The Great Movies, Broadway Pub., ISBN-13: 9780767910385.

Gerald Mast, Marshall Cohen & Leo Braudy, Film Theory and criticism: Introductory Readings. 4th Edition. Oxford University Press. New Delhi.

Web Resources

https://arl.human.cornell.edu/PAGES_Delft/Delft_Design_Guide.pdf

Course Outcomes		**Knowledge Level**
CO1	Relate a film to its historical context	**K1**
CO2	Outline the elements of film making	**K2**
CO3	Interpret Films as a work of art	**K4**
CO4	List the laws that govern the film industry	**K1**
CO5	Develop an understanding of films through critical appraisal	**K6**

Mapping Course Outcome VS Programme Outcomes

CO	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10
CO1	3	2	3	1	3	1	1	3	1	1
CO2	3	3	1	3	1	1	1	3	1	1
CO3	1	1	1	1	1	1	1	3	1	1
CO4	1	1	1	1	1	1	1	1	3	3
CO5	3	3	3	3	3	3	3	3	1	1
W. AV	**2.2**	**2**	**1.8**	**1.8**	**1.8**	**1.4**	**1.4**	**2.6**	**1.4**	**1.4**

Mapping Course Outcome VS Programme Specific Outcomes

CO	PSO1	PSO2	PSO3	PSO4	PSO5
CO1	3	3	3	3	3
CO2	3	3	3	3	3
CO3	3	3	3	3	3
CO4	3	3	3	3	3
CO5	3	3	3	3	3
W. AV	3	3	3	3	3

Semester III					
CC	**60835**	**Elements of Graphic Design**	**P**	**Credits -3**	**Hours -4**
Objectives	1. Introduce the students to the nuances of branding 2. Familiarize the students with the basic governing parameters in graphic design 3. Enable a basic understanding of graphic design by executing basic design applications. 4. Train students to create a graphic identity of an identified brand/product by creating collaterals. 5. Comprehend the effect of graphic design practice by creating a brand and the graphics for it.				
Unit I	Introduction to branding - definition, history, and developments - various branding strategies - branding for existing or hypothetical company – research and identifying attributes – target audience – market study.				
Unit II	Design Basics: Measurements- Absolute and Relative. Standard sizes. Paper sizes - Book and Poster sizes- Screen sizes etc.				
Unit III	Create a visual identity – logo – Graphic design and Typographical exploration. Design based on Vector Graphics: Logo and corporate identity design - Symbols or icons for various environments such as schools, factories, and hospitals, Graphics in products, bottle/can sleeves.				
Unit IV	Design Based on Raster Graphics: Poster design, Advertisement design, Typographic design - Book cover- Understanding Spine, Flaps etc. Stationary Design: VC, Envelope - Letterheads, visiting cards - Brochure: Layout, Folds. Applying to collaterals – Tabletop – T-shirt – Cap -3D explorations.				
Unit V	Developing a Brand manual and Display/mock-ups.				
Reference and Text books Timothy Samara (2002), Making and Breaking the Grid: A Graphic design layout workshop, Rockport Publishers. Chen Ci Liang, Greatest Hits of Corporate Layouts, Page One Publishing Big III Business Layout: The Best Globe Brand Design, Shenzhen Hightone book co. Ltd. Robert Klaten (2009), Los Logos, Gestalten Publisher. Gestalten & Javier Errea, Newspaper Design: Editorial Design from the World's Best Newsroom, Gestalten Publication.					
Web Resources					

Course Outcomes		Knowledge Level
CO1	Students are able to relate to the nuances of branding in real world scenarios	**K1**
CO2	Express an understanding of basic governing parameters in graphic design during practice	**K2**
CO3	Generate creative graphic design contents	**K4**
CO4	Justify the effect of graphic design in product design	**K5**
CO5	Explain effect of graphic design practice in brand/product creation and propagation	**K5**

Mapping Course Outcome VS Programme Outcomes

CO	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10
CO1	3	3	3	3	3	3	3	2	2	2
CO2	3	3	3	3	3	3	3	2	2	2
CO3	3	3	3	3	3	3	3	2	2	2
CO4	3	3	3	3	3	3	3	2	2	2
CO5	3	3	3	3	3	3	3	3	3	3
W. AV	**3**	**3**	**3**	**3**	**3**	**3**	**3**	**2.2**	**2.2**	**2.2**

Mapping Course Outcome VS Programme Specific Outcomes

CO	PSO1	PSO2	PSO3	PSO4	PSO5
CO1	2	2	2	2	2
CO2	2	2	2	2	2
CO3	2	2	2	2	2
CO4	2	2	2	2	2
CO5	2	2	2	2	2
W. AV	2	2	2	2	2

Semester III					
CC	**60836**	**Film Theory and Ethics**	**P**	**Credits 3**	**Hours-4**
Objectives	1. Educate about the various theories about films 2. Learn film constructs through discussions 3. Introduce laws and ethics that films are compliant to. 4. Educate about the copyright issues that govern film making 5. Learn film analysis				
Unit I	Types of Film Theories: Feminist film theory - American film theory - Soviet Montage theory - Psychological Film theory. Post-Colonial theory - Psychoanalytic film theory- Queer theory - Auteur theory – Cognitive Animation theory - Animating Film theory.				
Unit II	Discussions: What is a good film ?.				
Unit III	Cyber Laws, Ethics & Truth. Defining Ethics, Ethical Theories of relevance to Design, Ethics of Advertising- Ethical issues with animation and film - Privacy and Cybercrime - Obscenity and Vulgarity, Criticism of Public Figure.				
Unit IV	Plagiarism - Software usages, electronic documents, Digital Signatures, Digital certificates, electronic contracts, Issues related to cybercrime; - Press Council of India - Censorship –Advertising Standards Council of India (ASCI).				
Unit V	Film Analysis – Case studies for Application of Theories in Films in terms of Story, Script, Cinematography and so on.				
Reference and Text books Gerald Mast, Marshall Cohen and Leo Braudy, Film Theory and criticism: Introductory Readings. 4th Edition. Oxford University Press. New Delhi. K.M. Shrivastava, Media Ethics - Veda to Gandhi & Beyond, Publication Division, Ministry of Information and Broadcasting, Government of India, Edition 2005. ParanjoyGuhaThakurta, Media Ethics – Truth, Fairness, and Objectivity, Oxford University Press, Second Expanded Edition 201.2 Yogendra Singh., Cyber Laws. KrishanGopal&Sarbjit Sharma; Proprietary knowledge; politics of Intellectual property rights; Authors press; 2006.					
Web Resources https://arl.human.cornell.edu/PAGES_Delft/Delft_Design_Guide.pdf					

Course Outcomes		**Knowledge Level**
CO1	Discuss and enumerate the various films theories	**K6**
CO2	Asses a film through discussions	**K5**
CO3	List the laws that govern films	**K1**
CO4	Evaluate a film for its copyright infringement	**K5**
CO5	Analyse Films	**K4**

Mapping Course Outcome VS Programme Outcomes

CO	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10
CO1	3	2	3	1	3	1	1	3	1	1
CO2	3	3	1	3	1	1	1	3	1	1
CO3	1	1	1	1	1	1	1	3	1	1
CO4	1	1	1	1	1	1	1	1	3	3
CO5	3	3	3	3	3	3	3	3	1	1
W. AV	**2.2**	**2**	**1.8**	**1.8**	**1.8**	**1.4**	**1.4**	**2.6**	**1.4**	**1.4**

Mapping Course Outcome VS Programme Specific Outcomes

CO	PSO1	PSO2	PSO3	PSO4	PSO5
CO1	3	3	3	3	3
CO2	3	3	3	3	3
CO3	3	3	3	3	3
CO4	3	3	3	3	3
CO5	3	3	3	3	3
W. AV	3	3	3	3	3

Semester III					
Allied	**60837**	**Script Writing and Story Boarding**	**P**	**Credits-4**	**Hours-5**

Objectives	1. Learn about the nuances of script writing. 2. Educate about the various formats of screenplay 3. Introduce Story boarding, its types and relevance. 4. Familiarize with other static illustrative practices. 5. Learn to develop an comic narrative.
Unit I	Introduction to films and stories - understanding the genres - Types of Screen Play - A 'spec' or speculative screenplay and a commissioned screenplay, Single Column Script - Multi Column Script.
Unit II	Screenplay formats - Log line – Synopsis – Treatment - Three-act structure - Scene Card - Scene Description - Shot Description - Description for Cinematography - Understanding the Lightings and BGM - Dialog writing shooting script and censor script.
Unit III	Introduction to the storyboard – the Structure and types - Film language - Camera Positions and Emotions - Understand the Characters - Sequence and Scene descriptions - Understand the Shot Descriptions and planning for storyboarding - Drawing for the storyboard - Simplify - Storyboarding: thumbnails, rough work and fair works.
Unit IV	Study Other Illustrated Story telling techniques including old cave and temple wall mural. Modern Illustrated Novels. Design a Narrative Visual Story
Unit V	Study and develop a Comics page as an exercise in Visual Narrative story telling.

Reference and Text books

Sydfield, Screen Play – The Foundation of Screen Writing.

Belmont, Writing for Television, radio and New media (8th ed.). Wadsworth Pub. 2004.

Sergio Paez and Anson Jew, Professional Storyboarding - Rules of Thumb, Focal Press, New York.

John Hart, The Art of the Storyboard - A Filmmaker's Introduction, Focal Press, New York.

Writing and Illustrating the Graphic Novel- by Daniel Coony, B E S Pub Co; New edition

Web Resources

https://arl.human.cornell.edu/PAGES_Delft/Delft_Design_Guide.pdf

Course Outcomes		**Knowledge Level**
CO1	Develop a script	**K6**
CO2	Formulate a screenplay	**K6**
CO3	Develop a story board	**K6**
CO4	Analyse illustrative art creations	**K4**
CO5	Develop a comic to narrate a story	**K6**

Mapping Course Outcome VS Programme Outcomes

CO	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10
CO1	3	2	3	1	3	1	1	3	1	1
CO2	3	3	1	3	1	1	1	3	1	1
CO3	1	1	1	1	1	1	1	3	1	1
CO4	1	1	1	1	1	1	1	1	3	3
CO5	3	3	3	3	3	3	3	3	1	1
W. AV	**2.2**	**2**	**1.8**	**1.8**	**1.8**	**1.4**	**1.4**	**2.6**	**1.4**	**1.4**

Mapping Course Outcome VS Programme Specific Outcomes

CO	PSO1	PSO2	PSO3	PSO4	PSO5
CO1	3	3	3	3	3
CO2	3	3	3	3	3
CO3	3	3	3	3	3
CO4	3	3	3	3	3
CO5	3	3	3	3	3
W. AV	3	3	3	3	3

Semester III					
SEC-III	**60838**	**Entrepreneurship**	**T**	**Credits -2**	**Hours -2**

Semester III					
NME-I	**60839A/ 60839B/ 60839C**	**Adipadai Tamil – I/ Advance Tamil – I/ IT Skills for Employment**	**P**	**Credits -2**	**Hours -2**
			T		
			T		
		MOOC's			

SEMESTER IV

Semester IV					
T/OL	**60841T/F/H/M/ TU/S/A**	**Tamil/ Other Languages - IV**	**T**	**Credits -3**	**Hours -3**

Semester IV					
E	**60842**	**General English – IV**	**T**	**Credits - 3**	**Hours- 3**

Semester IV					
CC	**60843**	**Aesthetics in Design**	**P**	**Credits- 2**	**Hours -3**
Objectives	1. To familiarize with the history of design and the evolution of aesthetic sensibilities. 2. To understand the role of aesthetics in present design and development. 3. To develop an appreciation for the contributions of culture in aesthetics. 4. To educate about the elements of Vernacular and Indian aesthetics. 5. To learn the role of aesthetics in product design through practice.				
Unit I	Design history. The historical social and cultural developments that punctuated the birth and development of design as a discipline. Understanding the term 'aesthetics', different designs in the world, Scandinavian, Modern, Minimal, Bauhaus, and Bohemian. Evolution of aesthetics across the world, history of various designs, Implementation and innovations in various aesthetics and its history. - World aesthetics in Art, architecture, Music, Fashion, Dance, Religion & Folk.				
Unit II	Product Aesthetics-product identity-Useability-Aesthetics of flow-Emotional aspects of product aesthetics.				
Unit III	Cultural aspects of aesthetics, Global culture - social customs, family life, Housing, Clothing, food, Class structure, Value system, and study of design festivals.				
Unit IV	Indian Aesthetics - Different types of Indian paintings, Handicrafts across India, Sculpture styles varying across India, Indian languages and scripts, Traditional dance forms – Tamil Aesthetics				
Unit V	Aesthetics in design – Sketch, ideation of inspired design, case studies.				
Reference and Textbooks S.G.Kulkarni, Art, Aesthetics and Philosophy: Reflections on Coomaraswamy, D.K Printworld (P)Ltd PriyadarshiPatnaik (2013), Rasa in Aesthetics: An Application of Rasa Theory to Modern western Literature, DK Printworld (p) Ltd., Shyamala Gupta (1991), Art, Beauty and Creativity: Indian and Western Aesthetics, DK Printworld (p) Ltd.					
Web Resources					

