

**MAHATMA GANDHI UNIVERSITY
UNDERGRADUATE VOCATIONAL
PROGRAMMES (HONOURS)**

SYLLABUS

MGU-B.VOC. (Honours)

(2025 Admission Onwards)



Faculty: Fine Arts

**Expert Committee: Creative Knowledge Based
Careers**

**Programme: B.Voc. (Honours) Animation and
Graphic Design**

**Mahatma Gandhi University Priyadarshini
Hills
Kottayam – 686560, Kerala, India**

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Preface

Welcome to the curriculum for the **Bachelor of Vocational Studies in Animation and Graphic Design (Honours), with a Minor in Graphic Design**. This specialized four-year undergraduate program is meticulously designed to equip students with the creative vision, technical expertise, and professional skills essential for thriving in the dynamic fields of animation, digital media, and visual communication.

The Major in Animation & Graphic Design offers a broad and in-depth exploration of visual storytelling, motion graphics, digital art, and design thinking. Students will engage with foundational and advanced topics including drawing and illustration, 2D and 3D animation, character design, storyboarding, digital compositing, typography, branding, and interactive media. With a strong emphasis on applied learning, the program blends theory with extensive studio practice, project-based assignments, and internships to prepare students for real-world challenges in the creative industries.

In addition, the **Minor in Graphic Design** enables students to develop focused expertise in core areas such as layout design, advertising design, packaging, publication design, visual identity systems, and digital graphics production. This component supports students in becoming versatile designers capable of creating impactful and meaningful visual solutions for a wide range of media platforms.

This curriculum integrates academic rigor with hands-on learning, offering students opportunities to create, innovate, and collaborate in various design and media environments. With pathways leading to careers in animation, graphic design, advertising, digital content creation, game design, and multimedia production, graduates will be well-prepared for both employment and entrepreneurial ventures in the creative and cultural industries.

Students are encouraged to embrace a mindset of exploration, critical thinking, and professional integrity throughout their academic journey. By actively participating in classroom sessions, studio work, internships, and community design initiatives, they will not only develop subject mastery but also the confidence and adaptability required for success in contemporary creative professions.

We extend our best wishes for your academic and professional growth and look forward to witnessing your contributions as imaginative, skilled, and responsible leaders in the field of animation and graphic design.

Syllabus

Expert Committee, External Experts & Syllabus Workshop Participants

1	Dr. Seethal S Nair(Convener)	Assistant Professor of English	NSS Hindu College, Changanacherry
2	Dr. Shynu Abraham	Assistant Professor of Malayalam	Catholicate College, Pathanamthitta
3	Dr. Divya S Nair	Assistant Professor of English	NSS Hindu College, Changanacherry
4	Shreeja Narayanan	Assistant Professor of English	Sree Sankara College, Kalady
5	Archana Sankar	Assistant Professor(B.Voc)	St. Paul's College, Kalamassery
6	Nandu R	B.Voc Nodal Officer	Al Ameen College, Edathala, Aluva
7	Annie Linda Hari	Assistant Professor(B.Voc)	Mar Thoma College for Women, Perumbavoor
8	Saru Tresa Sunny	Assistant Professor(B.Voc)	Alphonsa College, Pala
9	Manu V. G	B.Voc Nodal Officer	Pavanatma College, Murickassery
10	Zeba Nazar	Assistant Professor(B.Voc)	St. Theresa's College, Ernakulam
11	Bibu V V	Assistant Professor of Journalism	St. Xavier's College, Vaikom
12	Dr. Lekha Sreenivas	Associate Professor of Fashion Designing	St. Theresa's College,Ernakulam

13	Dr. Vinitha Paulose	Assistant Professor of Fashion Designing	St. Theresa's College,Ernakulam
14	Elena Sajan	Assistant Professor of English	St.Thomas College, Ranni
15	Dr. Renjini Radhakrishan	Assistant Professor of Physics	K E College, Mannanam
SYLLABUS WORKSHOP PARTICIPANTS			
1	Mr.Manu V. G	Assistant Professor & Head, Animation & Graphic Design,	Pavanathma College, Murikkassery
2	Mr.Sunu	Assistant Professor Animation & Graphic Design,	Pavanathma College, Murikkassery
3	Mr.Jayadeep K N	Assistant Professor Animation & Graphic Design,	MES College Marampaly
4	Ms.Silpa Anil	Assistant Professor Animation & Graphic Design,	MES College Marampaly
5	Ms.Lithiya Dominic	Assistant Professor Animation & Graphic Design,	MES College Marampaly
6	Mr. Tibin Mathew	Assistant Professor Animation & Graphic Design,	Pavanathma College, Murikkassery
EXTERNAL EXPERTS			
7.	Mr. Tony Tom,	CEO, MAGMYTH VFX Studios	
8.	Mr. Joyal Reji,	Head, Global Academy of Artistry, Yellowtooths Productions	
9.	Mr. Arun Sivan,	Cinematographer, Film Industry	

Syllabus Index

NAME OF THE MAJOR SUBJECT : ANIMATION AND GRAPHIC DESIGN

SEMESTER I							
Course Code	Title of the Course	Type of the Course	Credit	Hours / Week	Hour Distribution /week		
					L	P	O
MG1SDCAAG100	RASTER AND VECTOR GRAPHICS(P)	SDC	4	5	3	2	0
MG1SDCAAG101	FUNDAMENTALS OF DRAWING TECHNIQUES(P)	SDC	4	5	3	2	0
MG1SDCAAG102	ELEMENTS OF DESIGN	SDC	4	4	4	0	0
MG1MDCAAG100	AI-BASED VIDEO EDITING	MDC	3	3	3	0	0
MG1SDCAGG103	ON-THE-JOB TRAINING	SDC	2	5	0	0	5

L — Lecture, P — Practical/Practicum , O — On the Job Training



MGU-B.VOC. (HONOURS)

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SEMESTER II

Course Code	Title of the Course	Type of The Course	Credit	Hours /week	Hour Distribution /week		
					L	P	O
MG2SDCAAG100	HISTORICAL PERSPECTIVES OF DESIGN(T)	SDC	4	4	4	0	0
MG2SDCAAG101	PUBLICATION DESIGN (P)	SDC	4	5	3	2	0
MG2SDCAA G102	DIGITAL PHOTOGRAPHY (P)	SDC	4	5	3	2	0
MG2MDCAA G100	RASTER GRAPHICS (P)	MDC	3	4	2	2	0
MG2SDCAAG103	ON THE JOB TRAINING	SDC	2	5	0	0	5

L — Lecture, P — Practical/Practicum , O — On the Job Training

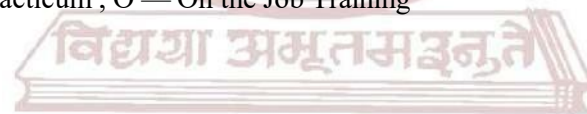
SEMESTER III

Course Code	Title of the Course	Type of the Course	Credit	Hours / week	Hour Distribution /week		
					L	P	O
MG3SDCAAG200	FUNDAMENTALS OF ANIMATION (T)	SDC	4	4	4	0	0
MG3SDCAAG201	DRAWING FOR ANIMATION (P)	SDC	4	5	3	2	0
MG3SDCAAG202	AUDIO & VIDEO EDITING PRINCIPLES (P)	SDC	4	5	3	2	0
MG3MPCAAG200	PRINT & DIGITAL MEDIA DESIGN	MPC	4	5	3	2	0
MG3MDCAAG200	VISUAL ARTS OF KERALA (T)	MDC	3	3	3	0	0
MG3SDCAAG203	ON THE JOB TRAINING	SDC	2	5	0	0	5

L — Lecture, P — Practical/Practicum , O — On the Job Training

SEMESTER IV								
Course Code	Title of the Course	Type of the Course	Credit	Hours / week	Hour Distribution /week			
					L	P	O	
MG4SDCAAG200	ANIMATION TECHNIQUES (T)	SDC	4	4	4	0	0	
MG4SDCAAG201	3D MODELING – LIGHTING & RENDERING (P)	SDC	4	5	3	2	0	
MG4SDCAAG202	CEL ANIMATION I (P)	SDC	4	5	3	2	0	
MG4MPCAAG200	PACKAGE DESIGNING (P)	MPC	4	5	3	2	0	
MG4SECAAG200	ADVANCED DIGITAL 2D ANIMATION (P)	SEC	3	3	3	0	0	
MG4VACAAG200	SOFT SKILLS & PERSONALITY DEVELOPMENT (T)	VAC	3	3	3	0	0	
MG4INTAAG200	INTERNSHIP	INT	2	60 Hours				

L — Lecture, P — Practical/Practicum , O — On the Job Training



MGU-B.VOC. (HONOURS)

Syllabus

SEMESTER V

Course Code	Title of the Course	Type of the Course	Credit	Hours/ week	Hour Distribution /week		
					L	P	O
MG5SDCAAG300	TEXTURING & RIGGING (P)	SDC	4	4	4	0	0
MG5SDCAAG301	CHARACTER MODELING (P)	SDC	4	5	3	2	0
MG5SECAAG300	CHARACTER ANIMATION(P)	SEC	3	4	2	2	0
MG5MPCAAG300	DIGITAL ILLUSTRATION	MPC	4	4	4	0	0
MG5VACAAG300	INTRODUCTION TO COMMUNICATION (T)	VAC	3	3	3	0	0
ELECTIVE PAPERS – SELECT ONE							
MG5SDEAAG300	MOTION POSTER DESIGN (P)	SDE	4	5	3	2	0
MG5SDEAAG301	CEL ANIMATION II (P)	SDE	4	5	3	2	0

L — Lecture, P —P Practical/Practicum , O — On the Job Training

SEMESTER VI							
Course Code	Title of the Course	Type of the Course	Credit	Hours/week	Hour Distribution /week		
					L	P	O
MG6SDCAAG300	VISUAL EFFECTS AND COMPOSITING (P)	SDC	4	5	3	2	0
MG6SECAAG300	3D ANIMATION PORFOLIO (P)	SEC	3	3	0	3	0
MG6MPCAAG300	GRAPHIC DESIGN PORTFOLIO (T)	MPC	4	4	4	0	0
MG6VACAAG300	MEDIA ETHICS AND EDUCATION	VAC	3	3	3	0	0
MG6PRJAAG300	PROJECT	PRJ	4	8	0	8	0
ELECTIVE PAPERS – SELECT ONE							
MG6SDEAAG300	FRONT-END DESIGN (P)	SDE	4	5	3	2	0
MG6SDEAAG301	VIDEO EDITING (P)	SDE	4	5	3	2	0

L — Lecture, P — P Practical/Practicum , O — On the Job Training

SEMESTER VII & VIII							
B.Voc (Honours)							
Course Code	Title of the Course	Type of the Course	Credit	Number of Days	Credit Distribution		
					L	P	O
MG7APPAAG400	APPRENTICESHIP	APP	28	280	0	28	0
NA	ONLINE	MPC	4				
NA	ONLINE	MPC	4				
NA	ONLINE	MPC	4				

L — Lecture, P — Practical/Practicum , O — On the Job Training

SEMESTER VII & VIII							
B.Voc Honours with Research							
MGU-B.VOC. (HONOURS)							
Course Code	Title of the Course	Type of the Course	Credit	Number of Days	Credit Distribution		
					L	P	O
MG7RINAAG400	RESEARCH INTERNSHIP	RIN	20	200	0	20	0
NA	ONLINE	SDC	4	NA			
NA	ONLINE	SDC	4	NA			
NA	ONLINE	MPC	4	NA			
NA	ONLINE	MPC	4	NA			
NA	ONLINE	MPC	4	NA			

L — Lecture, P — Practical/Practicum , O — On the Job Training

Job Roles and Qualification Packs for Certificate, Diploma, Bachelor's, and Honours Degrees.