Course Outcomes		Knowledge Level
CO1	Relate and classify the aesthetic components of a product based on its design evolution.	**K2**
CO2	Assess and appreciate the effect of aesthetics in a product.	**K5**
CO3	Interpret the cultural ingredients in the aesthetic elements of a product.	**K5**
CO4	Develop an appreciation for the role of regional aesthetics in product design.	**K6**
CO5	Construct a product to demonstrate to emphasize the role of aesthetics in product design.	**K6**

Mapping Course Outcome VS Programme Outcomes

CO	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10
CO1	3	2	1	-	1	3	3	1	2	3
CO2	3	2	1	1	1	3	3	1	2	3
CO3	3	1	1	-	1	3	3	1	2	3
CO4	3	1	1	-	1	3	3	1	2	3
CO5	3	2	1	2	1	3	3	2	2	3
W. AV	**3**	**1.6**	**1**	**0.6**	**1**	**3**	**3**	**1.2**	**2**	**3**

Mapping Course Outcome VS Programme Specific Outcomes

CO	PSO1	PSO2	PSO3	PSO4	PSO5
CO1	2	3	3	3	3
CO2	2	3	3	2	3
CO3	2	3	3	2	3
CO4	2	3	2	2	3
CO5	3	3	2	2	2
W. AV	**2.2**	**3**	**2.6**	**2.2**	**2.8**

Semester IV					
CC	**60844**	**Research Methodology**	**P**	**Credits- 2**	**Hours -3**
Objectives	1. To familiarize with the types of research. 2. To educate the nuances of research in design. 3. To develop capabilities to formulate a research problem. 4. To understand the process of data collection, analysis and synthesis for research. 5. To design and develop a product to exercise learnings in design research				
Unit I	Introduction to Research: Types of Research - Quantitative and Qualitative Research Methodology- Conducting the Literature Review				
Unit II	Introduction to design research – difference between scientific research and design research – types of design research – research in design vs research by design – design premise and detailed design brief				
Unit III	Selecting a research area - Writing an Abstract - Formulating research aim - Objectives and research questions - Developing Hypothesis - Questionnaire design –Psychophysical scales - Various methods of Data Collection - Collecting Primary data and Secondary data				
Unit IV	Direct observation and activity analysis –Prototyping as a research tool - Photography as a data collection method - Data Analysis and Findings - Research Conclusion.				
Unit V	Develop a simple product of choice and draw insights into design research by comparing and adding existing understanding on research by design - Documentation –Project Writing.				
Reference and Textbooks Qualitative Research & Evaluation Methods, Michael Quinn Patton, Sage Publications, 3rd edition , 2002 Case Study Research :what, why and how?, Peter Swanborn, Sage Publications, 2010 Research Design: Qualitative, Quantitative and Mixed Methods Approaches, John Creswell W, Sage Publications, 3rd edition , 2009 Wimmer& Dominic (2014) Mass media research, An introduction. Thomson publishing company.					
Web Resources					

Course Outcomes		Knowledge Level
CO1	Express a know-how of the types of research methods.	**K2**
CO2	Determine and justify the choice of design research method	**K5**
CO3	Construct a design research problem	**K6**
CO4	Show capabilities to analyse and synthesize research data	**K2**
CO5	Interpret design research knowledge through project execution	**K5**

Mapping Course Outcome VS Programme Outcomes

CO	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10
CO1	3	3	-	-	1	1	2	2	2	3
CO2	3	3	1	-	1	1	2	2	2	3
CO3	3	2	2	-	1	1	2	2	2	3
CO4	3	2	2	-	1	1	2	2	2	3
CO5	3	3	1	1	1	2	3	3	3	3
W. AV	**3**	**2.6**	**1.2**	**0.2**	**1**	**1.2**	**2.2**	**2.2**	**2.2**	**3**

Mapping Course Outcome VS Programme Specific Outcomes

CO	PSO1	PSO2	PSO3	PSO4	PSO5
CO1	3	1	3	2	2
CO2	3	3	3	3	3
CO3	3	2	3	2	2
CO4	3	1	3	1	2
CO5	3	3	3	3	3
W. AV	**3**	**2**	**3**	**2.2**	**2.4**

Semester IV					
CC	**60845**	**Cinematography and Lighting**	**P**	**Credits 3**	**Hours-4**
Objectives	1. Introduce camera and other ancillary equipment for filmmaking. 2. Introduce lighting equipment's for film making. 3. Learn lighting based on the context. 4. Familiarise with planning for film making. 5. Provide avenues to shoot a real time film				
Unit I	Cinematography: Video camera handling - Camera accessories - Types of shots and Movements - Camera framing – composition – Duration of the shot - Mise en scene – sets - Lighting the subject - Costume & make up - Characters expression & movement.				
Unit II	Lighting Instruments: Open-faced - Lensed - Fluorescent - Soft lights - Lighting Controls and Uses, Gels - Colour Conversion, Diffusion Materials, Light Patterns, and Reflected Light.				
Unit III	Basic Lighting - Specialized Lighting - Lightning and Fire - Interiors – Blue screen and Green screen - Lighting the Background - Lighting the Foreground - Different Lighting techniques – Lighting for mood – Lighting for characters – Light as character.				
Unit IV	Planning and Shooting Schedule - Audio recording techniques - Floor map – Rehearsal - footage managements – Shooting - The shot continuity - Graphic continuity - Rhythmic continuity - Footage management.				
Unit V	Produce a five-minute video clip: Design lighting for a scene and shoot the scene with characters.				
Reference and Text books Michael Gillette (2005), An Introduction to Scenic Design and Construction, 5th edition, McGraw-Hill Michael Rizzo, "The Art Direction Handbook for Film", Focal Press, Amsterdam. Lynn Pecktal, Designing and Drawing for the Theatre; McGraw-Hill Crabtree &Beudert, Scenic Art for the Theatre: History, Tools, and Techniques, Taylor & Francis Herbert Phillippi, StageCraft and Scene Design, Houghton Mifflin Company, Boston, First Edition-1953.					
Web Resources https://arl.human.cornell.edu/PAGES_Delft/Delft_Design_Guide.pdf					

Course Outcomes		**Knowledge Level**
CO1	Explain the details of camera systems in film making	**K2**
CO2	Explain the details of lighting systems in film making	**K2**
CO3	Show capabilities to create lighting for a set	**K2**
CO4	Estimate and plan for a film shoot	**K6**
CO5	Create a film	**K6**

Mapping Course Outcome VS Programme Outcomes

CO	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10
CO1	3	3	3	1	3	1	3	1	1	3
CO2	3	3	3	1	3	1	3	1	1	3
CO3	3	3	3	1	3	1	3	1	1	3
CO4	3	3	3	1	3	1	3	1	1	3
CO5	3	3	3	1	3	1	3	1	1	3
W. AV	**3**	**3**	**3**	**1**	**3**	**1**	**3**	**1**	**1**	**3**

Mapping Course Outcome VS Programme Specific Outcomes

CO	PSO1	PSO2	PSO3	PSO4	PSO5
CO1	3	3	3	1	3
CO2	3	3	3	1	3
CO3	3	3	3	1	3
CO4	3	3	3	1	3
CO5	3	3	3	1	3
W. AV	**3**	**3**	**3**	**1**	**3**

Semester IV					
CC	**60846**	**Traditional Cel Animation**	**P**	**Credits-4**	**Hours-4**
Objectives	1. Introduce the principles of Animation 2. Educate about the timing in Animation 3. Introduce Overlapping Actions 4. Learn to animate Anticipation 5. Familiarise with traditional animation by executing a project				
Unit I	Introduction to the Traditional Animation - Animation Lightbox - Peg bar – Layer Opacity - Frame Registration - Paper Flipping - Cel - Multiplane Camera - Recording – Dope sheet - Keyframes - Inbetweening				
Unit II	Animation Principles - Timing - Time chart - Ease in and Ease out - Spacing - Squash and Stretch - Arc - Straight ahead and Pose to Pose - Hold Frame - Moving Holds				
Unit III	Follow Through - Overlapping action - Overlapping Time chart - Secondary Action - Lip Sync and Dialogue - Mouth Chart				
Unit IV	Anticipation to an action – Movement - Exaggeration - Staging and Camera - Camera Movements - Solid Drawing – Weight - Balance of action - Appeal of character				
Unit V	Short 2D character animation with storyline – Create Timesheet for project - Implementing animation principles - Simple Character Design				

Reference and Text books

Preston Blair, Animation, Walter T. Foster, Walter Foster Publishing.
Richard Williams, The Animators, Survival Kit, Faber & Faber.
Frank Thomas & Ollie Johnston, The Illusion of Life, Disney Editions.
MorrMeroz, Animation for Beginners, Amazon.

Web Resources

https://arl.human.cornell.edu/PAGES_Delft/Delft_Design_Guide.pdf

Course Outcomes		**Knowledge Level**
CO1	List the principles of animation	**K1**
CO2	Show knowledge about the importance of timing in animation	**K2**
CO3	Develop animation with overlapping actions in them	**K6**
CO4	Express anticipation in animation	**K2**
CO5	Create a simple cel animation	**K6**

Mapping Course Outcome VS Programme Outcomes

CO	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10
CO1	3	3	3	3	1	1	1	1	1	1
CO2	3	3	3	3	1	1	1	1	1	1
CO3	2	2	3	3	1	1	1	1	1	1
CO4	2	2	3	1	1	1	1	1	1	1
CO5	3	3	3	3	3	3	3	3	3	3
W. AV	**2.6**	**2.6**	**3**	**2.6**	**1.4**	**1.4**	**1.4**	**1.4**	**1.4**	**1.4**

Mapping Course Outcome VS Programme Specific Outcomes

CO	PSO1	PSO2	PSO3	PSO4	PSO5
CO1	3	3	2	3	3
CO2	3	3	2	3	3
CO3	3	3	2	3	3
CO4	3	3	2	3	3
CO5	3	3	2	3	3
W. AV	**3**	**3**	**2**	**3**	**3**

Semester IV					
Allied	**60847**	**2D Digital Animation**	**P**	**Credits 4**	**Hours-4**
Objectives	1. Introduce the application of vector graphics to create animations. 2. Educate about the basic constructs in animation 3. Learn to make basic animation advertisements 4. Introduce techniques to make inanimate objects animate 5. Learn 2D animation by executing a basic project				
Unit I	Introduction to digital platform – Analog vs Digital - Vector and Bitmap – Pixels – DPI - RGB and CMYK – Masking				
Unit II	Shapes and object attributes - Transformation tools – Colors – Channels - Alpha Channel - HSL – HSV – Monochrome and Grayscale - Color Palette – Shape - Tween - Text – Symbols - Motion Tween - Layering - Masking – Image Processing – Matting and Keying - Drawing tools - Key frames and Autokey function – Frames per Second -				
Unit III	Digital Camera manoeuvring – Camera movements – Parallax – Importing and Manipulating Images - Rigging – Digital Cutout Animation - Animating Symbols and Text – Nodes – Motion Graphics				
Unit IV	Incorporating Animation principles – Traditional Animation – Onion Skin – Timeline - Loop Animation – Puppet Animation				
Unit V	Create short 2D Motion Graphics or Animation film – Rendering - Video File Format - Codec – Container - Resolutions				
Reference and Text books Steve Robers, Character Animation Fundamentals: Developing Skills for 2D and 3D Character Animation, CRC Press. Randy Bishop, Sweeney Boo, Meybis Ruiz Cruz & Luis Gadea, Fundamentals of Character Design: How to Create Engaging Characters for Illustration, Animation and Visual Development, 3Dtotal Publishing. The Art of Animation Creating Cartooning by Mark Stephen Smith, Bpb Publications.					
Web Resources https://arl.human.cornell.edu/PAGES_Delft/Delft_Design_Guide.pdf					