JOB ROLES	NHEQF LEVEL	QPs ALIGNED	SECTOR SKILL
Graphic Designer	4	MES/Q0601	Media & Entertainment Skill Council
Character Designer	4	MES/Q0502	
VFX editor	4	MES/Q3501	
Cinematographer	5	MES/Q0905	
Script Writer	5	MES/Q3002	
Art Director	6	MES/Q3102	
Live Action Director	6	MES/Q1301	
Script Editor	6	MES/Q3001	
Executive Producer (Animation)	7	MES/Q2801	

Semester 1

SEMESTER I							
Course Code	Title of the Course	Type of the Course	Credit	Hours / Week	Hour Distribution /week		
					L	P	O
MG1SDCAAG100	RASTER AND VECTOR GRAPHICS(P)	SDC	4	5	3	2	0
MG1SDCAAG101	FUNDAMENTALS OF DRAWING TECHNIQUES(P)	SDC	4	5	3	2	0
MG1SDCAAG102	ELEMENTS OF DESIGN (T)	SDC	4	4	4	0	0
MG1MDCAAG100	AI-BASED VIDEO EDITING(P)	MDC	3	3	3	0	0
MG1SDCAGG103	ON THE JOB TRAINING	SDC	2	5	0	0	5

L — Lecture, P — P Practical/Practicum , O — On the Job Training



Mahatma Gandhi University Kottayam

Faculty/ Discipline	FINE ARTS / ANIMATION AND GRAPHIC DESIGN				
Programme	B.VOC. (HONOURS) ANIMATION AND GRAPHIC DESIGN				
Course Name	RASTER AND VECTOR GRAPHICS (P)				
Type of Course	SDC				
Course Code	MG1SDCAAG100				
Course Level	100				
Course Summary	<p><i>This course provides practical knowledge and hands-on experience in creating and manipulating raster and vector graphics using modern graphic design software. Students will explore the differences between raster and vector images, their applications, and techniques for producing professional-quality graphics for print, web, and multimedia. The course emphasizes developing skills in image editing, illustration, and preparing artwork for various media.</i></p>				
Semester	1	Credits		4	Total Hours
Course Details	Learning Approach	Lecture	Practical	OJT	
		3	1	0	75
Pre-requisites, if any	Nil				

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains	PO No
1	Understand and explain the fundamentals of raster and vector graphics, including resolution, scalability, and common formats.	A	1,2,3,4,8,10
2	Apply AI-based object selection and content-aware tools for image editing and manipulation.	A	1,2,3,4,8,9,10
3	Demonstrate proficiency in using raster graphics software for creation, modification, and preparation of images for print and digital outputs.	U	1,2,3,4,8,9,10
4	Develop vector graphics (logos, icons, illustrations) using appropriate software and file formats.	U	1,2,3,4,8,9,10
5	Integrate raster and vector graphics creatively in AI-supported design projects for real-world applications.	K	1,2,3,4,5,6,7,8,9,10

CO-PO ARTICULATION MATRIX

CO / PO	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10
CO1	3	2	2	2	0	0	0	1	0	2
CO2	2	3	2	2	0	0	0	1	1	3
CO3	3	3	2	2	0	0	0	1	0	2
CO4	2	2	3	2	0	0	0	1	1	2
CO5	3	3	3	3	2	0	1	2	2	3

'0' is No Correlation, '1' is Slight Correlation (Low level), '2' is Moderate Correlation (Medium level) and '3' is Substantial Correlation (High level).

COURSE CONTENT

Content for Classroom transaction (Units)

Module	Units	Course description	Hrs	CO No.
1	Introduction to Digital Graphics ,AI Selection & Object Detection Tools			
	1.1	Understanding AI in Creative Design. Overview of digital graphics: Raster Introduction ,Vector Introduction Understanding pixel-based images(raster). Understanding paths and shapes (vector).	9	CO1
	1.2	Object Selection Tool (AI-powered enhancements). Remove Tool and Content-Aware Fill Basic concepts of resolution and scalability. Common uses of raster and vector graphics.	10	CO1
	Raster Graphics:			

2	2.1	Creation and Manipulation.	6	CO2
	2.2	Characteristics: resolution, pixels, color depth. Raster graphics software tools and techniques . Adding, removing, and modifying elements using AI.Preparing AI-generated images for print and digital outputs	8	CO2
	2.3	Raster file formats: JPEG, PNG, BMP, GIF, TIFF. Image editing fundamentals.	6	CO2
Vector Graphics				
3	3.1	Vector graphics software tools and techniques	9	CO3
	3.2	Drawing and editing vector shapes logos, icons, typography, illustrations.	9	CO3
	3.3	Vector file formats: SVG, EPS, AI, PDF.	9	CO4
Design Projects				
4	4.1	Combining raster and vector elements in Ai based design projects.	9	CO5
5	Teacher Specific Content			

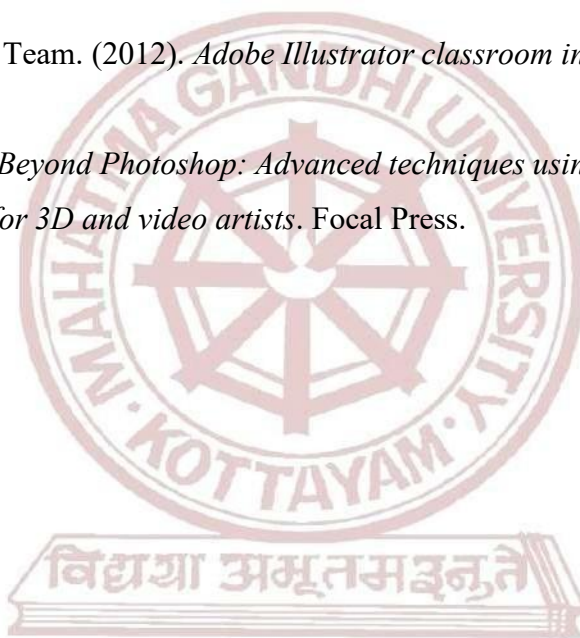
Syllabus

<p>Teaching and Learning Approach</p>	<p>Classroom Procedure (Mode of transaction)</p> <ul style="list-style-type: none"> ● Lectures, Presentations and Practical sessions. Demonstration classes and practical sessions to explain complex concepts. ● Hands-on exercises and discussions ● Resource Accessibility - Ensure learners have access to resources including lecture notes, reference materials, and online tutorials for further review and reinforcement. ● Online Resources and Webinars - Access to digital materials, tutorials, and webinars for additional learning.
<p>Assessment Types</p>	<p>MODE OF ASSESSMENT</p> <p>Mode of Assessment</p> <p>A. Continuous Comprehensive Assessment (CCA)</p> <p style="text-align: center;">30Marks</p> <ul style="list-style-type: none"> ● Continuous Practical Evaluation ● Mini Projects / Internal Tasks ● Class Tests / Viva / File Submission <p>Evaluation will be based on test papers and proper submission and timely completion of assignments.</p> <p>B. End Semester Evaluation (ESE)</p> <p>Practical</p> <p>Total Marks :70 Exam hr (4 hr)</p> <p style="text-align: center;">Syllabus</p> <p>Assessment Methods</p> <ul style="list-style-type: none"> ● Practical Exercises / Lab Work ● Portfolio / Project Submission ● Assignment ● Viva Voce / Process Presentation

	Parts		Pattern	Marks	Choice of Questions	Marks Distribution
	Question paper 1	Part A (Practical)	Practical Lab Exam	30	1 out of 2 questions	1x2 =30
		Part B (Practical)	Practical Lab Exam	40	1 out of 2 questions	1x2=40

REFERENCES

1. Adobe Creative Team. (2012). *Adobe Photoshop classroom in a book* (CS6 ed.). Adobe Press.
2. Adobe Creative Team. (2012). *Adobe Illustrator classroom in a book* (CS6 ed.). Adobe Press.
3. Lea, D. (2010). *Beyond Photoshop: Advanced techniques using Photoshop and Illustrator for 3D and video artists*. Focal Press.



MGU-B.VOC. (HONOURS)

Syllabus



Mahatma Gandhi University Kottayam

Faculty/ Discipline	FINE ARTS / ANIMATION AND GRAPHIC DESIGN			
Programme	B.VOC. (HONOURS) ANIMATION AND GRAPHIC DESIGN			
Course Name	FUNDAMENTALS OF DRAWING TECHNIQUES (P)			
Type of Course	SDC			
Course Code	MG1SDCAAG101			
Course Level	100			
Course Summary	<p><i>It is an introductory course designed to teach the fundamental skills and techniques of drawing. It covers essential concepts such as line, shape, form, shading, perspective, and composition, helping students build a strong foundation in visual art. Through a variety of exercises and observational drawing practices, students will learn to accurately represent objects, understand light and shadow, and develop their own creative expression. By the end of the course, students will have gained the confidence and ability to create simple yet expressive drawings using a range of tools and methods.</i></p>			
Semester	1	Credits		4
Course Details	Learning Approach	Lecture	Practical	OJT
		3	1	0
				Total Hours
				75
Pre-requisites, if any	Aptitude in drawing as well as observation skills and artistic sense are preferable.			

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains	PO No
1	Effectively use various drawing materials, tools, and media (dry and wet) for creating basic drawings.	U	1,2,3,4,8,10
2	Select suitable drawing surfaces and auxiliary tools to support different drawing techniques.	S	1,2,3,4,8,10
3	Draw basic lines, shapes, forms, and patterns using both freehand and guided methods, including observational and imaginative practices.	A	1,2,3,4,8,10
4	Use the basic elements and principles of picture composition (such as balance, contrast, rhythm, and unity) in their creative works.	A	1,2,3,4,7,8,10
5	Produce simple illustrations, memory sketches, storyboards, cartoons, and basic caricatures, demonstrating creativity and storytelling ability.	K	1,2,3,4,5,7,8,10

CO-PO ARTICULATION MATRIX

CO/PO	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10
CO1	2	2	1	2	0	0	0	1	0	2
CO2	2	2	1	1	0	0	0	1	0	2
CO3	3	2	2	2	0	0	0	1	0	2
CO4	3	2	2	3	0	0	1	1	0	2
CO5	3	2	3	3	1	0	1	2	1	3

'0' is No Correlation, '1' is Slight Correlation (Low level), '2' is Moderate Correlation (Medium level) and '3' is Substantial Correlation (High level).

COURSE CONTENT

Content for classroom transaction (Units)

Module	Units	Course description	Hrs	CO No.
1	Introduction of Different Drawing Materials and Tools			
	1.1	Introduction of Different Drawing Materials and Tools - Dry Media – (Pencils, Charcoals)	7	CO1,CO2
	1.2	Wet Media – (Dip Pens, Disposable and Cartridge Pens) – Markers – Brushes – Paints (Water Based, Acrylic)	10	CO2,CO3
Drawing Surfaces				
2	2.1	Drawing Surfaces – (Papers) - Other Drawing Surfaces – (Scratchboards)	9	CO2 CO3
	2.2	Tools for Erasing and Sharpening – Palettes – Knives-Easels.	10	CO2
Drawing Lines				
3	3.1	Drawing Lines, Circles, Ovals, Scribbles, Patterns Etc.	7	CO3
	3.2	Drawing from Observation, Doodling and Noodling	6	CO3
	3.3	Drawing Straight Lines –Free Hand Drawing - Shapes and Forms	6	CO3
Basic Elements and Principles in Picture Composition				
4	4.1	Basic Elements and Principles in Picture Composition – Line – Color – Value – Shape – Form –Space – Texture – Balance – Emphasis – Contrast – Rhythm and Movement – Pattern and Repetition – Unity – Variety –	7	CO4
	4.2	Proportion - Basic Geometric Shapes and Forms	6	CO4
	4.3	Memory sketching techniques, Story illustration ,Cartoon drawing and Basics of caricature drawing.	7	CO5
5 Teacher Specific Content				

5	
Teaching and Learning Approach	<p>Classroom Procedure (Mode of transaction)</p> <p>Lectures Presentations and Practicum sessions - Traditional classroom-style lectures to cover theoretical aspects. Demonstration classes and practical sessions to explain complex concepts.</p>
Assessment Types	<p>MODE OF ASSESSMENT</p> <p>Mode of Assessment</p> <p>Continuous Comprehensive Assessment (CCA) Evaluation will be based on test papers and proper submission and timely completion of assignments.</p> <hr/> <p>A. Continuous Comprehensive Assessment</p> <p>(CCA) CCA For Practical (30 Marks)</p> <ul style="list-style-type: none"> • Drawing Assignment • Classroom Exercises / Studio Practice • Sketchbook / Portfolio Submission • Test Papers <hr/> <p>B. End Semester Evaluation (ESE)</p> <p>ESE For Practical - Practical Examination Total Marks:70</p> <ul style="list-style-type: none"> • First Question :10 Marks • Second Question : 20 Marks • Third Question : 40 Marks <p>Duration of Examination :4 hrs</p>

REFERENCES

1. Barber, B. (2006). *The complete book of drawing: Essential skills for every artist*. Arcturus Publishing.
2. Edwards, B. (2012). *Drawing on the right side of the brain* (4th ed.). TarcherPerigee.
3. Sanmiguel, D. (2004). *The big book of drawing*. Sterling Publishing.
4. Hamm, J. (1982). *Drawing the head and figure*. Perigee Books.



Mahatma Gandhi University Kottayam

Faculty/ Discipline	FINE ARTS / ANIMATION AND GRAPHIC DESIGN				
Programme	BVOC (HONOURS) ANIMATION AND GRAPHIC DESIGN				
Course Name	ELEMENTS OF DESIGN (T)				
Type of Course	SDC				
Course Code	MG1SDCAAG102				
Course Level	100				
Course Summary	<p><i>The Elements of Design course introduces students to the fundamental visual components that form the foundation of all design disciplines. Through theoretical instruction and practical exercises, students explore the essential elements such as line, shape, form, space, texture, value, and color. The course emphasizes visual literacy, design thinking, and creative problem-solving, enabling students to analyze, create, and critique designs effectively.</i></p> <p><i>Students will gain an understanding of how these elements interact within compositions and how they can be manipulated to convey meaning, mood, and functionality. The course serves as a core building block for further studies in graphic design, product design, and other creative fields.</i></p>				
Semester	1	Credits		4	Total Hours
Course Details	Learning Approach	Lecture	Practical	OJT	
		4	0	0	60
Pre-requisites, if any	An interest in visual arts and design				

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains	PO No
1	Explain the basic elements of visual design, including line, shape, space, texture, and colour, and their role in creating effective compositions.	U	1,2,3,4,10
2	Use knowledge of colour theory— including additive and subtractive models, colour schemes, and cultural meanings of colour—in practical design solutions.	U	1,2,3,4,7,10
3	Demonstrate design principles such as balance, proportion, rhythm, emphasis, and unity in both two-dimensional and three-dimensional compositions.	U	1,2,3,4,5,7,10
4	Describe typographic concepts including type anatomy, typeface classification, and typographic measurement in design tasks.	A	1,2,3,4,10
5	Produce original design works such as logos and posters that demonstrate proficiency in combining shapes, colour schemes, and design principles.	C	1,2,3,4,5,7,10

CO-PO ARTICULATION MATRIX

CO/PO	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10
CO1	3	2	2	2	0	0	0	0	0	2
CO2	3	3	2	2	0	0	2	0	0	2
CO3	3	3	3	2	2	0	1	0	0	2
CO4	2	2	1	3	0	0	0	0	0	2
CO5	3	3	3	3	2	0	1	0	0	3

'0' is No Correlation, '1' is Slight Correlation (Low level), '2' is Moderate Correlation (Medium level) and '3' is Substantial Correlation (High level).

COURSE CONTENT

Content for Classroom transaction (Units)

Module	Units	Course description	Hrs	CO No.
1	Introduction to Basic Elements of Visual Design			
	1.1	Introduction to Basic Elements of Visual Design: Line – Line Direction and Meanings- Quality of Lines-Implied Lines and Line of Force, Shape - Organic Shape And Geometric Forms -Relationship with 2D Shape and 3D Forms, Space –Negative Space And Positive Space-Figure/Ground Relation	5	CO1
	1.2	Texture – Visual Texture and Tactile Texture, Texture and Light Value, Pattern	5	CO1
	1.3	Colour -Subtractive and Additive Colour- Primary, Secondary in Both Modes- Colour Wheel- Hue, Saturation and Value- What Is Shade, Tint And Tones- Colour Schemes – Monochromatic, Analogous, Complementary, Split Complementary, Triadic Colour, Double Complementary Etc- Colour Meaning In Various Context such as Culture, Religion, Gender and Emotional Factor	5	CO1
Basic Principles of Design:				
2	2.1	Balance, Proportion, Rhythm, Emphasis, Unity Etc.	5	CO3
	2.2	Laws of Perceptual Action: Similarity, Proximity, Continuity, Closure Etc.	5	CO3
3	3.1	Typography - Typeface, Typeface Family, Font	4	CO3
	3.2	Anatomy of Type, Typographic Measurement – Point and Pica	6	CO3
	3.3	Text Type and Display Type, Classification of Type	5	CO3
Scale and Proportion in Design				
4	4.1	Mathematical Ratios and Proportional Systems: Fibonacci Numbers, Golden Ratio.	5	CO4
	4.2	Composition and Visual Hierarchy, Creating Visual Hierarchy with Size, Color, and Position.	5	CO4
	4.3	The Importance of Focal Points in Visual Communication	4	CO4
	4.4	Exercise with Various Shapes and Colour Schemes, Logo Design, Poster Design Projects	6	CO5
5	Teacher Specific Content			

Teaching and Learning Approach	Classroom Procedure (Mode of transaction) Lectures Presentations and Practicum sessions - Traditional classroom-style lectures to cover theoretical aspects. Demonstration classes and practical sessions to explain complex concepts.
Assessment Types	MODE OF ASSESSMENT Mode of Assessment (Practical) Continuous Comprehensive Assessment (CCA) Evaluation will be based on test papers and proper submission and timely completion of assignments.
	A. Continuous Comprehensive Assessment (CCA) CCA For Practical (30 Marks) <ul style="list-style-type: none"> • Class Assignments • Test Papers
	B. End Semester Evaluation (ESE) ESE For Practical - Practical Examination Total Marks: 70 <ul style="list-style-type: none"> • Part A- (Very short answer Question : 10*2=20 Marks • Part B- Logo Design -20 Marks • Part C- Poster Making -30 Marks Duration of Examination :3 hrs

REFERENCES

1. Evans, P., & Thomas, M. A. (2012). *Exploring the elements of design* (3rd ed.). Delmar Cengage Learning.
2. Landa, R. (2013). *Graphic design solutions* (5th ed.). Cengage Learning.
3. Ambrose, G., & Harris, P. (2011). *The fundamentals of typography* (2nd ed.). AVA Publishin



Mahatma Gandhi University Kottayam

Faculty/ Discipline	FINE ARTS / ANIMATION AND GRAPHIC DESIGN			
Programme	B.VOC. (HONOURS) ANIMATION AND GRAPHIC DESIGN			
Course Name	AI-BASED VIDEO EDITING			
Type of Course	MDC			
Course Code	MG1MDCAAG100			
Course Level	100			
Course Summary	<i>This course introduces students to the fundamental concepts and techniques of drawing. It focuses on developing observational skills, hand-eye coordination, and the ability to represent objects, spaces, and ideas visually. Through practical exercises, students will learn about lines, shapes, forms, shading, perspective</i>			
Semester	1	Credits		3
Course Details	Learning Approach	Lecture	Practical	Total Hours
		3	0	
Pre-requisites, if any	NIL			

COURSE OUTCOME (CO)

MGU-B.VOC. (HONOURS)

CO No.	Expected Course Outcome	Learning Domains	PO No
1	Explain the role of AI in video editing Describe AI's evolution in the editing workflow and identify AI tools in leading software.	U	1,2,3,4,10
2	Apply AI tools for video assembly Use AI-assisted scene detection, auto cuts, and manage timelines with multiple tracks.	A	1,2,3,4,10

3	Implement creative edits Apply transitions, basic effects, and keyframe animations (motion, opacity, scale, speed adjustments).	U	1,2,3,4,5,10
4	Perform basic audio editing and color correction Manage audio levels, sync audio-video tracks, apply noise reduction, and perform basic grading. Combine AI-based features for a professional-quality output optimized for various platforms	K	1,2,3,4,5,10

CO-PO ARTICULATION MATRIX

CO/PO	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10
CO1	3	2	2	2	0	0	0	0	0	2
CO2	3	2	2	2	0	0	0	0	0	2
CO3	3	3	3	2	1	0	0	0	0	2
CO4	3	3	2	2	2	0	0	0	0	2
CO5	3	3	2	3	2	0	0	0	0	2

'0' is No Correlation, '1' is Slight Correlation (Low level), '2' is Moderate Correlation (Medium level) and '3' is Substantial Correlation (High level).

COURSE CONTENT**Content for Classroom transaction (Units)**

Module	Units	Course description	Hrs	CO No.
1	Introduction to AI in Video Editing			
	1.1	What is AI in video editing?	5	CO1
	1.2	Evolution of video editing: from manual to AI-assisted workflows.	5	CO1
	1.3	Overview of AI tools in video editing software (Adobe Premiere Pro), AI use cases: auto cuts, auto captioning, smart reframing.	5	CO1
2	AI for Video Cuts and Assembly			
	2.1	Scene detection and auto cut tools	4	CO2
	2.2	Working with multiple tracks (video + audio)	4	CO2
	2.3	Timeline management: cuts, trims, ripple edits	4	CO2
3	Transitions, Effects & Motion			
	3.1	Applying and customizing transitions	4	CO3
	3.2	Basic video effects and filters	5	CO3
	3.3	Introduction to keyframes: motion, opacity, scale, rotation	4	CO4
	3.4	Speed control: slow motion, fast motion, reverse, Audio levels, fading, mixing background music Syncing audio and video Basic color correction and grading, Creating titles and lower thirds	5	CO5
4	Teacher Specific Content			

Teaching and Learning Approach	Classroom Procedure (Mode of transaction) <ul style="list-style-type: none"> ● Lectures, Presentations and Practical sessions. Demonstration classes and practical sessions to explain complex concepts. ● Hands-on exercises and discussions ● Resource Accessibility - Ensure learners have access to resources including lecture notes, reference materials, and online tutorials for further review and reinforcement. ● Online Resources and Webinars - Access to digital materials, tutorials, and webinars for additional learning.
Assessment Types	<p>MODE OF ASSESSMENT</p> <p>Mode of Assessment (Practical)</p> <p>Continuous Comprehensive Assessment (CCA) Evaluation will be based on test papers and proper submission and timely completion of assignments.</p> <hr/> <p>A. Continuous Comprehensive Assessment (CCA)</p> <p style="text-align: center;">Practical Total Marks-25</p> <p style="text-align: center;">Methods अमृतमद्भुते</p> <ul style="list-style-type: none"> ● Class Assignments -15 ● LabTest - 10 <p style="text-align: center;">MGU-B.VOC. (HONOURS)</p>

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H.	<p style="text-align: center;">End Semester Evaluation</p> <p style="text-align: center;">Total Marks: 50 Assessment Methods:</p> <p style="text-align: center;">Project-based evaluation</p> <p style="text-align: center;">Real-time video editing exercise</p> <p style="text-align: center;">Viva / Presentation of edited video</p> <p style="text-align: center;">Peer review / self-assessment (optional)</p> <p style="text-align: center;">Duration of Examination:3 hrs</p>
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References (Follow any standard reference format like APA, MLA, Chicago,)
Books for Reference

1. Dancyger, K. (2013). *The technique of film and video editing: History, theory, and practice* (5th ed.). Focal Press.
2. Murch, W. (2001). *In the blink of an eye: A perspective on film editing* (2nd ed.). Silman-James Press.
3. Jago, M. (2021). *Adobe Premiere Pro classroom in a book* (2021 release). Adobe Press.
4. Wohl, M. (2012). *Editing techniques with Final Cut Pro X*. Peachpit Press.
5. Bowen, C. J., & Thompson, R. (2013). *Grammar of the edit* (2nd ed.). Focal Press.



SEMESTER II

MGU-B.VOC. (HONOURS)

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SEMESTER II							
Course Code	Title of the Course	Type of The Course	Credit	Hours /week	Hour Distribution /week		
					L	P	O
MG2SDCAAG100	HISTORICAL PERSPECTIVES OF DESIGN(T)	SDC	4	4	4	0	0
MG2SDCAAG101	PUBLICATION DESIGN (P)	SDC	4	5	3	2	0
MG2SDCAA G102	DIGITAL PHOTOGRAPHY (P)	SDC	4	5	3	2	0
MG2MDCAA G100	RASTER GRAPHICS (P)	MDC	3	4	2	2	0
MG2SDCAAG103	ON THE JOB TRAINING	SDC	2	5	0	0	5

L — Lecture, P — Practical/Practicum , O — On the Job Training

Job Roles

Possible Job Role(s)	NHEQF Level	QP Code	Sector Skill Council
Graphic Designer(Raster,Publication)	Level 4	MES/Q0601	Media & Entertainment Skill Council (MESCC)
Digital Illustrator	Level 4	MES/Q0516	MESCC
Photographer	Level 6	MES/Q0907	MESCC

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Mahatma Gandhi University Kottayam

Faculty/ Discipline	FINE ARTS / ANIMATION AND GRAPHIC DESIGN				
Programme	B.VOC. (HONOURS) ANIMATION AND GRAPHIC DESIGN				
Course Name	HISTORICAL PERSPECTIVES OF DESIGN(T)				
Type of Course	SDC				
Course Code	MG2SDCAAG100				
Course Level	100				
Course Summary	<i>This course provides an overview of the major periods, movements, and styles in the history of art and design. It traces the evolution of artistic and design practices from ancient to modern times, highlighting the cultural, social, and technological factors that influenced them. Students will explore key works, artists, and designers, and understand their impact on contemporary art and design.</i>				
Semester	2	Credits		4	Total Hours
Course Details	Learning Approach	Lecture	Practical	OJT	
		4	0	0	
Pre-requisites, if any	Basic interest in art, design, culture, or history is recommended.				