Course Outcomes		**Knowledge Level**
CO1	Operate fluently with vector graphics to create animation	**K4**
CO2	Apply the basic constructs in animation to make a short	**K3**
CO3	Create an animation advertisements	**K6**
CO4	Create a animation with objects	**K6**
CO5	Create a basic 2D digital animation	**K6**

Mapping Course Outcome VS Programme Outcomes

CO	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10
CO1	3	3	3	3	1	1	1	1	1	1
CO2	3	3	3	3	1	1	1	1	1	1
CO3	2	2	3	3	1	1	1	1	1	1
CO4	2	2	3	1	1	1	1	1	1	1
CO5	3	3	3	3	3	3	3	3	3	3
W. AV	**2.6**	**2.6**	**3**	**2.6**	**1.4**	**1.4**	**1.4**	**1.4**	**1.4**	**1.4**

Mapping Course Outcome VS Programme Specific Outcomes

CO	PSO1	PSO2	PSO3	PSO4	PSO5
CO1	3	3	2	3	3
CO2	3	3	2	3	3
CO3	3	3	2	3	3
CO4	3	3	2	3	3
CO5	3	3	2	3	3
W. AV	**3**	**3**	**2**	**3**	**3**

Semester IV					
DSE	**60848**	**Project I – Environmental Design & Concept Art**	**P**	**Credits 4**	**Hours-4**
Objectives	1. Familiarise with setting the context for the movie. 2. Learn to design a character. 3. Learn to create props and environment. 4. Educate about employing AI tools in concept development. 5. Familiarize with the process of presenting a project.				
Unit I	World building- Context of the movie-Story line Moodboard-exploration – sketching, documenting real life, Inspiration- Rules and laws of the universe (being created), Costume, Genre, societal artefacts, Texture				
Unit II	Character exploration – Anatomical study- scaling- acquaintances- Other species- Character environment interaction-Accessories				
Unit III	Prop and environment- Inanimate structures- Visual language- Physics of the world being created. Background – lighting – layout- colour system				
Unit IV	AI tools – connection of storyline ideation, photo/ output manipulation. Storyboarding and animating a character.				
Unit V	Design a Complete Pre-Production Concept Art for Animation or Live Action considering the Genre and Treatment of the Film.				
Reference and Text books Andrew Loomis (1943), Figure Drawing, Bibliomundi Publication Victor Perard, Drawing & Anatomy, Dover Publications Burne Hogarth, Dynamic Figure Drawing: A New Approach to Drawing the Moving Figure in Deep Space and Foreshortening, Watson – Guptill Publication Burne Hogarth, Dynamic Wrinkles and Drapery, Watson – Guptill Publication. How to Draw and Paint Fantasy Architecture: From Ancient Citadels and Gothic Castles to Subterranean Palaces and Floating Fortresses by Rob Alexander. Fantasy World-Building: A Guide to Developing Mythic Worlds and Legendary Creatures (Dover Art Instruction) by Mark Nelson. Imaginative Realism: How to Paint What Doesn't Exist (Volume 1) by James Gurney. Visual Development of a Grimm Tale at Art Center College of Design Paperback – Illustrated, May 1, 2005 by Khang Le, Mike Yamada, Felix Yoon.					
Web Resources https://arl.human.cornell.edu/PAGES_Delft/Delft_Design_Guide.pdf					

Course Outcomes		**Knowledge Level**
CO1	Outline the context of an animation movie	**K2**
CO2	Develop a Character for a story/movie	**K6**
CO3	Construct a prop and background for a movie	**K6**
CO4	Identify and use AI tools appropriately in character development	**K3**
CO5	Design a pre - production concept art.	**K6**

Mapping Course Outcome V S Programme Outcomes

CO	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10
CO1	3	3	3	3	3	3	3	3	1	1
CO2	3	3	3	3	3	3	3	3	1	1
CO3	3	3	3	3	3	3	3	3	1	1
CO4	3	3	3	3	3	3	3	3	1	1
CO5	3	3	3	3	3	3	3	3	1	1
W. AV	3	3	3	3	3	3	3	3	1	1

Mapping Course Outcome VS Programme Specific Outcomes

CO	PSO1	PSO2	PSO3	PSO4	PSO5
CO1	3	3	1	3	3
CO2	3	3	1	3	3
CO3	3	3	1	3	3
CO4	3	3	1	3	3
CO5	3	3	1	3	3
W. AV	**3**	**3**	**1**	**3**	**3**

Semester IV					
NME-II	60849A/ 60849B/ 60849C	Adipadai Tamil - II	P	Credits -2	Hours -2
		Advance Tamil - II	T		
		Small Business Management	T		
		MOOC's			

SEMESTER V

Semester V					
CC	**60851**	**3D Modelling**	**P**	**Credits 4**	**Hours-6**
Objectives	1. Educate students 3D modelling basics. 2. Introduce 3D modelling software. 3. Familiarize students with modelling and finishing. 4. Educate students about alternative methods of modelling. 5. Learn techniques in spatial design				
Unit I	Conceptualizing idea – Sketching model – Creating figurine using clay or EPS – Volume – Balance – Wire Rig – Documenting				
Unit II	Understanding 3D interface – Basic Object creation – Vertex – Edge – Face – Mesh – Tool Set – Hotkeys – Transformational Tools – Display modes – Adjusting cameras – Viewport Display – Orthographic Views - 3D Visualization – Modelling Tool Set				
Unit III	Basic Geometry – Wireframe – Subdivision – Properties Toolbar – Modifiers – Bezier Curve – Nurbs and Spline – Rigging – Parenting and Grouping – Materials – Shading – UV Unwrapping – Designing Props – Characters - Shading nodes – Toon Shader – Textures – Rendering nodes – Render Engines – Lighting techniques – Shadows – Ray tracing				
Unit IV	Photogrammetry – Depth Mapping – Asset Library- Sparse Cloud – Dense Cloud – AI Possibilities in 3D Modelling – Generative Design – Generative Adversarial Networks – Voxel Cloud – Neural Network-Based Reconstruction – Deep Learning for Texture Mapping				
Unit V	Design and develop a 3D model of an enclosed space – Set design for a animation scene.				
Reference and Text books James Gurney, Color and Light: A guide for the realist painter, Andrews McMeel Publishing. Nathan Fokes, How to Paint Landscapes Quickly and Beautifully in Watercolor. Hans Bacher, “Dream Worlds: Production Design for Animation”. Marcos Mteu-Mestre, “Framed Ink: Drawing and Composition for Visual Storytellers”. Lee Lanier, Advanced Maya Texturing and Lighting, 3rd Edition, John Wiley and Sons, Indianapolis, Indiana.					
Web Resources https://arl.human.cornell.edu/PAGES_Delft/Delft_Design_Guide.pdf					

Course Outcomes		**Knowledge Level**
CO1	Show capabilities to do 3D modelling	**K2**
CO2	Illustrate familiarity with modelling softwares	**K2**
CO3	Practice development of models and finishing them	**K3**
CO4	Examine all options to model	**K4**
CO5	Develop a set for an animation scene	**K6**

Mapping Course Outcome VS Programme Outcomes

CO	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10
CO1	3	3	3	3	3	1	3	3	-	-
CO2	3	3	3	3	3	1	3	3	-	-
CO3	3	3	3	3	3	1	3	3	-	-
CO4	3	3	3	3	3	1	3	3	-	-
CO5	3	3	3	3	3	1	3	3	-	-
W. AV	**3**	**3**	**3**	**3**	**3**	**1**	**3**	**3**	-	-

Mapping Course Outcome VS Programme Specific Outcomes

CO	PSO1	PSO2	PSO3	PSO4	PSO5
CO1	3	3	2	2	3
CO2	3	3	2	2	3
CO3	3	3	2	2	3
CO4	3	3	2	2	3
CO5	3	3	2	2	3
W. AV	**3**	**3**	**2**	**2**	**3**

Semester V					
CC	**60852**	**3D Character Animation**	**P**	**Credits 4**	**Hours-6**
Objectives	1. Educate students about the nuances of creating a character in 3D 2. Provide technical knowledge in basic motion. 3. Learn the complexities in making integrated motion. 4. Introduce AI techniques in character animation. 5. Learn character animation by making a project				
Unit I	Familiarise 3D Interface – Hotkeys – Conceptualise Character – T Pose – Rigging – Skinning – Modelling – Polygonal Mesh – Subdivision – Root Joint – Grouping and Ungrouping – Hypergraph/ Hierarchy Viewer – Cloth, Hair and other Simulations – Material Properties – Texturing – Lighting – Rendering				
Unit II	Bouncing Ball – Weight and Speed of object – Gravity – Keyframing – Autokey – Graph Editor – Snap – Tangents – Walk Cycle – Armature – Constraints – Bipedal or Quadrupedal – Forward and Inverse Kinematics – Empty Object/ Null Node – Weight Painting – Motion Path				
Unit III	Facial Rigging – Dialogue and Lip Sync – Mouth Chart – Reacting to Props – Asset Library – Prop Editing – Node Hierarchy – Parenting and Child - Moving Camera Animation – Camera Rig – Character reacting to Environment – Dynamics and Particles – Dynamic Shot				
Unit IV	Motion Capture – Mocap Suit – Tracking – Connecting – Real-time Rendering – Editing – AI Prompt Generated Animation – Video to Animation Conversion – Prospects and Challenges of AI in 3D character Animation – Opportunities in Gaming and Film Industry				
Unit V	Animate a 3d character in an environment				
Reference and Text books Gary Oliverio, Maya 8.0 Character Modeling, Jones &Barlett Learning. Roger King, 3D Animation for the Raw Beginner Using Autodesk Maya, CRC Press. Jahirul Amin, Beginner's Guide to Character Creation in Maya, 3dtotal Publishing. Tina O'Hailey, 2019 , Rig it Right! Maya Animation Rigging Concepts, 2ndEdition, CRC Press, Boca Raton.					
Web Resources					

Course Outcomes		**Knowledge Level**
CO1	List the process and techniques to develop a 3d character	**K1**
CO2	List the technicalities involved in motion design of objects	**K1**
CO3	Develop an animation scene with multiple moving characters	**K6**
CO4	Evaluate and create movement using AI tools	**K5**
CO5	Develop a 3d character	**K6**

Mapping Course Outcome VS Programme Outcomes

CO	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10
CO1	3	3	3	3	1	1	1	1	1	1
CO2	3	3	3	3	1	1	1	1	1	1
CO3	2	2	3	3	1	1	1	1	1	1
CO4	2	2	3	1	1	1	1	1	1	1
CO5	3	3	3	3	3	3	3	3	3	3
W. AV	**2.6**	**2.6**	**3**	**2.6**	**1.4**	**1.4**	**1.4**	**1.4**	**1.4**	**1.4**

Mapping Course Outcome VS Programme Specific Outcomes

CO	PSO1	PSO2	PSO3	PSO4	PSO5
CO1	3	3	2	3	3
CO2	3	3	2	3	3
CO3	3	3	2	3	3
CO4	3	3	2	3	3
CO5	3	3	2	3	3
W. AV	**3**	**3**	**2**	**3**	**3**

Semester V					
CC	**60853**	**Film Editing and VFX**	**P**	**Credits 4**	**Hours-6**
Objectives	1. Introduce students to film editing. 2. Learn to use editing software 3. Educate about the techniques in film editing 4. Familiarize with VFX in film editing 5. Lean editing by making a film				
Unit I	Introduction to film editing – History – Film Reel – Audio Channels – Pyrotechnics – Editing Techniques and Aesthetics – Film Editing Theory – Current scenario				
Unit II	Working with editing software – Timeline – Types of editing – Sequence Editing – Sound Recording – Video and Audio Transitions – Audio Equalizer – Editing Tool Bar – Layering - Cut, Splice, Rearrange				
Unit III	Techniques for film editing – Montages – hip hop montage - Video filters Colour Grading – Titling - Matching frames & Continuity - Shot continuity – Graphic continuity – Rhythmic continuity – Spatial continuity – Temporal continuity-Match Moving - Special Effects. Linear Editing - Non - linear Editing Rendering and Video Processing - Montage – Visual effects supervisor.				
Unit IV	VFX – designed for shooting location – 2d and 3d animation – importance of Sound FX, Keying- green screen- Colour grading - Rough Edit – Final Cut – Mastering and Distribution – Compositing – 2.5D editing interface - parallax				
Unit V	Create a small film using combination of live action and animated VFX with sound				
Reference and Text books Charlie Keil& Kristen Whissel, Editing and Special/ Visual Effects, Rutgers University Press. EranDinur, The Filmmaker's Guide to Visual Effects, Taylor & Francis. Jon Gress, Visual Effects and Compositing, Pearson Education.					
Web Resources https://arl.human.cornell.edu/PAGES_Delft/Delft_Design_Guide.pdf					

Course Outcomes		**Knowledge Level**
CO1	Practice film editing	**K3**
CO2	Modify a film using editing software	**K6**
CO3	List the techniques in film editing	**K1**
CO4	Develop special effects using VFX in a movie	**K6**
CO5	Develop a film	**K6**

Mapping Course Outcome VS Programme Outcomes

CO	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10
CO1	3	2	3	1	3	1	1	3	1	1
CO2	3	3	1	3	1	1	1	3	1	1
CO3	1	1	1	1	1	1	1	3	1	1
CO4	1	1	1	1	1	1	1	1	3	3
CO5	3	3	3	3	3	3	3	3	1	1
W. AV	**2.2**	**2**	**1.8**	**1.8**	**1.8**	**1.4**	**1.4**	**2.6**	**1.4**	**1.4**

Mapping Course Outcome VS Programme Specific Outcomes

CO	PSO1	PSO2	PSO3	PSO4	PSO5
CO1	3	3	3	3	3
CO2	3	3	3	3	3
CO3	3	3	3	3	3
CO4	3	3	3	3	3
CO5	3	3	3	3	3
W. AV	3	3	3	3	3

Semester V					
Allied	**60854**	**Film Semiotics**	**P**	**Credits 2**	**Hours-2**
Objectives	1. Introduce the basics of semiotics. 2. Familiarize with the significance of semiotics in set design. 3. Educate about the semiotics in films. 4. Learn to do visual semiotic analysis. 5. Practice semiotic analysis on movies.				
Unit I	Introduction to Semiotics – Definition – the origin of semiotics – theory and theorists- Signs, icons, symbols- their significance – societal symbols – cultural symbols.				
Unit II	Mise-en-scene - Semiotics in Films and Animation. Signs and context, props and their cadence. Regional signs and their significance. Assimilation and adaptation.				
Unit III	Semiotics in films: Cultural semiotics – political semiotics – Gender semiotics. Aural signs and symbols, visual symbols, tropes, narrative, connotation, denotation.				
Unit IV	Visual analysis - Semiotics analysis – case study.				
Unit V	Submit a project for a semiotic analysis of any film or animation				
Reference and Text books Umberto Eco (2009), Semiotics and the Philosophy of Language, Indian University Press. Robert Adkinson (1991), Sacred Symbols: Peoples, Religions, Mysteries, World of Symbols/Logos and Trademarks India, Thames & Hudson publishing.					
Web Resources https://arl.human.cornell.edu/PAGES_Delft/Delft_Design_Guide.pdf					

Course Outcomes		**Knowledge Level**
CO1	Explain Semiotics	**K2**
CO2	Construct Sets with semiotic content matching the context	**K6**
CO3	Analyze the signs and symbols in a film	**K3**
CO4	Interpret the signs and symbols in our daily life	**K5**
CO5	Analyze the signs and symbols in a film	**K4**

Mapping Course Outcome VS Programme Outcomes

CO	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10
CO1	3	2	3	1	3	1	1	3	1	1
CO2	3	3	1	3	1	1	1	3	1	1
CO3	1	1	1	1	1	1	1	3	1	1
CO4	1	1	1	1	1	1	1	1	3	3
CO5	3	3	3	3	3	3	3	3	1	1
W. AV	**2.2**	**2**	**1.8**	**1.8**	**1.8**	**1.4**	**1.4**	**2.6**	**1.4**	**1.4**

Mapping Course Outcome VS Programme Specific Outcomes

CO	PSO1	PSO2	PSO3	PSO4	PSO5
CO1	3	3	3	3	3
CO2	3	3	3	3	3
CO3	3	3	3	3	3
CO4	3	3	3	3	3
CO5	3	3	3	3	3
W. AV	3	3	3	3	3

Semester V					
Allied	**60855**	**AI for Design**	**P**	**Credits- 2**	**Hours -2**
Objectives	1. Enhance understanding of design process by doing a low fidelity project 2. Introduce students to the history and evolution of AI 3. Familiarize students about the different types of AI 4. Emphasise the effect of AI by executing a design project using AI tools 5. Enhance the understanding of AI tools in design by comparing the results with conventional design process methods.				
Unit I	Project I : conduct a design project. Design and develop a product with conventional design process.				
Unit II	History of AI. Hot does AI work?. AI applications-self driving cars, personalised services and products, Intelligent and responsive spaces. Context sensitive devices.				
Unit III	Types of AI – Narrow AI, General AI, Learning Engines - Supervised, Unsupervised, Reinforced and Transfer. Cognitive Computing. AI tools and their applications.				
Unit IV	Project II. Use AI tools in the Design process for the same brief as Project I. Use AI tools in user survey, data analysis, idea generation, product development.				
Unit V	Catalogue the differences between Project I and Project II in design process, Idea generation and evaluation and product development. Develop insights about application of AI in design				

Reference and Textbooks

Oliver Theobald, AI for Absolute Beginners: A Clear Guide to Tomorrow, Kindle edition, 2023

Nick Bostrom,Superintelligence: Paths, Dangers, Strategies, Oxford University Press,2016

Max Tegmark, Life 3.0, Vintage, 2018

Stuart Russell, Human Compatible: Artificial Intelligence and the Problem of Control, Penguin Books, 2020

Helen Armstrong , Keetra Dean Dixon,Big Data, Big Design: Why Designers Should Care about Artificial Intelligence, Princeton Architectural Press,2021

David Jacobson, Human Factors and UX in the Age of AI: User Experience Design in the Age of Artificial Intelligence Paperback, 2023

Web Resources

Course Outcomes		Knowledge Level
CO1	Recall conventional Design process through practice	**K1**
CO2	Outline the history and evolution of AI	**K2**
CO3	Illustrate knowledge of the different types and flavors of AI tools	**K2**
CO4	Solve a design problem using AI tools in design process	**K6**
CO5	Identify the avenues for AI tools in design.	**K3**

Mapping Course Outcome VS Programme Outcomes

CO	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10
CO1	3	3	3	3	3	3	3	3	3	3
CO2	3	3	3	3	3	3	3	3	3	3
CO3	3	3	3	3	3	3	3	3	3	3
CO4	3	3	3	3	3	3	3	3	3	3
CO5	3	3	3	3	3	3	3	3	3	3
W. AV	3	3	3	3	3	3	3	3	3	3

Mapping Course Outcome VS Programme Specific Outcomes

CO	PSO1	PSO2	PSO3	PSO4	PSO5
CO1	3	3	3	3	3
CO2	3	3	3	3	3
CO3	3	3	3	3	3
CO4	3	3	3	3	3
CO5	3	3	3	3	3
W. AV	3	3	3	3	3

Semester V					
DSE	**60856**	**Project II –Graphic Story Telling**	**P**	**Credits 4**	**Hours-6**
Objectives	1. Introduce various comic styles and visual expressions. 2. Provide insights into concept art practices in world building. 3. Learn about comic layout. 4. Familiarize about the influences of society, culture in comic design. 5. Educate about comic design practices by doing project.				
Unit I	Perspectives on visual popular culture – Comics styles and layouts. Motion posters. Film, Political posters, Murals and paintings, study the styles of comics around the world.				
Unit II	Revisit basic concept art world building techniques. Study and Design the Caricature, iconic language, cartooning tropes, creating single–panel gag comics.				
Unit III	Comic layout-panel structure- Tier – Gutter space – Splash- Spread- beat-colour study-texture-text- title- Caption –onomatopoeia- Speech bubble				
Unit IV	Case study of a comic style – cultural-social- influences.				
Unit V	Design an comic book and present				
Reference and Text books "How to Draw Cartoons" by Ivan Brunetti. The Smithsonian Collection of Newspaper Comics (ed. Bill Blackbeard). The Art of Charles M. Schulz (ed. Chip Kidd). Scott McCloud, "The Vocabulary of Comics," Understanding Comics: The Invisible Art, pp. 24-59. Will Eisner, "The Frame," Comics and Sequential Art (New York: W.W. Norton, 2008), "Modern Cartoonist" (pamphlet inside Eightball No. 18) by Daniel Clowes. "Uncle Bob's Midlife Crisis" by Robert Crumb (reprinted in The Complete Crumb Comics, Vol. 14).					
Web Resources https://arl.human.cornell.edu/PAGES_Delft/Delft_Design_Guide.pdf					

Course Outcomes		**Knowledge Level**
CO1	Identify various comic styles	**K3**
CO2	Justify the concept art developed for a context	**K5**
CO3	Construct a comic layout	**K6**
CO4	List the effect of extraneous influences in comic design	**K1**
CO5	Develop a comic	**K6**

Mapping Course Outcome VS Programme Outcomes

CO	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10
CO1	3	2	3	1	3	1	1	3	1	1
CO2	3	3	1	3	1	1	1	3	1	1
CO3	1	1	1	1	1	1	1	3	1	1
CO4	1	1	1	1	1	1	1	1	3	3
CO5	3	3	3	3	3	3	3	3	1	1
W. AV	**2.2**	**2**	**1.8**	**1.8**	**1.8**	**1.4**	**1.4**	**2.6**	**1.4**	**1.4**

Mapping Course Outcome VS Programme Specific Outcomes

CO	PSO1	PSO2	PSO3	PSO4	PSO5
CO1	3	3	3	3	3
CO2	3	3	3	3	3
CO3	3	3	3	3	3
CO4	3	3	3	3	3
CO5	3	3	3	3	3
W. AV	3	3	3	3	3

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Semester V					
OE	**60857A**	**Theatre for Design**	**P**	**Credits- 2**	**Hours -2**
Objectives	1. Educate about the history of world drama 2. Familiarize with the various regional traditions of drama 3. Introduce set Design 4. Educate about the use of drama techniques in user research in Design 5. Learn Drama by practice				
Unit I	History of world drama and theatre. National and regional history of drama. Commedia dell'arte, Greek Theatre Tradition, Medieval and Modern Theatre principles. South Asian Theatre, Ancient Tamil performing arts tradition.				
Unit II	Study Therukoothu, Yakshaghana, Koodiyattam theatre. Social, cultural and political influences in Drama				
Unit III	Design : Motifs, techniques, boundaries (what can be done and what cannot be) Materials and process involved in set and prop preparation. Context based design.				
Unit IV	Use of drama in Design process. Role play in User research. Useability testing. Voice training, Mind Training.				
Unit V	Project: Develop a Theatrical presentation for a given topic				
Reference and Textbooks Howard Risatti, A Theory of Craft: Function and Aesthetic Expression, The university of North Carolina Press,2013 Laura Price, Geographies of Making, Craft and Creativity, Routledge,2018 Gustav Freytag, Technique of the Drama: An Exposition of Dramatic Composition and Art, University Press of the Pacific, December 2004 Brenda Laurel and Peter Lunenfeld,Design Research: Methods and Perspectives, The MIT Press, October 2003					
Web Resources					

Course Outcomes		Knowledge Level
CO1	Express the importance of understanding the history of drama	**K2**
CO2	Explain the various regional drama/ theatre genres	**K5**
CO3	Determine design elements of drama.	**K5**
CO4	Identify the methods and practices to tailor a user study using techniques from theatre	**K3**
CO5	Create a skit	**K6**

Mapping Course Outcome VS Programme Outcomes

CO	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10
CO1	3	3	1	-	1	2	2	3	2	3
CO2	3	3	-	-	2	2	2	3	3	3
CO3	3	2	-	-	1	3	2	3	2	3
CO4	3	2	2	-	2	2	2	3	2	3
CO5	3	3	2	2	2	2	3	3	3	3
W. AV	**3**	**2.6**	**1**	**0.4**	**1.6**	**2.2**	**2.2**	**3**	**2.4**	**3**

Mapping Course Outcome VS Programme Specific Outcomes

CO	PSO1	PSO2	PSO3	PSO4	PSO5
CO1	2	2	3	3	3
CO2	2	3	3	3	3
CO3	3	3	3	3	3
CO4	3	3	3	3	3
CO5	3	2	3	2	3
W. AV	**2.6**	**2.6**	**3**	**2.8**	**3**