COURSE OUTCOME (CO)

CO No.	Expected Course Outcome	Learning Domains	PO No
1	Describe key features, techniques, and cultural contexts of prehistoric, Mesopotamian, Egyptian, Greek, Early Christian, Byzantine, Gothic, Renaissance, Baroque, and Rococo art and architecture.	U	1,3,4,10
2	Studying major art movements of the 19th and 20th centuries, and modern styles, recognizing their unique visual language, philosophy, and influence on contemporary design.	U	1,3,4,10
3	Appreciate the diversity and significance of Indian art traditions and major artists, relating them to regional, cultural, and historical contexts.	A	1,3,4,10
4	Recognize the evolution of printing technologies from the development of paper to movable type and lithography, and evaluate their impact on visual communication.	K	1,2,3,4,10

5	Build critical thinking skills by comparing art forms across periods and cultures, and assessing their role in shaping societal values and visual culture.	U	1,3,4,10
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CO-PO ARTICULATION MATRIX

CO/PO	PO1	PO2	PO3	PO4	PO6	PO6	PO7	PO8	PO9	PO10
CO1	3	0	2	2	0	0	0	0	0	2
CO2	3	0	2	2	0	0	0	0	0	2
CO3	3	0	2	2	0	0	0	0	0	2
CO4	3	2	2	2	0	0	0	0	0	2
CO5	3	0	2	2	0	0	0	0	0	3

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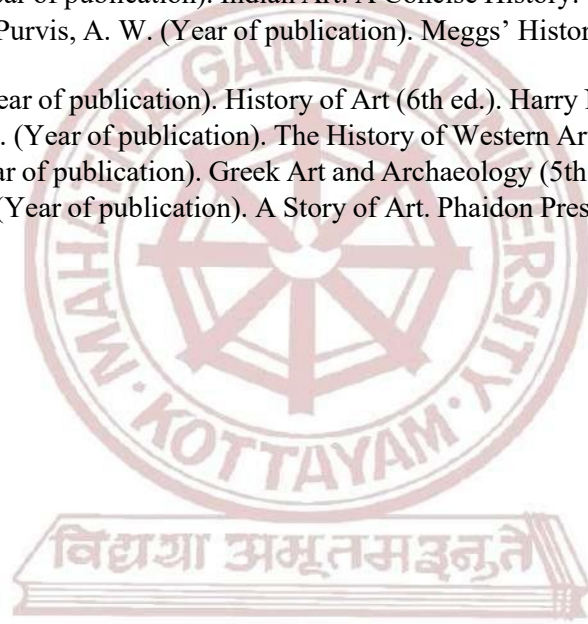
COURSE CONTENT

Content for Classroom transaction (Units)

Module	Units	Course description	Hrs	CO No.
1	Prehistoric visual representations-			
	1.1	Prehistoric-Cave Art (Chauvet, Lascaux, Altamira, Ajanta Ellora)	4	CO1
	1.2	Mesopotamian Art, Egyptian Art, Greek Architectural Orders	5	CO1
	1.3	Early Christian Art –Byzantine (Special reference to Architecture and Mosaics, Manuscripts) Gothic (Illuminated Manuscript)	5	CO1
	1.4	Renaissance era Artist and Styles- Donatello, Da Vinci, Michelangelo, Raphael, Titian Baroque -special reference to Artist (Caravaggio, Bernini, Paul Rubens, Rembrandt) Rococo Style	6	CO1
	Art movements			
2	2.1	19th century Art movements (Romanticism, Impressionism, Neo-Impressionism, Post-Impressionism,	6	CO2
	2.2	20th century art- Expressionism, Cubism,	5	CO2
	2.3	Modern art- OP Art, Conceptual Art, Minimal Art, Bauhaus, Art Deco, Modernism, Organic design	6	CO2
	Indian Art			

REFERENCE

1. Gombrich, E. H. (1995). The Story of Art (16th ed.). Hatchett Book Group.
2. Craven, R. C. (Year of publication). Indian Art: A Concise History. Thames and Hudson.
3. Meggs, P. B., & Purvis, A. W. (Year of publication). Meggs' History of Graphic Design (6th ed.).
4. Janson, H. W. (Year of publication). History of Art (6th ed.). Harry N Abrams Inc.
5. Christensen, E. O. (Year of publication). The History of Western Art. Mentor/NAL.
6. Pedley, J. G. (Year of publication). Greek Art and Archaeology (5th ed.). Pearson.
7. Gombrich, E. H. (Year of publication). A Story of Art. Phaidon Press.



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Mahatma Gandhi University Kottayam

Faculty/ Discipline	FINE ARTS / ANIMATION AND GRAPHIC DESIGN			
Programme	B.VOC. (HONOURS) ANIMATION AND GRAPHIC DESIGN			
Course Name	PUBLICATION DESIGN			
Type of Course	SDC			
Course Code	MG2SDCAAG101			
Course Level	100			
Course Summary	<i>This course examines the graphic designer's role in the layout and design of publications. Lectures and studio work cover historical and current practices and technologies used to produce multi-page publications. Students create visualization for several publications using the design elements and art skills.</i>			
Semester	2	Credits		4
Course Details	Learning Approach	Lecture	Practical	OJT
		3	1	0
Pre-requisites, if any	Interest in graphic design and visual communication Familiarity with basic design principles			
				Total Hours
				75

COURSE OUTCOMES (CO)			
CO No.	Expected Course Outcome	Learning Domains	PO No
1	Apply fundamental design principles (such as balance, contrast, hierarchy, and alignment) to create effective and visually appealing page layouts.	U	1,2,3,4,6,10

2	Construct and use grid systems, manage margins, columns, gutters, and page depth to structure content across various formats (magazine, newspaper, book).	A	1,2,3,4,6,10
3	Design professional magazine layouts, including covers, mastheads, and inner pages, by creating suitable grids and applying visualization techniques.	U	1,2,3,4,5,6,10
4	Develop functional newspaper and book layouts with appropriate use of type, white space, colour, headlines, and effective grid structures.	C	1,2,3,4,5,6,10
5	Execute a comprehensive layout design project demonstrating proficiency in combining text, imagery, and design principles for print media.	I	1,2,3,4,5,6,10

CO-PO ARTICULATION MATRIX

CO/PO	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10
CO1	3	2	2	3	0	2	0	0	0	2
CO2	3	3	3	2	0	2	0	0	0	2
CO3	3	3	3	3	1	3	0	0	0	3
CO4	3	3	3	3	1	3	0	0	0	3
CO5	3	3	3	3	2	3	0	0	0	3

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COURSE CONTENT**Content for classroom transaction**

Module	Units	Course description	Hrs	CO No.
1	Layout Design			
	1.1	Directing The Eye, Backwards Movement, Application of Design Principles in Lay Out.	10	CO1
	1.2	Grid Design, Formats, Margins, Columns and Gutters, Page Depth, working with Imagery, Borders and Rules.	10	CO2
Magazine Design				
2	2.1	Magazine Design: Creating a Suitable Grid, Title and Cover Policies,	8	CO2
	2.2	Visualization in Magazine Design, Redesigning a Magazine, Essentials of Page Design,	9	CO2
Newspaper and Book Design				
3	3.1	Newspaper Design: The Main Elements of Print Layout, Formats and Grids, Selecting and Using Type, White Space, Colour, Headlines,	10	CO3
	3.2	The Masthead, Laying Out Pages, Designing Front Page and Inner Pages.	10	CO3
	3.3	Book Design: Effective Grid Design for the Book	8	CO4
Design Projects				
4	4.1	Design Project	10	CO5
5	Teacher Specific Content			

Teaching and Learning Approach	<p>Classroom Procedure (Mode of transaction)</p> <ul style="list-style-type: none"> ● Lectures, Presentations and Practical sessions. Demonstration classes and practical sessions to explain complex concepts. ● Hands-on exercises and discussions ● Resource Accessibility - Ensure learners have access to resources including lecture notes, reference materials, and online tutorials for further review and reinforcement. ● Online Resources and Webinars - Access to digital materials, tutorials, and webinars for additional learning.
Assessment Types	<p>MODE OF ASSESSMENT</p> <p>Mode of Assessment</p> <p>Continuous Comprehensive Assessment (CCA) Continuous Practical Evaluation</p> <ul style="list-style-type: none"> ● Mini Projects / Internal Tasks

- Class Tests / Viva / File Submission
- Evaluation will be based on test papers and proper submission and timely completion of assignments.

K. Continuous Comprehensive Assessment (CCA) -

Total Marks : 30 Assessment Methods Practical

Components
Assignments - 10
Examination - 5
Viva Voce / Process Presentation - 5
Portfolio / Project Submission - 5
Project Presentation - 5

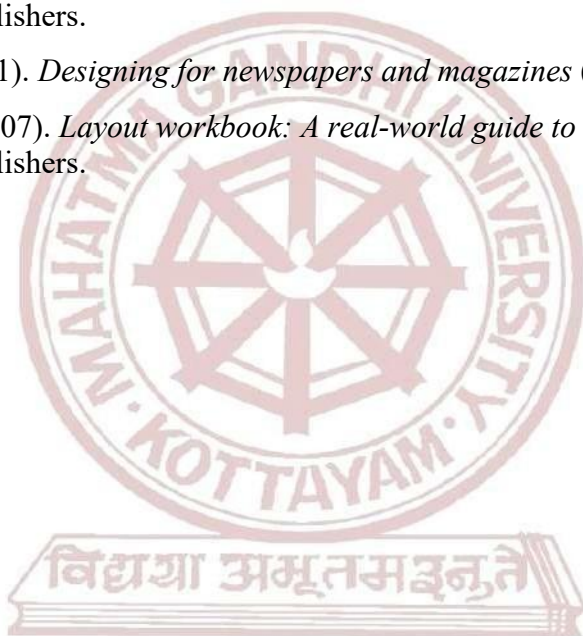
L. End Semester Evaluation (ESE)

Components	Marks Distribution
Design and Layout	20
Typographical skills	5
Page elements	10
Visual elements	5
Publication out -PDF & Print	20
Viva	10
Total	70

ESE for Practical (70 Marks)

REFERENCE

1. Carter, D. E. (2006). *The big book of layouts*. Harper Design. Tondreau, B. (2011). *Layout essentials: 100 design principles for using grids*. Rockport Publishers.
2. Society for News Design. (2008). *The best of newspaper design: 29th edition*. Rockport Publishers.
3. Frost, C. (2011). *Designing for newspapers and magazines* (2nd ed.). Routledge.
4. Cullen, K. (2007). *Layout workbook: A real-world guide to building pages in graphic design*. Rockport Publishers.



MGU-B.VOC. (HONOURS)

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Mahatma Gandhi University Kottayam

Faculty/ Discipline	FINE ARTS / ANIMATION AND GRAPHIC DESIGN			
Programme	B.VOC.(HONOURS) ANIMATION AND GRAPHIC DESIGN			
Course Name	DIGITAL PHOTOGRAPHY (P)			
Type of Course	SDC			
Course Code	MG2SDCAAG102			
Course Level	100			
Course Summary	<i>This course introduces students to the fundamentals of digital photography, including camera handling, composition, lighting, and post-processing. It helps students develop technical skills and creative approaches to capturing and editing digital images for various purposes.</i>			
Semester	2	Credits		4
Course Details	Learning Approach	Lecture	Practical	OJT
		3	1	0
Pre-requisites, if any	General familiarity with digital devices and Interest in photography and visual storytelling			
				Total Hours
				75

COURSE OUTCOME (CO)

MGU-B.VOC. (HONOURS)

CO No.	Expected Course Outcome	Learning Domains	PO No
1	Interpret the invention, evolution, and technical components of cameras, lenses, and sensors, and apply this knowledge in choosing appropriate photographic equipment.	U	1,2,3,4,10
2	Depict knowledge of various types of photography and apply fundamental concepts of exposure (aperture, shutter speed, ISO, focal length) in practical work.	A	1,2,3,4,10
3	Use principles of composition, subject placement, balance, color, texture, and patterns to create visually compelling photographs in various genres (portrait, landscape, still life).	C	1,2,3,4,10

4	Comprehend and apply the physics and aesthetics of lighting, using natural and artificial light sources creatively and effectively in photography.	U	1,2,3,4,10
5	Use lighting accessories (modifiers, diffusers, gels, etc.) to enhance photographic quality in studio and field projects. Plan and execute photographic projects (such as product/advertisement photography) demonstrating both technical and creative competencies.	A	1,2,3,4,10

CO-PO ARTICULATION MATRIX



CO/PO	PO1	PO2	MGU-B.VOC. (HONOURS)							
			PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10
CO1	3	3	2	2	0	0	0	0	0	2
CO2	3	3	2	2	0	0	0	0	0	2
CO3	3	2	3	3	0	0	0	0	0	2
CO4	3	3	2	3	0	0	0	0	0	2
CO5	3	3	2	2	0	0	0	0	0	2

'0' is No Correlation, '1' is Slight Correlation (Low level), '2' is Moderate Correlation (Medium level) and '3' is Substantial Correlation (High level).

COURSE CONTENT

Content for Classroom transaction (Units)

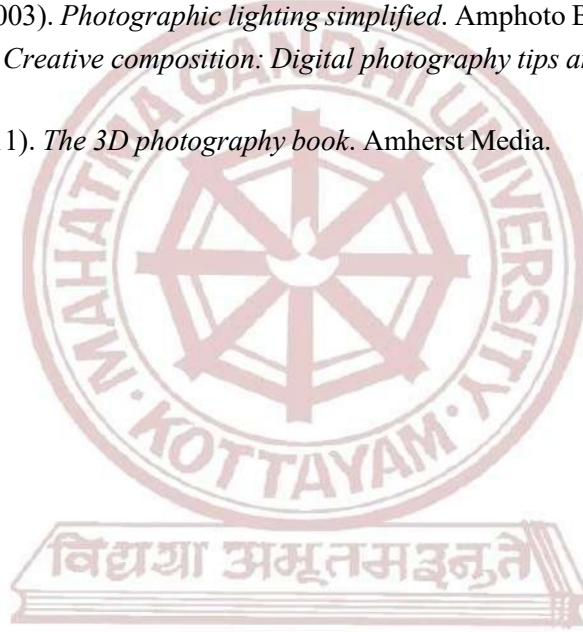
Module	Units	Course description	Hrs	CO No.
1	Introduction to Digital Photography			
	1.1	Invention of Photography - Camera, choosing a Camera,	6	CO1
	1.2	Lenses: Type of Lenses, Focusing, Focal Length, Aperture, Depth of Field, Shutter Speeds, DSLR Camera, Image Sensor, ISO, Aspect Ratio, Full Frame, APS Sensors.	10	CO2
	1.3	Types of Photography	6	CO2
Composition and Aesthetics				
2	2.1	Image Composition: Rules for Composition, Subject Placement, Balance, Line of Force, Vantage Point, Depth Etc.	9	CO3
	2.2	Color, texture, and patterns in photography	6	CO3
	2.3	Portrait, landscape, and still-life composition basics	6	CO3
Lighting and Accessories				
3	3.1	Light- What Is Light-Physics of Light, Properties of Light-Lighting AestheticsEtc.	6	CO4
	3.2	Light Sources: Natural Light, Artificial Light-Hard And Soft Light, Key Light, Fill Light, Rim Light ,Front Lighting, Side Lighting, Three Point Lighting- Studio Lighting And Light	6	CO4
	3.3	Modifiers:-Flash Diffusers, Soft Boxes, Snoots, Ban Doors And Honeycombs, Gels And Filters.	10	CO5
Project				
4	4.1	Photographic Projects: Product Photography (Advertisement Photography) using camera techniques	10	CO5
5	Teacher Specific Content			

Teaching and Learning Approach	Classroom Procedure (Mode of transaction) <ul style="list-style-type: none"> • Interactive lectures and demonstrations: Concepts are explained with visual aids, sample photographs, and live camera demonstrations. • Hands-on practice sessions: Students will work individually and in groups using digital cameras or smartphones to apply concepts. • Field work / outdoor sessions: Photo walks and location shoots to practice techniques in real environments. • Studio exercises (where available): Introduction to controlled lighting setups and portrait/still-life photography.
Assessments	MODE OF ASSESSMENT Mode of Assessment Continuous Comprehensive Assessment (CCA) Evaluation will be based on test papers and proper submission and timely completion of assignments.

	<p>M. Continuous Comprehensive Assessment (CCA) - 30 Marks</p> <p>Assessment</p> <table border="1" data-bbox="718 1205 1343 1469"> <tr> <td>CCA Components</td> </tr> <tr> <td>Practical Photo Assignments - 10</td> </tr> <tr> <td>Thematic Project / Photo Essay - 10</td> </tr> <tr> <td>Viva Voce / Practical Presentation - 10</td> </tr> </table> <p>End Semester Evaluation</p> <p>(ESE) ESE for Practical</p> <p>(70Marks)</p> <p>Practical assignment (e.g., capturing images on specific themes or technical parameters)Project submission</p> <table border="1" data-bbox="654 1832 1401 2119"> <thead> <tr> <th>ESE Components</th> <th>Marks Distribution</th> </tr> </thead> <tbody> <tr> <td>Record Book</td> <td>60</td> </tr> <tr> <td>Viva-Voce</td> <td>10</td> </tr> <tr> <td>Total Marks</td> <td>70</td> </tr> </tbody> </table>	CCA Components	Practical Photo Assignments - 10	Thematic Project / Photo Essay - 10	Viva Voce / Practical Presentation - 10	ESE Components	Marks Distribution	Record Book	60	Viva-Voce	10	Total Marks	70
CCA Components													
Practical Photo Assignments - 10													
Thematic Project / Photo Essay - 10													
Viva Voce / Practical Presentation - 10													
ESE Components	Marks Distribution												
Record Book	60												
Viva-Voce	10												
Total Marks	70												

REFERENCE

1. Krages, B. (2005). *Photography: The art of composition*. Allworth Press.
2. McCartney, S. (2003). *Photographic lighting simplified*. Amphoto Books.
3. Davis, H. (2010). *Creative composition: Digital photography tips and techniques*. Wiley.
4. Cooper, J. L. (2011). *The 3D photography book*. Amherst Media.



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Mahatma Gandhi University Kottayam

Faculty/ Discipline	FINE ARTS/ ANIMATION AND GRAPHIC DESIGN				
Programme	B.VOC. (HONOURS) ANIMATION AND GRAPHIC DESIGN				
Course Name	RASTER GRAPHICS (P)				
Type of Course	MDC				
Course Code	MG2MDCAAG100				
Course Level	100				
Course Summary	<p><i>Raster Graphics is a fundamental area of digital imaging where pictures are represented as a grid of tiny squares called pixels. Each pixel holds specific color information, and together they form detailed images, making raster graphics ideal for photographs, paintings, and complex visuals. Widely used software like Adobe Photoshop, GIMP, and Corel Photo-Paint allows artists and designers to create and edit raster images for print and digital media. Raster graphics play a vital role in photography, digital art, web design, and publishing.</i></p>				
Semester	2	Credits		3	Total Hours
Course Details	Learning Approach	Lecture	Practical	OJT	
		2	1	0	60
Pre-requisites, if any	Basic computer literacy and Interest in graphic design and digital art.				

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains	PO No
1	Explain raster graphics concepts, file formats, and color modes.	U	1,2,3,4,10
2	Use raster graphic software tools for basic editing and image creation.	U,	1,2,3,4,10
3	Apply layers, blending modes, and transformations in design work.	A	1,2,3,4,10
4	Perform advanced editing (adjustments, retouching, AI tools) for digital media.	K	1,2,3,4,10
5	Design layouts with text, masks, and prepare files for web/print export.	A	1,2,3,4,10

CO-PO ARTICULATION MATRIX

CO/PO	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10
CO1	3	2	2	2	0	0	0	0	0	2
CO2	3	3	2	2	0	0	0	0	0	2
CO3	3	3	3	2	0	0	0	0	0	2
CO4	3	3	3	2	0	0	0	0	0	2
CO5	3	3	3	3	0	0	0	0	0	3

'0' is No Correlation, '1' is Slight Correlation (Low level), '2' is Moderate Correlation (Medium level) and '3' is Substantial Correlation (High level).

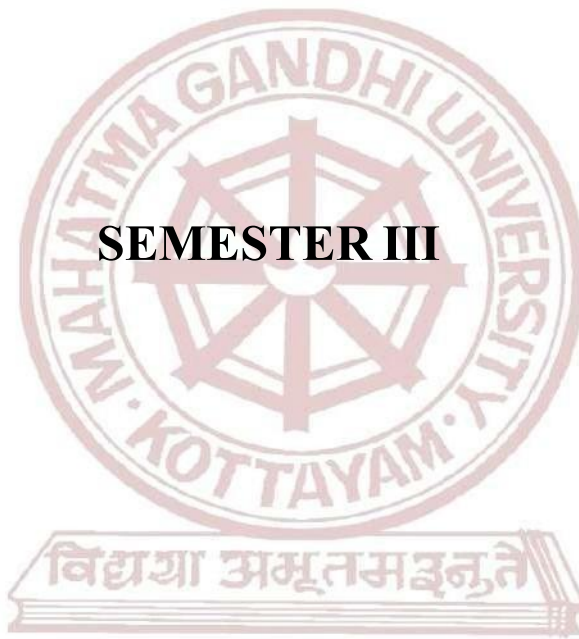
COURSE CONTENT				
Content for Classroom transaction (Units)				
Module	Units	Course description	Hrs	CO No.
1	Fundamentals of Raster Graphics			
	1.1	What is raster graphics? Pixels, resolution, color depth, Raster vs vector graphics — differences and applications.	6	CO1
	1.2	File formats (BMP, JPEG, PNG, GIF, TIFF, PSD). Features and uses. Color modes (RGB, CMYK, Grayscale).	6	CO1
	1.3	AI in raster graphics: Introduction to AI-assisted image creation and editing	6	CO4
2	Image Editing Tools + AI Assistance			
	2.1	Introduction to raster graphic software. Setting up canvas: resolution, size, color mode	6	CO2
	2.2	Tools: selection, brush, eraser, gradient, clone stamp	5	CO2
	2.3	Layers, blending modes, transformations (scale, rotate, skew)	5	CO3
3	Advanced Features			
	3.1	Adjustments: brightness/contrast, levels, curves, hue/saturation.	5	CO3
	3.2	Retouching with AI tools (e.g. AI healing, auto-retouch, content-aware fill), Exporting for digital marketing (Facebook, Instagram, YouTube thumbnails)	5	CO4
	3.3	Designing with text: variable fonts, styles, character/paragraph panels. Introduction to masks: layer mask, clipping mask	5	CO5
	3.4	Preparing files for export: formats for web and print, resolution, compression	6	CO5
	3.5	Mockups for social media ads, web pages, and mobile screens	5	CO5
4	Teacher Specific Content			

Teaching and Learning Approach	Classroom Procedure (Mode of transaction) <ul style="list-style-type: none"> • Lectures with visual demonstrations • Software-based tutorials • Creative assignments • Group work and critiques
	MODE OF ASSESSMENT :Practical Mode of Assessment A. Continuous Comprehensive Assessment (CCA) - 25 Marks. Evaluation will be based on test papers and proper submission and timely completion of assignments. CCA Components Assignments -5 Practical test (Midterm) - 5 Model Exam (Lab) - 10
	B. End Semester Evaluation (ESE) Practical Total Marks : 50 <ul style="list-style-type: none"> • Practical Exercises / Lab Work • Portfolio / Project Submission MGU-B.VOC. (HONOURS) Total - 50 Marks Duration of Examination 2 hr

Syllabus

REFERANCE

1. Adobe Creative Team. (2012). *Adobe Photoshop classroom in a book* (CS6 ed.). Adobe Press.
2. Kelby, S. (2020). *The Photoshop Book for Digital Photographers*. New Riders.
– Focuses on real-world techniques and photo editing using raster tools.
3. Faulkner, A., & Chavez, C. (2023). *Adobe Photoshop CC: Classroom in a Book (Latest Edition)*. Adobe Press.
– Official guide for mastering image correction, compositing, and painting.
4. Weinmann, E., & Lourekas, P. (2019). *Photoshop CC: Visual QuickStart Guide*. Peachpit Press.



SEMESTER III

MGU-B.VOC. (HONOURS)

Syllabus

SEMESTER III							
Course Code	Title of the Course	Type of the Course	Credit	Hours/week	Hour Distribution /week		
					L	P	O
MG3SDCAAG200	FUNDAMENTALS OF ANIMATION (T)	SDC	4	4	4	0	0
MG3SDCAAG201	DRAWING FOR ANIMATION (P)	SDC	4	5	3	2	0
MG3SDCAAG202	AUDIO & VIDEO EDITING PRINCIPLES (P)	SDC	4	5	3	2	0
MG3SDCAAG200	PRINT & DIGITAL MEDIA DESIGN	MPC	4	5	3	2	0
MG3MPCA AG200	VISUAL ARTS OF KERALA (T)	MDC	3	3	3	0	0
MG3SDCAAG203	ON THE JOB TRAINING	SDC	2	5	0	0	5

L — Lecture, P — Practical/Practicum , O — On the Job Training

JOB ROLES

Possible Job Role(s)	NHEQF Level	QP Code	Sector Skill Council
Animator (2D/3D)	Level 4	MES/Q0701	Media & Entertainment Skill Council (MESCC)
Character Designer	Level 4	Q0502	Media & Entertainment Skill Council (MESCC)
Storyboard Artist	Level 4	MES/Q0702	MESCC
Drawing Artist (Pre-production)	Level 4	MES/Q0510	MESCC
Video Editor	Level 4	MES/Q3501	MESCC



Mahatma Gandhi University Kottayam

Faculty/ Discipline	FINE ARTS / ANIMATION AND GRAPHIC DESIGN			
Programme	B.VOC. (HONOURS) ANIMATION AND GRAPHIC DESIGN			
Course Name	FUNDAMENTALS OF ANIMATION (T)			
Type of Course	SDC			
Course Code	MG3SDCAAG200			
Course Level	200			
Course Summary	<p><i>This course introduces students to the basic principles, techniques, and processes of animation. It covers the history of animation, types of animation (2D, 3D, stop motion), and the essential concepts that bring static images to life. Students will explore the 12 principles of animation, develop simple animated sequences, and gain hands-on experience using animation tools and software. The course aims to build a strong foundation for creative storytelling through motion.</i></p>			
Semester	3	Credits		4
Course Details	Learning Approach	Lecture	Practical	OJT
		4	0	0
Pre-requisites, if any	Basic understanding of visual communication and Interest in art, design, or storytelling			
				Total Hours
				60

COURSE OUTCOMES (CO)

Syllabus

CO No.	Expected Course Outcome	Learning Domains	PO No
1	Explain the history, types, and techniques of animation.	K	1,2,3,4,10
2	Use basic principles of animation (e.g. squash & stretch, anticipation, timing).	U	1,2,3,4,10
3	Operate and use animation equipment and production tools (peg bars, X-sheet, camera).	A	1,2,3,4,10
4	Utilize camera techniques, shots, and composition rules in animation work.	U	1,2,3,4,10
5	Manage file formats, resolutions, and compression for animation output.	K	1,2,3,4,10

CO-PO ARTICULATION MATRIX

CO/PO	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10
CO1	3	2	2	2	0	0	0	0	0	2
CO2	3	3	2	2	0	0	0	0	0	2
CO3	3	3	2	2	0	0	0	0	0	2
CO4	3	3	3	3	0	0	0	0	0	2
CO5	3	3	2	2	0	0	0	0	0	3

'0' is No Correlation, '1' is Slight Correlation (Low level), '2' is Moderate Correlation (Medium level) and '3' is Substantial Correlation (High level).