Semester V					
OE	**60857B**	**Craft Study - I**	**P**	**Credits- 2**	**Hours -2**
Objectives	1. Educate about the history of the craft under study 2. Introduce the materials and their properties appropriate for the craft being studied 3. Educate by learning the foundation techniques of the craft. 4. Familiarize with methods to tailor the craft to user needs. 5. Educate comprehensively about the craft under study through a project This course "Craft Study II" shall be an avenue to explore indigenous and regional craft practices				
Unit I	Historic and cultural aspects of the craft				
Unit II	Materials and process involved in material preparation				
Unit III	Design: Motifs, techniques, boundaries (what can be done and what cannot be)				
Unit IV	User preferences from the craft's person's perspective.				
Unit V	Project: Develop an artefact and present it.				
Reference and Textbooks Howard Risatti, A Theory of Craft: Function and Aesthetic Expression, The university of North Carolina Press,2013 Laura Price,Geographies of Making, Craft and Creativity, Routledge,2018					
Web Resources					

Course Outcomes		Knowledge Level
CO1	Express the importance of understanding traditional craft practices	**K2**
CO2	Explain the choice of materials for the craft under study	**K5**
CO3	Determine design elements in the craft under study	**K5**
CO4	Identify the methods and practices to tailor a craft practice matching a user's need.	**K3**
CO5	Create a design using the craft under study	**K6**

Mapping Course Outcome VS Programme Outcomes

CO	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10
CO1	3	3	1	-	1	2	2	3	2	3
CO2	3	3	-	-	2	2	2	3	3	3
CO3	3	2	-	-	1	3	2	3	2	3
CO4	3	2	2	-	2	2	2	3	2	3
CO5	3	3	2	2	2	2	3	3	3	3
W. AV	**3**	**2.6**	**1**	**0.4**	**1.6**	**2.2**	**2.2**	**3**	**2.4**	**3**

Mapping Course Outcome VS Programme Specific Outcomes

CO	PSO1	PSO2	PSO3	PSO4	PSO5
CO1	2	2	3	3	3
CO2	2	3	3	3	3
CO3	3	3	3	3	3
CO4	3	3	3	3	3
CO5	3	2	3	2	3
W. AV	**2.6**	**2.6**	**3**	**2.8**	**3**

Semester V					
OE	**60857C**	**Clay Modelling**	**P**	**Credits- 2**	**Hours -2**
Objectives	1. Educate about the history of clay 2. Introduce the preparation methods of clay 3. Introduce the various techniques and methods involved in clay modelling 4. Educate about clay modelling through personal explorations 5. Educate clay modelling by doing a major team project				
Unit I	Clay as a material. History of clay. Clay's role in cultures. Types of clay. Curation of clay. Clay and societies. Clay and tradition. Terracotta. Clay as building material.				
Unit II	Use of clay. Curation and mixing of additives. Natural fibre reinforcement. Clay throwing. Clay throwing. Potter's wheel. Burning. Conventional and Modern Kilns.				
Unit III	Techniques in clay. Additive and Elimination. Slabs. Carving. Clay Reliefs. Sculpting using clay.				
Unit IV	Project I : Basic projects in clay. Individual exploration				
Unit V	Project II : Team Project. Develop an artefact using clay as a team				
Reference and Textbooks • *Howard Risatti, A Theory of Craft: Function and Aesthetic Expression, The university of North Carolina Press,2013* • *Laura Price,Geographies of Making, Craft and Creativity, Routledge,2018* • *Mary Louisa Hermione Unwin, A Manual of Clay-Modelling,November 2022* • *Alice North and Halsey North, Listening to Clay: Conversations with Contemporary Japanese Ceramic Artists, Monacelli press, May 2022*					
Web Resources					

Course Outcomes		Knowledge Level
CO1	Express the importance of understanding traditional clay modelling practices	**K2**
CO2	Explain the methods of preparing clay	**K5**
CO3	Determine the appropriate clay modeling technique	**K5**
CO4	Identify the methods and practices to tailor a clay model	**K3**
CO5	Create a complex design using the clay as a material	**K6**

Mapping Course Outcome VS Programme Outcomes

CO	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10
CO1	3	3	1	-	1	2	2	3	2	3
CO2	3	3	-	-	2	2	2	3	3	3
CO3	3	2	-	-	1	3	2	3	2	3
CO4	3	2	2	-	2	2	2	3	2	3
CO5	3	3	2	2	2	2	3	3	3	3
W. AV	**3**	**2.6**	**1**	**0.4**	**1.6**	**2.2**	**2.2**	**3**	**2.4**	**3**

Mapping Course Outcome VS Programme Specific Outcomes

CO	PSO1	PSO2	PSO3	PSO4	PSO5
CO1	2	2	3	3	3
CO2	2	3	3	3	3
CO3	3	3	3	3	3
CO4	3	3	3	3	3
CO5	3	2	3	2	3
W. AV	**2.6**	**2.6**	**3**	**2.8**	**3**

SEMESTER VI

Semester VI					
CC	**60861**	**Sound Recording and Design**	**P**	**Credits- 4**	**Hours -4**
Objectives	1. Introduction to sound theory, tools and processing practices 2. Educate the students about sound studio setup and practices 3. Familiarize students with the nuances of live recording 4. Enhance live recording techniques by recording for a specific video clip 5. Learn sound design by creating sound content for video snippets				
Unit I	Sound Theory: Perception of Sound - Sound recording - Audio System and Equipment - Recording tools and techniques: Working with tracks - Mixing Hierarchies - Mixing Tests/Final – Sampling - Effects Processing - Pitch and Frequency. Types of Microphones, dynamic, condenser, ribbon and their applications				
Unit II	Introduction to Studio: Acoustics - Basic studio setup - Role of Sound Engineering in Film Industry - Studio Recording, Equipment - Features of Live Recording - Audio and MIDI - Music Production Techniques: Instrument recording - Recording rhythm track with MIDI. Sound composition.				
Unit III	Exploring live recording - Exploring Foley/Ambience Recording - Recording Process - Adding Effects and equalization - Creating a master track - Audio Clips and Samples - Sound editing - Saving and Exporting.				
Unit IV	Recording an audio track for an animation clip. Analog and digital recording. Noise removal. High quality audio recording without hear hums, hisses, microphone handling sounds, plosives, foreign noises.				
Unit V	Record an audio track for a video file (Duration: minimum of 3 mins) Experimental audio track. (Duration: minimum of 2 mins). Presentation and user testing of the created track.				
Reference and Textbooks Andrea Pejrolo, Creative sequencing techniques for music production, Focal Press, London, 2006. Zack Price, Beginners Guide to Computer Based Music Production, Cherry Lane Music Company, 2004 . Francis Rumsey, Tim Mccormick, Sound & Recording Introduction, Focal Press, London, 2006.					
Web Resources					

Course Outcomes		Knowledge Level
CO1	Describe sound theory, tools and processing practices	**K1**
CO2	Illustrate capabilities to setup and use sound studio for acoustic synthesis and treatment.	**K2**
CO3	Show capabilities to do effective live recording and treat the content to improve its quality.	**K2**
CO4	Develop sound content for videos showcasing effective sound design practices.	**K3**
CO5	Compose/create a soundtrack for a given video	**K6**

Mapping Course Outcome VS Programme Outcomes

CO	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10
CO1	3	1	1	3	3	3	3	1	1	1
CO2	3	1	1	3	3	3	3	1	1	1
CO3	3	1	1	3	3	3	3	1	1	1
CO4	3	1	1	3	3	3	3	1	1	1
CO5	3	1	1	3	3	3	3	1	1	1
WAV	3	1	1	3	3	3	3	1	1	1

Mapping Course Outcome VS Programme Specific Outcomes

CO	PSO1	PSO2	PSO3	PSO4	PSO5
CO1	3	3	3	3	3
CO2	3	3	3	3	3
CO3	3	3	3	3	3
CO4	3	3	3	3	3
CO5	3	3	3	3	3
W. AV	3	3	3	3	3

Semester VI					
CC	**60862**	**Acting for Film**	**P**	**Credits 4**	**Hours-4**
Objectives	1. Familiarize with the various flavours of acting. 2. Educate about voice acting. 3. Learn acting with props. 4. Provide avenues to explore unconventional acting methods. 5. Learn acting through practice.				
Unit I	Introduction to Acting – Scene Card – Acting for Animation – Genre Specific Acting – Techniques of Acting – Stanislavsky – Chekhov – Practical Aesthetics – Method Acting – Consistency – Screenplay, Storyboard – Call Sheet/ Timesheet – Staging – Shot Continuity – Head and Lead Room – Camera awareness – 4th Wall – Silhouette – Extreme Poses – Movements and Gestures – Exaggeration – Anticipation – Secondary Action – Body Language – Floor Map and Acting Space				
Unit II	Voice Acting – Voice training, Modulation – Pacing of Dialogue – Emotion, Mannerisms, Motivation (Wants and Needs), Reaction Time – Character Rhythm – Expressions – Mood – Personality – Character Development				
Unit III	Acting with props – Costumes and Accessories – Makeup, Prosthetics – Physicality of character – External Factors – Weather, Objects, Obstacles, Location, Lighting – Empathy – Acting as Objects, Animals, etc. – Acting in Set, Studio, Public				
Unit IV	Acting out of Comfort Zone – Building Confidence - Constructive Criticism – Experimenting – Exploration - Practise - Rehearsal – Video Documenting – Mirror Technique – Importance of Retakes – Observational Learning – References - Collaboration with Co-actors				
Unit V	Acting for a short script – Screening, and Discussions.				
Reference and Text books Pudovkin, Film Techniques and Film Acting, Vision Press Limited, London. Cathy Haase& Ian McKellen, Acting for Film, Allworth Publication. Andrea Morris, The Science of On-Camera Acting, Becoming Media Publication. Stella Adler, The Technique of Acting, Bantam Books, 1990.					
Web Resources https://arl.human.cornell.edu/PAGES_Delft/Delft_Design_Guide.pdf					

Course Outcomes		Knowledge Level
CO1	Identify the various methods of acting	**K3**
CO2	Show familiarity for voice acting techniques	**K2**
CO3	Justify the use and importance of props in acting exercises	**K5**
CO4	Examine the various nonconventional avenues in acting	**K4**
CO5	Express skills in acting	**K2**

Mapping Course Outcome VS Programme Outcomes

CO	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10
CO1	3	3	3	3	3	2	1	3	3	3
CO2	3	3	3	3	3	2	1	3	3	3
CO3	3	3	3	3	3	2	1	3	3	3
CO4	3	3	3	3	3	2	1	3	3	3
CO5	3	3	3	3	3	2	1	3	3	3
W. AV	**3**	**3**	**3**	**3**	**3**	**2**	**1**	**3**	**3**	**3**

Mapping Course Outcome VS Programme Specific Outcomes

CO	PSO1	PSO2	PSO3	PSO4	PSO5
CO1	3	3	-	-	3
CO2	3	3	-	-	3
CO3	3	3	-	-	3
CO4	3	3	-	-	3
CO5	3	3	-	-	3
W. AV	**3**	**3**	**-**	**-**	**3**

Semester VI					
CC	**60863**	**Advanced Photography**	**P**	**Credits 4**	**Hours-6**
Objectives	1. Familiarize with various application of photography. 2. Educate about fashion photography. 3. Learn concept photographic techniques. 4. Introduce students to Advertisement photography. 5. Learn photography by executing a project in a particular genre.				
Unit I	Photography for animation -visual language-layout and lighting cinematography-storyboard to shot creation-angle and movements-anamorphic tools-lighting for animation.				
Unit II	Fashion Photography – Catalogue- High Fashion-Street and Editorial fashion photography. Light bouncing techniques and tools-Avant Garde-Model Poses				
Unit III	Concept Photography -Idea and concept exposition through photographs – Advertising-Abstraction and social commentary-Conceptual Art Movement-Abstract expression through physical medium-Story telling through photographs				
Unit IV	Advertisement Photography –Product-brand-lifestyle promotion-Persuasion through Photography-Halftone process-advent of Advertising Photography-Photo narration.				
Unit V	Photography – Project				
Reference and Text books The Advanced Photography Guide: The Ultimate Step-by-Step Manual for Getting the Most from Your Digital Camera, David Taylor How to do Advanced Photography: Techniques and Guide on the Best Way to Get Professional Picturesby A Gabriel Press The Fashion Photography Course: First Principles to Successful Shoot - the Essential Guideby Eliot Siegel Advertising Photography: A Straightforward Guide to a Complex Industry 1st Editionby Lou Lesko					
Web Resources https://arl.human.cornell.edu/PAGES_Delft/Delft_Design_Guide.pdf					