COURSE CONTENT

Content for Classroom transaction (Units)

Module	Units	Course description	Hrs	CO No.
1	Animation-			
	1.1	Definition- Short History of Animation - Persistence of Vision –	6	CO1
	1.2	Early Animation Devices – Techniques of Animation	5	CO1
	1.3	– Different Types of Animation - Types of Animation - Experimental Animations	5	CO1
Basic Principles of Animation				
2	2.1	- Squash and Stretch, Anticipation, Staging,,	5	CO2
	2.2	Straight Ahead and Pose to Pose Animation, Follow Through and Overlapping Action, Slow Out and Slow In	7	CO2
	2.3	Arcs, Secondary Action, Timing, Exaggeration, Solid Drawing, Appeal.	7	CO2
Animation Equipments				
3	3.1	Animation Equipment – Peg Holes and Peg Bars – Cels - Light Box – Line/Pencil Tests - Field Charts - Rostrum Camera -	8	CO3
	3.2	The Exposure Sheet (X Sheet) – Concepts of: -Soundtrack, Track Breakdown, Key Frames, In-Betweens, Clean-Up etc.	5	CO3
Camera Techniques and Compositions				

4	4.1	Camera Techniques – Types of Shots - Basic Shots and Their Intermediary Shots -	3	C04
	4.2	Camera Angles - Camera Movements	3	C04
	4.3	Dramatic Effects - Visual Continuity - Picture Composition - Compositional Techniques - Rule of Thirds - Rule of Odds - Rule of Space – Simplification.	3	C04
	4.4	Aspect Ratios - Interchanging Aspect Ratios - Safe Areas - Display Resolutions - File Formats - Image, Audio, Video; Compression – Audio, Video; Compression Ratio	3	C05
5 Teacher Specific Content				

Teaching and Learning Approach	Classroom Procedure (Mode of transaction)				
	<ul style="list-style-type: none"> ● Interactive Lectures: Core concepts, principles, and history of animation are introduced through engaging lectures supported by visual presentations, diagrams, and animation clips. ● Demonstrations: Selected principles (e.g., squash and stretch, anticipation, timing) are demonstrated using simple flipbooks, video examples to reinforce understanding. 				
Assessment Types	MODE OF ASSESSMENT (Theory)				
	Continuous Comprehensive Assessment (CCA) :30 Marks				
	Components : Assignments - 10 Written Test - 20				
	End Semester Examination (ESE) - Written examination Total Marks: 70 Marks Duration of Examination- 2hr				
	Part	Pattern	Marks per Part	Choice of Questions	Total Marks
	A	Short Answers	2 marks each out of 8	5	10
	B	Short Essay	5 Marks each out of 8	6	30
	C	Essay	15 Marks each out of 3	2	30
	Total				70

REFERENCE

1. Solomon, C. (1989). *Enchanted drawings: The history of animation*. Alfred A. Knopf.
2. Williams, R. (2009). *The animator's survival kit* (Expanded ed.). Faber & Faber.
3. Thomas, F., & Johnston, O. (1981). *Disney animation: The illusion of life*. Disney Editions.
4. Blair, P. (1994). *Cartoon Animation*. Walter Foster Publishing.
5. Laybourne, K. (1998). *The Animation Book: A Complete Guide to Animated Filmmaking--From Flip-Books to Sound Cartoons to 3- D Animation*. Three Rivers Press.



Mahatma Gandhi University Kottayam

Faculty/ Discipline	FINE ARTS / ANIMATION AND GRAPHIC DESIGN				
Programme	B.VOC. (HONOURS) ANIMATION AND GRAPHIC DESIGN				
Course Name	DRAWING FOR ANIMATION (P)				
Type of Course	SDC				
Course Code	MG3SDCAAG201				
Course Level	200				
Course Summary	<p><i>Drawing for Animation is a course that helps students learn how to draw characters, objects, and scenes for animated films and videos. It teaches the basics of shapes, lines, and forms, and how to use these to create expressive characters and actions. Students will practice drawing people, animals, and backgrounds, and learn how to show movement, emotions, and stories through their drawings. This course helps students build strong drawing skills that are important for making both traditional and digital animations.</i></p>				
Semester	3	Credits		4	Total Hours
Course Details	Learning Approach	Lecture	Practical	OJT	
		3	1	0	75
Pre-requisites, if any	Basic understanding of human and animal forms, Fundamental knowledge of proportion and perspective and Basic observation skills				

Syllabus

COURSE OUTCOME (CO)			
CO No.	Expected Course Outcome	Learning Domains	PO No
1	Manage and apply basic shapes, forms, and perspectives in memory and imagination drawing, including one-point, two-point, and three-point perspective with light and shade.	U	1,2,3, 4,10
2	Demonstrate the ability to sketch human poses, proportions, and anatomy across different age groups, understanding skeletal and muscular structure.	U	1,2,3, 4,10

3	Draw animals, birds, and reptiles with correct anatomical structure, capturing motion, grace, and perspective.	K	1,2,3,4,10
4	Generate and Create cartoon characters with varied styles, facial expressions, and body parts, applying construction techniques.	A	1,2,3,4,10
5	Recognize different types of cartoon characters seen in classic animation (e.g., cute, goofy, pugnacious) and apply these styles in original creations.	K	1,2,3,4,10

CO-PO ARTICULATION MATRIX

CO/PO	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10
CO1	3	2	2	2	0	0	0	0	0	2
CO2	3	3	2	2	0	0	0	0	0	2
CO3	3	3	2	2	0	0	0	0	0	2
CO4	3	3	3	3	0	0	0	0	0	3
CO5	3	2	2	3	0	0	0	0	0	3
<p><i>'0' is No Correlation, '1' is Slight Correlation (Low level), '2' is Moderate Correlation (Medium level) and '3' is Substantial Correlation (High level).</i></p>										

COURSE CONTENT

Content for Classroom transaction (Units)

Module	Units	Course description	Hrs	CO No.
1	Memory and Perspective Drawing			
	1.1	Memory and Imagination Drawing - Life Drawing – Use of Basic Shapes and Forms –	5	CO1
	1.2	Sketching Poses - Rapid Sketching from Live Models - Quick Sketches	6	CO1
	1.3	Perspective Drawing – One Point Perspective – Two Point Perspective - Three Point Perspective. Birds eye view, Ant's eye view., Objects and Shapes in Perspective with Light and Shade	5	CO3
Human Anatomy				
2	2.1	Human Anatomy – Anatomy of Different Age Groups – Babies, Children, Teens, Young Adults,	9	CO2
	2.2	Aged - Basic Proportions – Basic Understanding of the Skeletal and Muscle System – Human Forms in Perspective.	6	CO2
	2.3	Body Structure, Proportion and Construction of Body Parts, Torso, Face, Eyes, Nose, Ears, Mouth, Hand, Feet Etc.	10	CO2,CO3
Anatomy of Animals				
3	3.1	Anatomy of Animals, Birds, Reptiles:	6	CO3
	3.2	Understanding Motion and Grace, Face, Legs, Tails - Use of Perspectives While Drawing Animals, Birds.	7	CO3
Cartoon Characters Creation				
4	4.1	Cartoon Characters -Understanding Cartoon Characters - Cartoon Constructions –	7	CO4
	4.2	Cartoon Character Development Cartoon Faces, Eyes, Mouths, Hairs, Nose, Hands, Feet - Facial Expressions .	6	CO5
	4.3	Types of Characters in Classic Animated Cartoons – Cute – Screwball – Goofy – Heavy, Pugnacious – Fairy Tale Characters – Gnomes – Elves – Dwarfs –Witches	8	CO4
5	Teacher Specific Content			

Teaching and Learning Approach	<p>Classroom Procedure (Mode of transaction)</p> <ul style="list-style-type: none"> • Demonstration-based teaching: The instructor demonstrates drawing techniques live (on board, paper, or digital tablet) for gesture drawing, character poses, expressions, and action sequences. • Observation and practice sessions: • Regular assignments: Short drawing tasks focusing on movement, character, and action, encouraging continuous practice beyond class hours
	<p>MODE OF ASSESSMENT</p> <p>Mode of Assessment(Practical)</p> <p>Continuous Comprehensive Assessment (CCA) - 30 marks Evaluation will be based on test papers and proper submission and timely completion of assignments.</p>

	<p>A. Continuous Comprehensive Assessment (CCA) - 30 marks</p> <table border="1" data-bbox="587 853 971 1055"> <tr> <td>Assessment Types</td> </tr> <tr> <td>Assignments - 10</td> </tr> <tr> <td>Test Papers x 2 - 20</td> </tr> </table> <p>End Semester Evaluation (ESE) Duration of Examination : 5 hrs</p> <table border="1" data-bbox="520 1361 1465 1973"> <thead> <tr> <th>Parts</th> <th>Pattern</th> <th>Marks</th> <th>Choice of Questions</th> <th>Marks Distribution</th> </tr> </thead> <tbody> <tr> <td rowspan="2">Question paper 1</td> <td>Part A (Practical)</td> <td>Drawing exam on A3 sheets</td> <td>10 marks each</td> <td>2x10=20</td> </tr> <tr> <td>Part B (Practical)</td> <td>Drawing exam on A3 sheets</td> <td>10 marks each</td> <td>2x10=20</td> </tr> <tr> <td>Question paper 2</td> <td>Part C (Practical)</td> <td>Drawing exam on A3 sheets</td> <td>15 marks each 2 out of 3</td> <td>2x15=30</td> </tr> <tr> <td colspan="4" style="text-align: center;">Total</td> <td>70</td> </tr> </tbody> </table>	Assessment Types	Assignments - 10	Test Papers x 2 - 20	Parts	Pattern	Marks	Choice of Questions	Marks Distribution	Question paper 1	Part A (Practical)	Drawing exam on A3 sheets	10 marks each	2x10=20	Part B (Practical)	Drawing exam on A3 sheets	10 marks each	2x10=20	Question paper 2	Part C (Practical)	Drawing exam on A3 sheets	15 marks each 2 out of 3	2x15=30	Total				70
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REFERENCE																												

1. Norling, E. R. (1999). *Perspective made easy*. Dover Publications.
2. D'Amelio, J. (2004). *Perspective drawing handbook*. Dover Publications.

3. Ghertner, E. (2010). *Layout and composition for animation*. Focal Press.
4. Flower, M. S. (2011). *Animation background layout: From student to professional*. Design Studio Press.



Mahatma Gandhi University Kottayam

Faculty/ Discipline	FINE ARTS / ANIMATION AND GRAPHIC DESIGN			
Programme	B.VOC. (HONOURS) ANIMATION AND GRAPHIC DESIGN			
Course Name	AUDIO AND VIDEO EDITING PRINCIPLES (P)			
Type of Course	SDC			
Course Code	MG3SDCAAG202			
Course Level	200			
Course Summary	<i>This course introduces students to the fundamental concepts and techniques of drawing. It focuses on developing observational skills, hand-eye coordination, and the ability to represent objects, spaces, and ideas visually. Through practical exercises, students will learn about lines, shapes, forms, shading, perspective</i>			
Semester	3	Credits		4
Course Details	Learning Approach	Lecture	Practical	Total Hours
		3	1	
Pre-requisites, if any	Lectures Presentations and Practicum sessions - Traditional classroom-style lectures to cover theoretical aspects. Demonstration classes and practical sessions to explain complex concepts.			