Course Outcomes		**Knowledge Level**
CO1	List the various applications of photography	**K1**
CO2	Practice fashion photography.	**K3**
CO3	Practice concept photography.	**K3**
CO4	Practice advertisement photography.	**K3**
CO5	Develop a photographic project	**K6**

MappingCourseOutcomeVSProgrammeOutcomes

CO	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10
CO1	3	3	3	1	3	1	3	1	1	3
CO2	3	3	3	1	3	1	3	1	1	3
CO3	3	3	3	1	3	1	3	1	1	3
CO4	3	3	3	1	3	1	3	1	1	3
CO5	3	3	3	1	3	1	3	1	1	3
W. AV	**3**	**3**	**3**	**1**	**3**	**1**	**3**	**1**	**1**	**3**

MappingCourseOutcomeVSProgrammeSpecificOutcomes

CO	PSO1	PSO2	PSO3	PSO4	PSO5
CO1	3	3	3	1	3
CO2	3	3	3	1	3
CO3	3	3	3	1	3
CO4	3	3	3	1	3
CO5	3	3	3	1	3
W. AV	**3**	**3**	**3**	**1**	**3**

Semester VI					
Allied	**60864**	**3D Animation Film Design**	**P**	**Credits 4**	**Hours-6**
Objectives	1. Introduce animation film process. 2. Educate about the various materials that can be used in animation. 3. Provide insights into the nuances of Set design. 4. Learn the importance of sustainable design in animation film making. 5. Learn animation by executing a basic project.				
Unit I	Introduction to Animation Film Process –Animation Production Pipeline – Structures and Functions – Ethics. Research & documentation of the structure of a Film – Pre-Production creation- Concept Art- Character – Location -Props				
Unit II	Material exploration – Material useabilty – conventional materials- sand -clay-paint on glass- puppet-pixilation- cutouts-pin board-clothes.				
Unit III	Set Design- Asset library- straight ahead - replacement method – Documenting tools – Editing tools –rig – green screen- mixed media – 2D- 3D integration. Mixing different types of stop motion methods				
Unit IV	Sustainability design – use of Alternative materials -reused objects- waste materials – planning-cost cutting				
Unit V	Produce thirty seconds stop motion animation film.				
Reference and Text books Cracking Animation: The Aardman Book of 3-D Animation by Peter Lord, Thames & Hudson; Fourth edition Inspired 3D Short Film Production, Jeremy Cantor and Pepe Valencia Pixar Short Films Collection 1(DVD format)					
Web Resources https://arl.human.cornell.edu/PAGES_Delft/Delft_Design_Guide.pdf					

Course Outcomes		**Knowledge Level**
CO1	Explain the animation film making process	**K2**
CO2	Choose the right material as per the need.	**K2**
CO3	Create appropriate sets based on the context	**K6**
CO4	Select materials to support sustainable practices	**K5**
CO5	Develop a stop motion animation film	**K6**

Mapping Course Outcome VS Programme Outcomes

CO	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10
CO1	3	3	3	3	1	1	1	1	1	1
CO2	3	3	3	3	1	1	1	1	1	1
CO3	2	2	3	3	1	1	1	1	1	1
CO4	2	2	3	1	1	1	1	1	1	1
CO5	3	3	3	3	3	3	3	3	3	3
W. AV	**2.6**	**2.6**	**3**	**2.6**	**1.4**	**1.4**	**1.4**	**1.4**	**1.4**	**1.4**

Mapping Course Outcome VS Programme Specific Outcomes

CO	PSO1	PSO2	PSO3	PSO4	PSO5
CO1	3	3	2	3	3
CO2	3	3	2	3	3
CO3	3	3	2	3	3
CO4	3	3	2	3	3
CO5	3	3	2	3	3
W. AV	**3**	**3**	**2**	**3**	**3**

Semester VI					
Allied	**60865**	**Portfolio Skills**	**P**	**Credits- 2**	**Hours -2**
Objectives	1. To familiarise students to the constructs of a portfolio. 2. To educate the students to appropriately curate the contents of a portfolio. 3. To emphasize the importance of multimedia portfolio presentations. 4. To impart training to make an effective portfolio. 5. To highlight the importance of making effective portfolio presentations.				
Unit I	Introduction to Portfolio Making – Different styles – Websites and Portals				
Unit II	Collection and preparation of the resources- Layout & compositions				
Unit III	Presentation of the Design Process - Show-Reel of the Animation work				
Unit IV	Portfolio development exercises				
Unit V	Mock presentations and submissions				
Reference and Textbooks Debbie Rose Myers & Graphic Designer, (2009), Guide to Portfolio Design, John Wiley & Sons, Inc. Sara Eisenman, (2006), Building Design Portfolios (Innovative Concepts for Presenting Your Work), Rockport Publishers Craig Welsh, (2013), Design: Portfolio: Self-promotion at its best, Rockport Publisher.					
Web Resources					

Course Outcomes		Knowledge Level
CO1	Define the contents of a designer's portfolio	**K1**
CO2	Determine the appropriate contents of a portfolio	**K5**
CO3	Express portfolio through multimedium means	**K2**
CO4	Create a model portfolio	**K6**
CO5	Practice portfolio presentations	**K3**

Mapping Course Outcome VS Programme Outcomes

CO	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10
CO1	2	-	-	1	1	1	2	2	3	3
CO2	2	-	-	1	1	1	2	2	3	3
CO3	2	-	-	1	1	1	2	2	3	3
CO4	2	-	-	1	1	1	2	2	3	3
CO5	2	-	-	1	1	1	2	2	3	3
W. AV	**2**	**-**	**-**	**1**	**1**	**1**	**2**	**2**	**3**	**3**

Mapping Course Outcome VS Programme Specific Outcomes

CO	PSO1	PSO2	PSO3	PSO4	PSO5
CO1	1	1	3	2	1
CO2	1	1	3	2	1
CO3	1	1	3	2	1
CO4	1	1	3	2	1
CO5	1	1	3	2	1
W. AV	**1**	**1**	**3**	**2**	**1**

Semester VI					
DSE	**60866**	**Project III – Production Design**	**P**	**Credits 4**	**Hours-6**
Objectives	1. Introduce set design and the role of a set designer 2. Educate about the various types of sets 3. Learn to make miniatures for sets 4. Familiarize with context-based prop design 5. Learn production design by doing a set				
Unit I	Set Design: Introduction to set design - Hierarchy of Responsibilities - Art Department and setup - Set Designers - Set Decorator - Locations.				
Unit II	Interior Sets - Exterior Sets - Types of Properties - Set properties - Hanging Properties - Hand properties - Decorative properties of scene.				
Unit III	Miniatures - Hanging Foreground Miniature - Foreground Miniature - Perspective - Mobile Miniatures.				
Unit IV	Understand the story - Understanding the Characters &Mood - Designing Props as per the story content and the characters.				
Unit V	Design a set for a scene with appropriate lighting: Design Process - Research, Concept Illustrating, Blueprint- production.				
Reference and Text books Michael Gillette (2005), An Introduction to Scenic Design and Construction, 5th edition, McGraw-Hill, Inc. Michael Rizzo., "The Art Direction Handbook for Film", Focal Press, Amsterdam. Lynn Pecktal, Designing and Drawing for the Theatre, McGraw-Hill, Inc. Crabtree &Beudert, Scenic Art for the Theatre: History, Tools, and Techniques, 3rd edition, Routledge. Herbert Phillippi (1953), Stage Craft and Scene Design, First Edition, Houghton Mifflin Company, Boston,					
Web Resources https://arl.human.cornell.edu/PAGES_Delft/Delft_Design_Guide.pdf					

Course Outcomes		**Knowledge Level**
CO1	Describe the nuances of set design	**K1**
CO2	List the different types of sets	**K1**
CO3	Develop miniatures for sets	**K6**
CO4	Develop props for sets	**K6**
CO5	Construct a set based on the context	**K6**

Mapping Course Outcome VS Programme Outcomes

CO	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10
CO1	3	3	3	3	3	3	3	3	1	1
CO2	3	3	3	3	3	3	3	3	1	1
CO3	3	3	3	3	3	3	3	3	1	1
CO4	3	3	3	3	3	3	3	3	1	1
CO5	3	3	3	3	3	3	3	3	1	1
W. AV	3	3	3	3	3	3	3	3	1	1

Mapping Course Outcome VS Programme Specific Outcomes

CO	PSO1	PSO2	PSO3	PSO4	PSO5
CO1	3	3	1	3	3
CO2	3	3	1	3	3
CO3	3	3	1	3	3
CO4	3	3	1	3	3
CO5	3	3	1	3	3
W. AV	**3**	**3**	**1**	**3**	**3**

Semester VI					
OE	**60867A**	**Puppetry**	**P**	**Credits- 2**	**Hours -2**
Objectives	1. Educate about the history of Puppetry 2. Introduce the types of puppets in India 3. Introduce the various techniques and methods involved 4. Educate about the production and performing of the puppet show 5. Conducting the performance				
Unit I	History of puppets. Puppets and human civilizations. International, National and regional puppetry. Social, cultural and political impacts and interactions with puppetry				
Unit II	Types of puppets: Shadow Puppets (Thol pavai koothu), Glove Puppets, Rod and stick Puppets, Finger Puppets, Ventriloquist Puppets, Marionettes,				
Unit III	Design of puppets. Techniques, Set design. Story telling through puppets. Voice and light training.				
Unit IV	Development of puppet characters using a traditional technique.				
Unit V	Project: Team Project. Develop puppet play				
Reference and Textbooks Howard Risatti, A Theory of Craft: Function and Aesthetic Expression, The university of North Carolina Press,2013 Laura Price,Geographies of Making, Craft and Creativity, Routledge,2018 Liam Jarvis, Sue Buckmaster,Theatre-Rites: Animating Puppets, Objects and Sites, July 2021 Arthur B. Allen ,Puppetry for Beginners (Puppets & Puppetry Series),Read Books, April 2006					
Web Resources					

Course Outcomes		Knowledge Level
CO1	Express the importance of understanding traditional puppetry practices	**K2**
CO2	Explain the various types of puppets	**K5**
CO3	Determine the appropriate puppet and set design	**K5**
CO4	Identify the methods and practices to develop a puppet character	**K3**
CO5	Create a puppet skit	**K6**

Mapping Course Outcome VS Programme Outcomes

CO	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10
CO1	3	3	1	-	1	2	2	3	2	3
CO2	3	3	-	-	2	2	2	3	3	3
CO3	3	2	-	-	1	3	2	3	2	3
CO4	3	2	2	-	2	2	2	3	2	3
CO5	3	3	2	2	2	2	3	3	3	3
W. AV	**3**	**2.6**	**1**	**0.4**	**1.6**	**2.2**	**2.2**	**3**	**2.4**	**3**

Mapping Course Outcome VS Programme Specific Outcomes

CO	PSO1	PSO2	PSO3	PSO4	PSO5
CO1	2	2	3	3	3
CO2	2	3	3	3	3
CO3	3	3	3	3	3
CO4	3	3	3	3	3
CO5	3	2	3	2	3
W. AV	**2.6**	**2.6**	**3**	**2.8**	**3**

Semester VI					
OE	**60867B**	**Craft Study - II**	**P**	**Credits- 2**	**Hours -2**
Objectives	1. Educate about the history of the craft under study 2. Introduce the materials and their properties appropriate for the craft being studied 3. Educate by learning the foundation techniques of the craft. 4. Familiarize with methods to tailor the craft to user needs. 5. Educate comprehensively about the craft under study through a project This course "Craft Study II" shall be an avenue to explore indigenous and regional craft practices				
Unit I	Historic and cultural aspects of the craft				
Unit II	Materials and process involved in material preparation				
Unit III	Design : Motifs, techniques, boundaries (what can be done and what cannot be)				
Unit IV	User preferences from the craft's person's perspective.				
Unit V	Project: Develop an artefact and present it.				
Reference and Textbooks Howard Risatti, A Theory of Craft: Function and Aesthetic Expression, The university of North Carolina Press,2013 Laura Price,Geographies of Making, Craft and Creativity, Routledge,2018					
Web Resources					

Course Outcomes		Knowledge Level
CO1	Express the importance of understanding traditional craft practices	**K2**
CO2	Explain the choice of materials for the craft under study	**K5**
CO3	Determine design elements in the craft under study	**K5**
CO4	Identify the methods and practices to tailor a craft practice matching a user's need.	**K3**
CO5	Create a design using the craft under study	**K6**

Mapping Course Outcome VS Programme Outcomes

CO	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10
CO1	3	3	1	-	1	2	2	3	2	3
CO2	3	3	-	-	2	2	2	3	3	3
CO3	3	2	-	-	1	3	2	3	2	3
CO4	3	2	2	-	2	2	2	3	2	3
CO5	3	3	2	2	2	2	3	3	3	3
W. AV	**3**	**2.6**	**1**	**0.4**	**1.6**	**2.2**	**2.2**	**3**	**2.4**	**3**

Mapping Course Outcome VS Programme Specific Outcomes

CO	PSO1	PSO2	PSO3	PSO4	PSO5
CO1	2	2	3	3	3
CO2	2	3	3	3	3
CO3	3	3	3	3	3
CO4	3	3	3	3	3
CO5	3	2	3	2	3
W. AV	**2.6**	**2.6**	**3**	**2.8**	**3**

Semester VI					
OE	**60867C**	**Storytelling**	**P**	**Credits- 2**	**Hours -30**
Objectives	1. Educate about the history of Storytelling. 2. Introduce the elements of a story. 3. Educate about story telling design for targeted audience. 4. Introduce the various techniques and methods involved in storytelling and product design. 5. Educate story telling by doing a major team project				
Unit I	Storytelling as an art. History of storytelling traditions. Fiction and nonfiction genres. Regional story telling traditions.				
Unit II	Narratives, character building and emphasis, plot design.				
Unit III	User based story telling. Story telling for children, adults, and elderly. Voice training, pausing, and timing in storytelling. Set design. Multi modal (visual, aural and other sensual) narratives				
Unit IV	Use of storytelling techniques in product design. Design process, product abstraction and presentation techniques				
Unit V	Project II: Team Project. Develop story and present it				
Reference and Textbooks Howard Risatti, A Theory of Craft: Function and Aesthetic Expression, The university of North Carolina Press,2013 Laura Price,Geographies of Making, Craft and Creativity, Routledge,2018 Will Storr, The Science of Storytelling: Why Stories Make Us Human, and How to Tell Them Better,William Collins, March 2020 Ellen Lupton, Design is Storytelling, Cooper-Hewitt Museum, November 2017					
Web Resources					

Course Outcomes		Knowledge Level
CO1	Express the importance of history of story telling	**K2**
CO2	Explain the elements of story telling	**K5**
CO3	Determine the appropriate story telling technique for the identified audience	**K5**
CO4	Identify the methods and practices of story telling and use them in Design	**K3**
CO5	Create a story.	**K6**

Mapping Course Outcome VS Programme Outcomes

CO	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10
CO1	3	3	1	-	1	2	2	3	2	3
CO2	3	3	-	-	2	2	2	3	3	3
CO3	3	2	-	-	1	3	2	3	2	3
CO4	3	2	2	-	2	2	2	3	2	3
CO5	3	3	2	2	2	2	3	3	3	3
W. AV	**3**	**2.6**	**1**	**0.4**	**1.6**	**2.2**	**2.2**	**3**	**2.4**	**3**

Mapping Course Outcome V SProgramme Specific Outcomes

CO	PSO1	PSO2	PSO3	PSO4	PSO5
CO1	2	2	3	3	3
CO2	2	3	3	3	3
CO3	3	3	3	3	3
CO4	3	3	3	3	3
CO5	3	2	3	2	3
W. AV	**2.6**	**2.6**	**3**	**2.8**	**3**

SEMESTER VII

Semester VII					
CC	**60871**	**Internship**	**I**	**Credits- 2**	
Objectives	To get exposed to industrial practices in Design				
	1. This internship is aimed at a short exposure to the practices in a design studio. 2. The students are expected to get exposed to design practices in a studio. 3. The improve their soft skills, like time management, project planning and execution. 4. Use of new tools. 5. Improve presentation skills.				
Reference and Textbooks Brian Sullivan, The Design Studio Method: Creative Problem Solving, Routledge,2015					
Web Resources					

Course Outcomes		Knowledge Level
CO1	Define the role of a designer in a studio	**K2**
CO2	Determine the appropriate plan and resources for a design project	**K5**
CO3	Express improvements or innovations to design process based on pragmatic needs of the job in hand	**K5**
CO4	Create a project report	**K3**
CO5	Practice Presentation techniques	**K6**

Mapping Course Outcome VS Programme Outcomes

CO	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10
CO1	3	3	3	3	3	3	3	3	3	3
CO2	3	3	3	3	3	3	3	3	3	3
CO3	3	3	3	3	3	3	3	3	3	3
CO4	3	3	3	3	3	3	3	3	3	3
CO5	3	3	3	3	3	3	3	3	3	3
W. AV	3	3	3	3	3	3	3	3	3	3

Mapping Course Outcome VS Programme Specific Outcomes

CO	PSO1	PSO2	PSO3	PSO4	PSO5
CO1	3	3	3	3	3
CO2	3	3	3	3	3
CO3	3	3	3	3	3
CO4	3	3	3	3	3
CO5	3	3	3	3	3
W. AV	3	3	3	3	3

Semester VII					
CC	**60872**	**New Media Design**	**P**	**Credits- 4**	**Hours -6**
Objectives	1.To educate students about the evolution of new media. 2.To familiarise with contemporary new media practices through exercises. 3.To introduce to innovation trends in new media. 4.To learn to integrate new media constructs through a project. 5.To emphasise the essence of new media by building application specific prototype.				
Unit I	Introduction of the New Media Arts and its History- Case studies of New Media Artists- Research and Documentation				
Unit II	Exploration of the topic through basic Exercises and Discussions				
Unit III	Introduction to AR, VR, MR and XR				
Unit IV	Development of new media application prototype				
Unit V	New Media ArtsDisplay/Exhibition/ Presentation/Screening/Feedback				
Reference and Textbooks Richard L. Lewis & James Luciana, (2004), Digital Media: An Introduction, Prentice Hall. Christiane Paul, New Media (2009), New Media in the White Cube and Beyond - Curatorial Models for Digital Art, University of California Press Mark Tribe, (2006), New Media Art (Taschen Basic Art Series), Taschen GmbH Lisa Nakamura, (2007), Digitizing Race: Visual Cultures of the Internet, Univ of Minnesota Press.					
Web Resources					

Course Outcomes		Knowledge Level
CO1	Relate contemporary new media applications with their roots.	**K1**
CO2	Develop designs incorporating new media elements	**K3**
CO3	Identify novel improvements in contemporary new media applications	**K3**
CO4	Create an application using new media	**K6**
CO5	Construct a product using appropriate new media element	**K3**

Mapping Course Outcome VS Programme Outcomes

CO	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10
CO1	2	2	1	1	2	2	3	2	2	3
CO2	2	2	-	-	1	2	3	2	3	3
CO3	2	1	-	-	1	2	3	2	3	3
CO4	2	2	-	-	1	2	3	2	3	3
CO5	2	2	1	-	1	2	3	2	3	3
W. AV	**2**	**1.8**	**0.4**	**0.2**	**1.2**	**2**	**3**	**2**	**2.8**	**3**

Mapping Course Outcome VS Programme Specific Outcomes

CO	PSO1	PSO2	PSO3	PSO4	PSO5
CO1	3	2	2	2	2
CO2	3	2	-	1	3
CO3	3	2	-	1	3
CO4	3	2	-	1	3
CO5	3	2	1	2	3
W. AV	**3**	**2**	**0.6**	**1.4**	**2.8**

Semester VII					
CC	**60873**	**Advertisement Film Design**	**P**	**Credits 4**	**Hours-6**
Objectives	1. Educate students about Advertising design. 2. Learn the details about commercials. 3. Educate about preparing the pitch bible for an advertisement project. 4. Familiarize with the details of production and post-production 5. Learn advertisement film making through a project.				
Unit I	Introduction to advertising – Types of advertising – Advertisement Agency – Structures and Functions – Ethics – Advertising campaign.				
Unit II	Structure of commercials - de-structuring a commercial – Types of commercials				
Unit III	Research & documentation - concept creation – Client briefing - Script approval.				
Unit IV	Production crew – Production procedure - Storyboard - Schedule - Art direction – Casting – Production – Postproduction.				
Unit V	Produce thirty seconds or one minute advertisement film / or thirty seconds or one minute animation advertisement film for a product/a service				

Reference and Text books

Tom Von LogouesNewth (2013), The Ad-Makers: How the Best TV Commercials are Produced, Routledge Publisher.

PrateekKanchan (2007), In-Film Advertising: Brand Positioning Strategy, ICFAI University Press.

Margo Berman, The Copywriter's Toolkit: The Complete Guide to Strategic Advertising (1st Edition), Wiley-Blackwell Publication.

Web Resources

https://arl.human.cornell.edu/PAGES_Delft/Delft_Design_Guide.pdf

Course Outcomes		**Knowledge Level**
CO1	Explain the constructs of advertisement design	**K2**
CO2	Illustrate knowhow of commercials	**K2**
CO3	Generate a pitch bible for an advertisement project	**K4**
CO4	Express expertise in production and post production	**K2**
CO5	Develop an animation for advertiseent	**K6**

Mapping Course Outcome VS Programme Outcomes

CO	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10
CO1	3	2	3	1	3	1	1	3	1	1
CO2	3	3	1	3	1	1	1	3	1	1
CO3	1	1	1	1	1	1	1	3	1	1
CO4	1	1	1	1	1	1	1	1	3	3
CO5	3	3	3	3	3	3	3	3	1	1
W. AV	**2.2**	**2**	**1.8**	**1.8**	**1.8**	**1.4**	**1.4**	**2.6**	**1.4**	**1.4**

Mapping Course Outcome VS Programme Specific Outcomes

CO	PSO1	PSO2	PSO3	PSO4	PSO5
CO1	3	3	3	3	3
CO2	3	3	3	3	3
CO3	3	3	3	3	3
CO4	3	3	3	3	3
CO5	3	3	3	3	3
W. AV	3	3	3	3	3

Semester VII					
CC	**60874**	**Project IV - Film Making**	**P**	**Credits- 4**	**Hours -6**
Objectives	1. Apprise students about the evolution and history of world cinema. 2. Educate students in the constructs of film and film making 3. Familiarize students to the process of making films (production) 4. Introduce the modes and elements of a documentary film. 5. Enable an understanding of film making by making a short film.				
Unit I	History of world cinema. History of Indian film making. The socio-political contextual influences. Appreciating and understanding the unique stylistic and aesthetic tendencies of different movies and documentaries. History of documentary cinema worldwide and the history of Indian documentary cinema.				
Unit II	Film constructs - Process of filmmaking - roles of artists, technicians. Writing - Observation of Characters and Situations. Continuity, shot division, spatial and temporal narrative. Mis-en-scene.				
Unit III	Conceptualization, plot, and story development. Story boarding and script writing. Character development, light and sound recording and design. Production planning.				
Unit IV	Elements of a documentary film. Modes of documentaries: Linear, Discursive, episodic, poetic and hybrid mode. Analysis of documentaries from different cultures. Project I: Creation of a 10 minute documentary of a social phenomenon/problem.				
Unit V	Project II : Creation of a shortfilm - maximum of 10 minutes.				
Reference and Textbooks Documentary Film Classics, William Rothman, Cambridge University Press, 2004 Film Theory And Philosophy, Richard Allen; Murray Smith Eds., Oxford University Press, 2003 Technique of film Editing, KarelReisz; Gavin Millar, Focal Press: an Imprint of Elsevier, 2nd, 2008 The Documentary Film Reader, Jonathan Kahana, Oxford University Press					
Web Resources					

Course Outcomes		Knowledge Level
CO1	Relate the stages of film evolution and the contribution of cultural context in films	**K2**
CO2	Illustrate knowledge about the phases of film making/production	**K2**
CO3	Generate the constructs of a film like story, character and elements of light and sound	**K4**
CO4	Illustrate expertise in developing a documentary film showcasing a phenomenon	**K2**
CO5	Design and develop a short film	**K6**

Mapping Course Outcome VS Programme Outcomes

CO	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10
CO1	3	2	3	1	3	1	1	3	1	1
CO2	3	3	1	3	1	1	1	3	1	1
CO3	1	1	1	1	1	1	1	3	1	1
CO4	1	1	1	1	1	1	1	1	3	3
CO5	3	3	3	3	3	3	3	3	1	1
W. AV	**2.2**	**2**	**1.8**	**1.8**	**1.8**	**1.4**	**1.4**	**2.6**	**1.4**	**1.4**

Mapping Course Outcome VS Programme Specific Outcomes

CO	PSO1	PSO2	PSO3	PSO4	PSO5
CO1	3	3	3	3	3
CO2	3	3	3	3	3
CO3	3	3	3	3	3
CO4	3	3	3	3	3
CO5	3	3	3	3	3
W. AV	3	3	3	3	3

Semester VII					
CC	**60875**	**Experimental Film**	**P**	**Credits 4**	**Hours-6**
Objectives	Educate about experimental film theories and practices				
Unit I	Introduction to Experimental Film – Definition – History– Experimental Film Movements and Festivals – experimental animations.				
Unit II	Themes of experimental films – iconoclast-disruptive-Avant Garde films-perception-time-space-dreams-fantasy				
Unit III	Project I – design and develop an experimental animation film				
Unit IV	Project II – design and develop an experimental film				
Unit V	Project III – design and develop an experimental commercial (advertisement)				

Reference and Text books

Bryan Lawson, How Designers Think: The Design Process Demystified, Om Books

Tim Parsons, Thinking: Objects Contemporary Approaches to Product Design, Academic Press.