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains	PO No
1	Explain the role of AI in video editing Describe AI's evolution in the editing workflow and identify AI tools in leading software.	K	1,2,3,4,10
2	Use AI tools for video assembly Use AI-assisted scene detection, auto cuts, and manage timelines with multiple tracks.	U	1,2,3,4,10
3	Execute creative edits Apply transitions, basic effects, and keyframe animations (motion, opacity, scale, speed adjustments).	U	1,2,3,4,10
4	Perform basic audio editing and color correction Manage audio levels, sync audio-video tracks, apply noise reduction, and perform basic grading. Combine AI-based features for a professional-quality output optimized for various platforms	A	1,2,3,4,10

CO-PO ARTICULATION MATRIX

CO / PO	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10
CO1	3	2	2	2	0	0	0	0	0	2
CO2	3	3	2	2	0	0	0	0	0	3
CO3	2	3	2	2	0	0	0	0	0	3
CO4	2	3	2	2	0	0	0	0	0	3

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COURSE CONTENT

Content for Classroom transaction (Units)


Module	Units	Course description	Hrs	CO No.
1	Introduction to AI in Video Editing			
	1.1	What is AI in video editing?	5	CO1
	1.2	Evolution of video editing: from manual to AI-assisted workflows.	7	CO1
	1.3	Overview of AI tools in video editing software (Adobe Premiere Pro), AI use cases: auto cuts, auto captioning, smart reframing.	7	CO1
2	AI for Video Cuts and Assembly			
	2.1	Scene detection and auto cut tools	5	CO2
	2.2	Working with multiple tracks (video + audio)	7	CO2
	2.3	Timeline management: cuts, trims, ripple edits	7	CO2
3	Transitions, Effects & Motion			
	3.1	Applying and customizing transitions	7	CO3
	3.2	Basic video effects and filters	7	CO3
	3.3	Introduction to keyframes: motion, opacity, scale, rotation	7	CO4
	3.4	Speed control: slow motion, fast motion, reverse, Audio levels, fading, mixing background music Syncing audio and video Basic color correction and grading, Creating titles and lower thirds	7	CO4
	4.1	Mixed Track – Multiple Track Recording — Monophonic Recording – Stereophonic Recording – Surround Sound – DTS-Dolby.	5	CO4
	4.2	Recording Sound In Controlled Situation – Playback – Pre- Recording – Dubbing – Post Synchronization – Voice Recording – Music Recording.	7	C04
5	Teacher Specific Content			

<p>Teaching and Learning Approach</p>	<p>Classroom Procedure (Mode of transaction)</p> <ul style="list-style-type: none"> ● Lectures, Presentations and Practical sessions. Demonstration classes and practical sessions to explain complex concepts. ● Hands-on exercises and discussions ● Resource Accessibility - Ensure learners have access to resources including lecture notes, reference materials, and online tutorials for further review and reinforcement. ● Online Resources and Webinars - Access to digital materials, tutorials, and webinars for additional learning. 													
<p>Assessment Types</p>	<p>MODE OF ASSESSMENT(Practical)</p> <p>Mode of Assessment</p> <p>Continuous Comprehensive Assessment (CCA) Evaluation will be based on test papers and proper submission and timely completion of assignments.</p> <table border="1" data-bbox="603 1115 938 1308"> <thead> <tr> <th>CCA Components</th> </tr> </thead> <tbody> <tr> <td>Assignments</td> </tr> <tr> <td>Test Paper x 2</td> </tr> </tbody> </table> <p>Q. Continuous Comprehensive Assessment (CCA)</p> <p>Practical</p> <p>Total Marks: 30 Assessment Methods</p> <ul style="list-style-type: none"> ● Subject Selection and Planning of Execution ● Technical Skills and Execution ● Time Management ● Assignments ● Exam <table border="1" data-bbox="644 1767 1315 2121"> <thead> <tr> <th>ESE Components</th> <th>Marks Distribution</th> </tr> </thead> <tbody> <tr> <td>Work Report</td> <td>10</td> </tr> <tr> <td>Final Portfolio Output</td> <td>50</td> </tr> <tr> <td>Viva-Voce</td> <td>10</td> </tr> <tr> <td>Total</td> <td>70</td> </tr> </tbody> </table>	CCA Components	Assignments	Test Paper x 2	ESE Components	Marks Distribution	Work Report	10	Final Portfolio Output	50	Viva-Voce	10	Total	70
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Assignments														
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ESE Components	Marks Distribution													
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Viva-Voce	10													
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REFERENCE

APA References – Film & Video Editing

1. Dancyger, K. (2013). *The technique of film and video editing: History, theory, and practice* (5th ed.). Focal Press.
2. Murch, W. (2001). *In the blink of an eye: A perspective on film editing* (2nd ed.). Silman-James Press.
3. Jago, M. (2021). *Adobe Premiere Pro classroom in a book* (2021 release). Adobe Press.
4. Wohl, M. (2012). *Editing techniques with Final Cut Pro X*. Peachpit Press.
5. Bowen, C. J., & Thompson, R. (2013). *Grammar of the edit* (2nd ed.). Focal Press.

	<h2>Mahatma Gandhi University Kottayam</h2>				
Faculty/ Discipline	FINE ARTS/ ANIMATION AND GRAPHIC DESIGN				
Subject	GRAPHIC DESIGN				
Course Name	PRINT & DIGITAL MEDIA DESIGN (GRAPHIC DESIGN)				
Type of Course	MPC				
Course Code	MG3MPCAAG200				
Course Level	200				
Course Summary	<p><i>This course introduces students to the fundamentals of designing for both print and digital platforms. It covers principles of layout, typography, color, imagery, and branding, while focusing on how design solutions adapt across media formats. Students will explore tools and techniques for creating effective and aesthetically appealing designs suitable for print (posters, brochures, packaging) and digital outputs (web banners, social media graphics, e-publications).</i></p>				
Semester	MGU-B³VOC. (HONOURS)	Credits		4	Total Hour s
Course Details	Learning Approach	Lecture	Practical	OJT	
Pre-requisites, if any		Basic understanding of design principles And Interest in visual communication			
		3	1	0	75

COURSE OUTCOMES (CO)			
CO No.	Expected Course Outcome	Learning Domains	PO No
1	Basic concepts of graphic design, media types, and design process.	U	1,2,3,4,10
2	Elements and principles of design in creating layouts.	A	1,2,3,4,10
3	Designing effective print media materials (flyers, brochures, posters).	S	1,2,3,4,10
4	Design for digital media (web, mobile, social media posts).	S	1,2,3,4,10
5	Prepare print-ready and optimized digital files, integrating print and digital designs.	A	1,2,3,4,10

CO-PO ARTICULATION MATRIX

CO / PO	P01	P02	P03	P04	P05	P06	P07	P08	P09	P010
C01	3	2	2	2	0	0	0	0	0	2
C02	3	3	2	2	0	0	0	0	0	3
C03	3	3	2	2	0	0	0	0	0	3
C04	3	3	2	2	0	0	0	0	0	3
C05	2	3	2	2	0	0	0	0	0	3

'0' is No Correlation, '1' is Slight Correlation (Low level), '2' is Moderate Correlation (Medium level) and '3' is Substantial Correlation (High level).

COURSE CONTENT

Content for Classroom transaction (Units)

Module	Units	Course description	Hrs	CO No.
1	Introduction to Graphic Design & Media			
	1.1	Basics of graphic design — meaning, scope, and importance	6	CO1
	1.2	Difference between print media and digital media. Overview of design process and workflow	3	CO1
	1.3	Introduction to design software (Photoshop, Illustrator, InDesign basics)	6	CO1
Elements & Principles of Design				
2	2.1	Elements: Line, shape, color, texture, space, value	6	CO2
	2.2	Principles: Balance, contrast, hierarchy, alignment, proximity, repetition	5	CO2
	2.3	-Understanding composition for print and digital layouts	5	CO2
	2.4	Typography basics — fonts, typeface classification, readability	5	CO2
Print Media Design				
3	3.1	Designing for print: flyers, brochures, posters, business cards	6	CO3
	3.2	Basics of printing process (CMYK, resolution, bleed, safe zone).Preparing print-ready files	6	CO3
	3.3	Introduction to packaging and publication design	6	CO3
Digital Media Design				



4	4.1	Designing for web and mobile screens	5	CO4
	4.2	Social media post design.	5	CO4
	4.3	File formats and optimization for digital output (RGB, web resolution, responsive sizes).	6	CO5
	4.4	Mini projects combining print and digital media designs.	5	CO5
5	Teacher Specific Content			

<p>Teaching and Learning Approach</p>	<p>Classroom Procedure (Mode of transaction)</p> <ul style="list-style-type: none"> ● Interactive Lectures: Core concepts of print and digital design (e.g., layout, color, typography) are taught through lectures supported by visual presentations, case studies, and media examples. ● Demonstrations: The instructor demonstrates the use of design software (e.g., Adobe Photoshop, Illustrator, InDesign, or alternatives) for creating layouts, preparing files, and exporting for print/digital outputs. ● Hands-on Practical Sessions: Regular guided lab sessions where students create designs such as posters, brochures, web banners, and social media posts.
<p>Assessment Types</p>	<p>MODE OF ASSESSMENT (Practical)</p> <p>Mode of Assessment</p> <p>Continuous Comprehensive Assessment (CCA) - 30 marks</p> <p>Evaluation will be based on test papers and proper submission and timely completion of assignments.</p>

	<ul style="list-style-type: none"> • Continuous Comprehensive Assessment (CCA) Practical Total Marks :30 Assessment Methods Assignments, Written Test
	<ul style="list-style-type: none"> • End Semester Evaluation (ESE) Practical Total Marks :70 Time: 3 hrs Part A Design = 40 Part B Design =20 PortfolioSubmission=10 Total - 70

REFERENCE

1. Hurlburt, A. (1981). *Layout: The design of the printed page*. Van Nostrand Reinhold.
2. Ambrose, G., & Harris, P. (2006). *The production manual: A graphic design handbook*. AVA Publishing.
3. International Paper Company. (2008). *Pocket pal: A graphic arts production handbook* (20th ed.). International Paper.



Mahatma Gandhi University Kottayam

Faculty/ Discipline	FINE ARTS / ANIMATION AND GRAPHIC DESIGN				
Programme	B.VOC. (HONOURS) ANIMATION AND GRAPHIC DESIGN				
Course Name	VISUAL ARTS OF KERALA (T)				
Type of Course	MDC				
Course Code	MG3MDCAAG200				
Course Level	200				
Course Summary	<p><i>This course introduces degree-level beginners to the rich artistic heritage of Kerala through drawing. Students will explore Kerala's historical themes including traditional architecture, temple art, mural paintings, cultural symbols, and performing arts. The course focuses on developing basic drawing techniques, observational skills, and creativity while encouraging appreciation of Kerala's cultural diversity and heritage. The course aims to build a foundation for artistic expression inspired by Kerala's history.</i></p>				
Semester	3	Credits		3	Total Hours
Course Details	Learning Approach	Lecture	Practical	OJT	
		3	0	0	45
Pre-requisites, if any	NIL				

Syllabus

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains	PO No
1	Identify and describe key features of Kerala's historical art, architecture, and cultural symbols.	U	1,6,7
2	Apply basic drawing techniques to represent Kerala's traditional architecture, mural motifs, and cultural elements.	A	1,2,10
3	Create original drawings inspired by Kerala's historical themes using appropriate composition, perspective, and detailing.	C	3,4,10
4	Demonstrate observational skills and creativity through sketching and portfolio work related to Kerala's heritage.	U	4,9,10

CO-PO ARTICULATION MATRIX

CO/ PO	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10
CO1	3	0	0	0	0	3	3	0	0	0
CO2	2	1	0	0	0	0	0	0	0	1
CO3	0	0	1	1	0	0	0	0	0	1
CO4	0	0	0	1	0	0	0	0	2	3

'0' is No Correlation, '1' is Slight Correlation (Low level), '2' is Moderate Correlation (Medium level) and '3' is Substantial Correlation (High level)

COURSE CONTENT

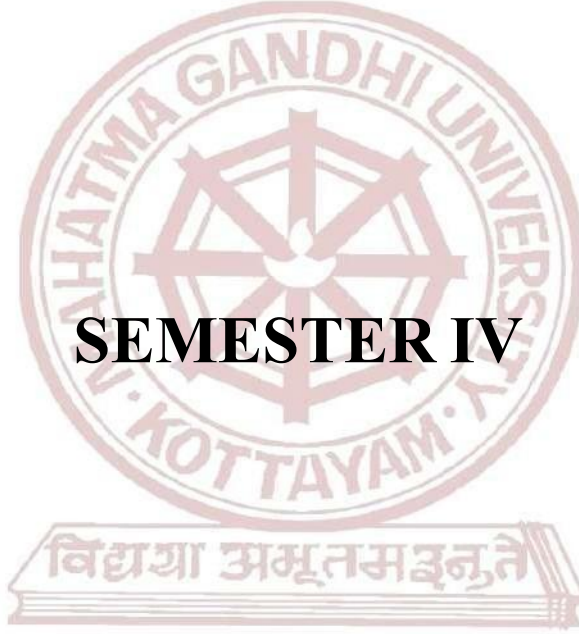
Content for Classroom transaction (Units)

Module	Units	Course description	Hrs	CO No.
1	Introduction to Kerala Historical Art			
	1.1	Evolution of art in Kerala: key periods and characteristics Introduction to Kerala murals: themes, techniques, colours	7	CO1
	1.2	Introduction to famous artists (e.g., Raja Ravi Varma, temple muralists)	8	CO1
Drawing Traditional Architecture				
2	2.1	Drawing temple structures, temple ponds, and gateways	7	CO2
	2.2	Basic concepts of perspective and proportion in architectural drawing Basics of perspective drawing (1-point and 2-point) for architecture	7	CO3
Art Forms and Cultural Symbols				
3	3.1	Sketching iconic cultural symbols (boat race scenes, elephants in festivals, lamps)	8	CO4
	3.2	Creating simple compositions combining these elements	8	CO4
4	Teacher Specific Content			

Teaching and Learning Approach	Classroom Procedure (Mode of transaction) Lectures and Discussions <ul style="list-style-type: none"> ● Interactive lectures using visuals (images of Kerala’s historical art, architecture, and cultural symbols) ● Discussions on the significance of art forms and historical context ● Step-by-step demonstration of basic drawing techniques (mural motifs, architecture, cultural symbols) ● Live perspective drawing exercises 														
Assessment Types	MODE OF ASSESSMENT (Practical) Mode of Assessment Continuous Comprehensive Assessment (CCA) 25Marks Evaluation will be based on test papers and proper submission and timely completion of assignments. End Semester Evaluation(ESE) Exam Time : 1.5 hr <table border="1" data-bbox="400 880 1495 1404"> <thead> <tr> <th data-bbox="400 880 612 999">Part</th> <th data-bbox="612 880 1011 999">Pattern</th> <th data-bbox="1011 880 1495 999">Total Marks</th> </tr> </thead> <tbody> <tr> <td data-bbox="400 999 612 1088">A</td> <td data-bbox="612 999 1011 1088">Presentation</td> <td data-bbox="1011 999 1495 1088">30</td> </tr> <tr> <td data-bbox="400 1088 612 1346">B</td> <td data-bbox="612 1088 1011 1346">Viva</td> <td data-bbox="1011 1088 1495 1346">20</td> </tr> <tr> <td colspan="2" data-bbox="400 1346 1011 1404">Total</td> <td data-bbox="1011 1346 1495 1404">50</td> </tr> </tbody> </table>			Part	Pattern	Total Marks	A	Presentation	30	B	Viva	20	Total		50
Part	Pattern	Total Marks													
A	Presentation	30													
B	Viva	20													
Total		50													

REFERENCE

1. Paniker, A. (2003). *The art of Kerala*. Lalit Kala Akademi.
A broad survey of Kerala’s artistic heritage, including architecture, painting, and sculpture.
2. Menon, A. S. (1996). *Kerala mural painting: A study*. Department of Cultural Publications, Government of Kerala.
Explores the origin, evolution, and themes in Kerala mural tradition.
3. Vaidyanathan, K. R. (1990). *Temples and legends of Kerala*. Bharatiya Vidya Bhavan.
Blends historical and mythological narratives with architectural insights.
4. Shashibhooshan, M. G. (2001). *Kerala murals*. Directorate of Public Relations, Government of Kerala. A visual and interpretative guide to Kerala’s mural masterpieces.