Adedeji B. Badiru, Christina F. Rusnock&Vhance V. Valencia, Project Management for Research: A Guide for Graduate Students, CRC Press.

Shamus Culhane, Animation From Script to Screen, St. Martin Press, New York.

Linda Segar & Edward Jay Whetmore (2004), From Script to Screen 1& 2: The Collaborative Art of Filmmaking, Owl Books, U.S.

Steven D Katz, Film Directing, Shot by Shot: Visualizing from concept to Screen, Michael Wiese Productions.

Web Resources

https://arl.human.cornell.edu/PAGES_Delft/Delft_Design_Guide.pdf

Course Outcomes		**Knowledge Level**
CO1	Explain the constructs and theories of experimental film	**K2**
CO2	List the various themes of practice in experimental films	**K1**
CO3	Develop Experimental advertisement	**K6**
CO4	Develop Experimental film	**K6**
CO5	Develop Experimental Commercial for a given theme	**K6**

Mapping Course Outcome VS Programme Outcomes

CO	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10
CO1	3	2	3	1	3	1	1	3	1	1
CO2	3	3	1	3	1	1	1	3	1	1
CO3	1	1	1	1	1	1	1	3	1	1
CO4	1	1	1	1	1	1	1	1	3	3
CO5	3	3	3	3	3	3	3	3	1	1
W. AV	**2.2**	**2**	**1.8**	**1.8**	**1.8**	**1.4**	**1.4**	**2.6**	**1.4**	**1.4**

Mapping Course Outcome VS Programme Specific Outcomes

CO	PSO1	PSO2	PSO3	PSO4	PSO5
CO1	3	3	3	3	3
CO2	3	3	3	3	3
CO3	3	3	3	3	3
CO4	3	3	3	3	3
CO5	3	3	3	3	3
W. AV	3	3	3	3	3

Semester VII					
Allied	**60876**	**Design Management and Professional Practice**	**P**	**Credits- 2**	**Hours -3**
Objectives	1. To educate students about the nuances of Management in design. 2. To emphasize the importance of interpersonal communication and synergy in teams. 3. To develop an understanding of basic management tools and techniques. 4. To create an awareness about the importance of intellectual property rights governing design creations 5. To apply the learning through project/case studies.				
Unit I	Introduction to design management, skills, knowledge and learning style evaluation, personal goal setting and professional development planning – leadership skill				
Unit II	Collaboration of businesses and technical teams, Motivated individuals - Face-to-face conversation - Functional products - Technical excellence – Simplicity - Self-organized teams - Regulation, reflection, and adjustment.				
Unit III	Strategy - strategy to sell idea/convince client. Predictive analytics and operative techniques – SWOT analysis - Project management Tools. Proposal - Quotations, Estimates, and Budgeting for a studio setup or a project.				
Unit IV	Introduction to intellectual property rights: Definition - Administration offices and services - Copyright societies - IPR in India and Abroad - Laws related with copyrights and intellectual property rights: The Copyright Act-1957, Designs Act-2000 - The way from WTO to WIPO –TRIPS.Process of Patenting and Development - Research and innovation – Patents – Designs - Trade Mark and Copyright - Geographical Indications. Ethics in Product design:Informed consent. - Voluntary participation. - Do no harm - Confidentiality – Anonymity – Sensitization towards Gender – Religion – Race.				
Unit V	Present a Project / case study.				
Reference and Textbooks David Hands (2009), Vision and Values in Design Management, Academic Press. Kathryn Best (2006), Design Management: Managing Design Strategy, Process and Implementation, Academic Press. Peter Gorb (1990), Design Management, Architecture design and technology press.					
Web Resources					

Course Outcomes		Knowledge Level
CO1	Understand the importance of management in design	**K2**
CO2	Develop interpersonal communication skills	**K3**
CO3	Apply the appropriate management tools and techniques	**K3**
CO4	Illustrate knowledge about IPR	**K2**
CO5	Develop a case study on good management practices	**K6**

Mapping Course Outcome VS Programme Outcomes

CO	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10
CO1	1	1	1	1	1	1	1	3	3	3
CO2	1	1	1	1	1	1	1	3	3	3
CO3	1	1	1	1	1	1	1	3	3	3
CO4	1	1	1	1	1	1	1	3	3	3
CO5	1	1	1	1	1	1	1	3	3	3
W. AV	1	1	1	1	1	1	1	3	3	3

Mapping Course Outcome VS Programme Specific Outcomes

CO	PSO1	PSO2	PSO3	PSO4	PSO5
CO1	1	1	1	1	1
CO2	1	1	1	1	1
CO3	1	1	1	1	1
CO4	1	1	1	1	1
CO5	1	1	1	1	1
W. AV	**1**	**1**	**1**	**1**	**1**

Semester VII					
DSE	**60877**	**Design for Future**	**P**	**Credits- 2**	**Hours -3**
Objectives	1. Develop an understanding of the contemporary opinions and commentaries about the designed world. 2. Impart an understanding as well as the importance of design for the future. 3. Analyse the ramifications rationally in creating a designed future for the planet. 4. Identify design interventions and develop bonafide convictions and ideas about future 5. Comprehend the planet 25 years hence, through design.				
Unit I	Study of theories and commentaries about contemporary world through design. Evolution of objects, Consumerism, Media evolution, evolution of space, Evolution of systems in daily life.				
Unit II	Study of futuristic design thoughts. Speculative Design, "what if" of Design. Critic a Design. Dyamaxion and Ephemeralization, Fiction and Future. Design Fiction.				
Unit III	Taxonomy of future. Intellectual and Rationale grounding of future. Design for people. Design for planet.				
Unit IV	Generating one's own ideas/views of "what is design? ". Predicted future based on current trends. Desired future. Design interventions to a forecasted future.				
Unit V	Project. Study a product service or a system and hypothesise its future through design 25 years hence. Present it in the form of a presentation				
Reference and Textbooks R Buckminster Fuller, Utopia or Oblivion: The Prospects for Humanity,Lars Muller Publishers,2008. Jean Baudrillard,System of Objects: Reflections from Damaged Life,Verso, 2020 Henri Lefebvre,The Production of Space, Wiley-Blackwell,1991 Henri Lefebvre,Critiqueof Everydaylife,Verso,2014 Anthony Dunne& Fiona Raby , Speculate Everything: Design, Fiction, and Social Dreaming, The MIT press 2013 Matt Malpass, Critical Design in Context: History, Theory, and Practice, Bloomsbury Visual Arts 2019					
Web Resources					

Course Outcomes		Knowledge Level
CO1	Express knowledge about the attempts and efforts by designers to forecast a future through design.	**K2**
CO2	Relate the contemporary commentaries about a designed future based on identified parameters.	**K2**
CO3	Predict the future of the world through design	**K3**
CO4	Create design interventions that are aimed at a healthier planet in the future.	**K6**
CO5	Elaborate the influence of design in creating a sustainable and healthy world in 25 years	**K6**

Mapping Course Outcome VS Programme Outcomes

CO	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10
CO1	3	1	1	1	3	1	1	1	1	1
CO2	3	1	1	1	3	1	1	1	1	1
CO3	3	1	1	1	3	1	1	1	1	1
CO4	3	1	1	1	3	1	1	1	1	1
CO5	3	1	1	1	3	1	1	1	1	1
W. AV	3	1	1	1	3	1	1	1	1	1

Mapping Course Outcome VS Programme Specific Outcomes

CO	PSO1	PSO2	PSO3	PSO4	PSO5
CO1	3	3	3	3	3
CO2	3	3	3	3	3
CO3	3	3	3	3	3
CO4	3	3	3	3	3
CO5	3	3	3	3	3
W. AV	3	3	3	3	3

SEMESTER VIII

Semester VIII					
CC	**60881**	**Degree Project**	**PR**	**Credits- 10**	**Hours -24**
Objectives	To learn to execute a complete design project in a professional design studio/industry				
	Project Phase 1 (Research and Design Brief). Project Phase 2 (Ideation and Conceptual Design/Preproduction). Project Phase 3 (Final Design solution/Prototype/Production). Project Phase 4 (Documentation). Project Phase 5 (Project Report Submission).				
Reference and Textbooks Bryan Lawson, How Designers Think: The Design Process Demystified, Om Books. Tim Parsons, Thinking: Objects Contemporary Approaches to Product Design, Academic Press. Adedeji B. Badiru, Christina F. Rusnock&Vhance V. Valencia, Project Management for Research: A Guide for Graduate Students, CRC Press.					
Web Resources					

Course Outcomes		Knowledge Level
CO1	Express professional capabilities to embark on a design practice or research	**K6**

Mapping Course Outcome VS Programme Outcomes

CO	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10
CO1	3	3	3	3	3	3	3	3	3	3
W. AV	3	3	3	3	3	3	3	3	3	3

Mapping Course Outcome VS Programme Specific Outcomes

CO	PSO1	PSO2	PSO3	PSO4	PSO5
CO1	3	3	3	3	3
W. AV	**3**	**3**	**3**	**3**	**3**

Semester VIII					
DSE	**60882**	**Design Research Report Writing**	**P**	**Credits- 4**	**Hours -6**
Objectives	1. Introduce students to Design Research 2. Develop capabilities to read and synthesise the jist of a research paper 3. Enhance the capabilities to write a research paper 4. Learn the methods to conduct design research and gather them in a research paper. 5. Educate students about Research presentation techniques.				
Unit I	What is Design Research? Research in Design. Research by Design. Contemporary commentaries in Design Research. Wicked problems. Sociology, ethnography and scientific research elements in Design. Their appropriateness and differences.				
Unit II	Design Research paper reading. Synthesising of information from text. Summarising a chapter, a book and a research paper. Case study.				
Unit III	Case study. Design Research paper writing. The constructs of a design research paper. Write summaries of research papers and texts.				
Unit IV	Project : Study a product and the research that has gone behind it. Write a research paper on it.				
Unit V	Presentation of research effort.				
Reference and Textbooks Wendy Laura Belcher, Writing Your Journal Article in Twelve Weeks, Chicago Guides to Writing, Editing, and Publishing, 2019 Kate L. Turabian (Author), Wayne C. Booth, A Manual for Writers of Research Papers, Theses, and Dissertations, University of Chicago Press, 2018					
Web Resources					

Course Outcomes		Knowledge Level
CO1	List the different avenues of design research efforts	**K1**
CO2	Illustrate capabilities to read and summarize a research content.	**K2**
CO3	Generate a research paper for a given case study	**K4**
CO4	Explain a design research conduct through a research paper	**K5**
CO5	Formulate a presentation for a research paper/ study	**K6**

Mapping Course Outcome VS Programme Outcomes

CO	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10
CO1	3	3	3	2	3	3	3	3	3	3
CO2	2	2	2	2	2	2	2	2	2	2
CO3	3	3	3	3	3	3	3	3	2	2
CO4	3	3	3	3	3	3	3	3	2	2
CO5	1	1	1	1	1	1	1	3	3	3
W. AV	**2.4**	**2.4**	**2.4**	**2.2**	**2.4**	**2.4**	**2.4**	**2.8**	**2.4**	**2.4**

Mapping Course Outcome VS Programme Specific Outcomes

CO	PSO1	PSO2	PSO3	PSO4	PSO5
CO1	3	3	3	3	3
CO2	3	3	3	3	3
CO3	3	3	3	3	3
CO4	3	3	3	3	3
CO5	3	3	3	3	3
W. AV	3	3	3	3	3