SEMESTER IV

MGU-B.VOC. (HONOURS)

Syllabus

SEMESTER IV							
Course Code	Title of the Course	Type of the Course	Credit	Hours/week	Hour Distribution /week		
					L	P	O
MG4SDCAAG200	ANIMATION TECHNIQUES (T)	SDC	4	4	4	0	0
MG4SDCAAG201	3D MODELING – LIGHTING & RENDERING (P)	SDC	4	5	3	2	0
MG4SDCAAG202	CEL ANIMATION I (P)	SDC	4	5	3	2	0
MG4MPCA AG200	PACKAGE DESIGNING (P)	MPC	4	5	3	2	0
MG4SECA AG200	ADVANCED DIGITAL 2D ANIMATION (P)	SEC	3	3	3	0	0
MG4VA C AAG200	SOFT SKILLS & PERSONALITY DEVELOPMENT (T)	VAC	3	3	3	0	0
MG4INTAAG200	INTERNSHIP	INT	2	-	0	0	2

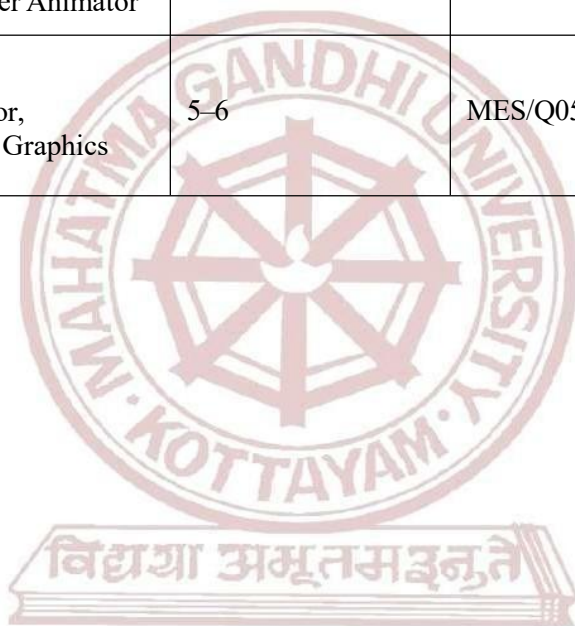
L— Lecture, P — Practical/Practicum , O — On the Job Training

MGU-B.VOC. (HONOURS)

Syllabus

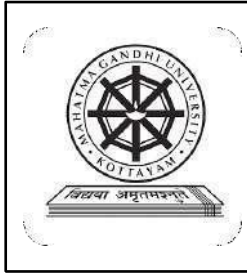
JOB ROLES

Course	Job Role(s)	NHEQF Level	QP Code	Sector Skill Council
Animation Techniques	Stop Motion Animator, Storyboard Artist	5-6	MES/Q0502	MESC
3D Modeling – Lighting & Rendering	3D Modeler, Lighting Artist	5-6	MES/Q2602	MESC
Cel Animation I	2D Animator, Character Animator	5-6	MES/Q0512	MESC
Advanced Digital 2D Animation	Digital Animator, Motion Graphics Artist	5-6	MES/Q0501	MESC



MGU-B.VOC. (HONOURS)

Syllabus



Mahatma Gandhi University Kottayam

Faculty/ Discipline	FINE ARTS / ANIMATION AND GRAPHIC DESIGN			
Programme	B.VOC. (HONOURS) ANIMATION AND GRAPHIC DESIGN			
Course Name	ANIMATION TECHNIQUES (T)			
Type of Course	SDC			
Course Code	MG4SDCAAG200			
Course Level	200			
Course Summary	<i>This course provides students with experimenting with different methods and techniques for creating animation. The basic tools and techniques are learned through a series of practical assignments.</i>			
Semester	4	Credits		4
Course Details	Learning Approach	Lecture	Practical	OJT
		4	0	0
Total Hours				60
Pre-requisites, if any	Requires knowledge in Elements of Graphic Design and basic computer knowledge MGU-B.VOC. (HONOURS)			

Syllabus

COURSE OUTCOMES (CO)			
CO No.	Expected Course Outcome	Learning Domains	PO No
1	The fundamental principles of animation, including timing, spacing, squash and stretch, anticipation, and follow-through.	U	1,2,3,8,10
2	Differentiate between traditional, stop-motion, 2D digital, and 3D animation techniques.	R	1,2,3,6,8,10
3	Ability to plan and execute short animation sequences using storyboards, animatics, and keyframing.	A	1,2,3,4,5,6,8,9,10
4	Appropriate animation techniques based on the medium, character style, and production context. Timing, spacing, and exaggeration to convey motion, emotion, and weight in animated sequences.	U	1,2,3,4,5,6,8,9,10
5	Animated works for their technical execution, style, and narrative effectiveness. Effectively in group-based animation projects, demonstrating professional work ethics and communication.	U	1,2,4,5,6,7,8,9,10

CO-PO ARTICULATION MATRIX

CO/PO	PO 1	PO 2	PO 3	PO 4	PO 5	PO 6	PO 7	PO 8	PO 9	PO 10
CO1	3	2	1	0	0	0	0	2	0	1
CO2	3	2	2	0	0	1	0	1	0	2
CO3	2	3	2	2	1	1	0	1	1	2
CO4	2	3	2	1	1	1	0	1	1	2
CO5	2	1	0	3	3	2	2	3	3	3

'0' is No Correlation, '1' is Slight Correlation (Low level), '2' is Moderate Correlation (Medium level) and '3' is Substantial Correlation (High level).

COURSE CONTENT

Content for Classroom transaction (Units)

Module	Units	Course description	Hrs	CO No.
1	Introduction to Stop Motion Animation			
	1.1	Types of stop motion (Claymation, object animation, cut-out, pixilation) Difference Between Time-Lapse and Stop Motion	5	1
	1.2	Introduction to stop motion tools: cameras, lighting, and basic software.	6	1,4
	1.3	Time-Lapse OR Stop Motion Project	5	5
2	Pre-production and Story Development			
	2.1	Idea generation and concept development, Writing scripts for short animations	5	2
	2.2	Writing scripts for short animations	7	2,5
	2.3	Story-boarding and animatics. Designing characters, props, and sets	8	3,5
3	Production Techniques			
	3.1	Building sets and characters (clay, paper, objects, mixed media)	6	3,4
	3.2	Planning camera angles and movement, Frame-by-frame shooting process	5	3

	3.3	Basic use of stop motion software (e.g., Dragon frame, Stop Motion Studio) Cutout Animation Project	4	5
4	Post-Production and Project			
	4.1	Clay Animation –Simple Clay Models, Toys, Characters, Objects	5	3
	4.2	Pixilation Frame-by-frame movement of live actors Planning character movements and camera angles. Lighting considerations for outdoor/indoor shooting	7	3
	4.3	Creation of a short film (pixilation, Stop Motion,)(30 seconds – 1 minutes)	2	5
5	Teacher Specific Content			



MGU-B.VOC. (HONOURS)

Syllabus

Teaching and Learning Approach	Classroom Procedure (Mode of transaction) The Stop Motion module adopts a hands-on, experiential learning approach that encourages creativity, patience, and technical precision. Teaching methods include: Interactive Lectures & Demonstrations, Studio-based Practical Sessions, Workshops & Peer Learning, Use of Digital Tools, Reflective Practice, Project-based Assessment									
Assessment Types	MODE OF ASSESSMENT (Practical) Continuous Comprehensive Assessment (CCA) Evaluation will be based on proper submission and timely completion of assignments.									
	A. Continuous Comprehensive Assessment (CCA) Continuous Comprehensive Assessment (CCA) 30 Marks (a) Viva Voce (b) Project Presentation (c) Class Assignments									
	B. End Semester Evaluation (ESE) - Project Total Marks 70 Assessment Methods: Create a 1 Minutes animation using any animation method you have learned									
	<table border="1"> <thead> <tr> <th>ESE Components</th> <th>Marks Distribution</th> </tr> </thead> <tbody> <tr> <td>Stop Motion Film</td> <td>45</td> </tr> <tr> <td>Pre-Production Documents</td> <td>15</td> </tr> <tr> <td>Viva-Voce</td> <td>10</td> </tr> <tr> <td>Total</td> <td>70</td> </tr> </tbody> </table>	ESE Components	Marks Distribution	Stop Motion Film	45	Pre-Production Documents	15	Viva-Voce	10	Total
ESE Components	Marks Distribution									
Stop Motion Film	45									
Pre-Production Documents	15									
Viva-Voce	10									
Total	70									

REFERENCES

1. Laybourne, K. (1998). *The animation book: A complete guide to animated filmmaking—From flip-books to sound cartoons to 3D animation*. Three Rivers Press
2. Shaw, S. (2008). *Stop motion: Craft skills for model animation* (2nd ed.). Focal Press.
3. Purves, B. J. C. (2008). *Stop motion: Passion, process and performance*. Focal Press.
4. Williams, R. (2009). *The animator's survival kit* (Expanded ed.). Faber & Faber.

	<h1>Mahatma Gandhi University Kottayam</h1>
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Faculty/ Discipline	FINE ARTS / ANIMATION AND GRAPHIC DESIGN			
Programme	B.VOC. (HONOURS) ANIMATION AND GRAPHIC DESIGN			
Course Name	3D MODELING – LIGHTING & RENDERING (P)			
Type of Course	SDC			
Course Code	MG4SDCAAG201			
Course Level	200			
Course Summary	Students are introduced to 3D animation using any one of the popular 3D Animation Software's. Students learn the basic workflow, and get introduced to the terminology and core concepts of 3D CG creation. Here the students are introduced to the 3D Software and its basic operations.			
Semester	4	Credits		4
Course Details	Learning Approach	Lecture	Practical	OJT
		3	1	0
				Total Hours
				75
Pre-requisites, if any	Requires knowledge in Elements of Graphic Design and basic computer knowledge			

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains	PO No
1	Demonstrate proficiency in navigating 3D animation software interfaces and using viewport tools effectively.	U	1,2,3,10
2	Create and edit 3D models using primitive shapes, polygon, spline, NURBS, and SubD modelling techniques.	U	1,2,3,10
3	Apply object transformation, alignment, snapping, and sub- object editing for detailed 3D modelling.	A	1,2,3,10
4	Implement various lighting techniques and setups, including interior and exterior lighting using different light types.	A	1,2,3,6,8,10
5	Render 3D scenes using appropriate settings and formats, incorporating image-based lighting, HDRI, and render passes for final output.	S	1,2,3,6,8,10

CO-PO ARTICULATION MATRIX

CO/PO	PO 1	PO 2	PO 3	PO 4	PO 5	PO 6	PO 7	PO 8	PO 9	PO 10
CO1	3	2	2	0	0	0	0	0	0	2
CO2	3	3	2	0	0	0	0	0	0	2
CO3	2	3	2	0	0	0	0	0	0	2
CO4	2	3	2	0	0	1	0	1	0	2
CO5	2	3	2	0	0	1	0	1	0	3

'0' is No Correlation, '1' is Slight Correlation (Low level), '2' is Moderate Correlation (Medium level) and '3' is Substantial Correlation (High level).

COURSE CONTENT

Content for Classroom transaction (Units)

Module	Units	Course description	Hrs	CO No.
1	3D Animation Interface			
	1.1	Exploring the Interface of 3D Animation Software, View Port Navigation- Types	5	CO1
	1.2	3D objects, Importing and Exporting 3D Files – Lighting and Rendering	5	CO1, CO2
2	Creating Wireframes			
	2.1	Creating & Editing Primitive Shapes - Wireframes, Surfaces, And Normal -	5	CO2, CO3
	2.2	Selecting Objects & Setting, Object Properties – Sub Object Levels – Transforming Objects, Alignment;	5	CO3

	2.3	Snapping – Pivots - Cloning, Basic Modelling with Polygon, Splines, Nurbs And SubD Modelling Methods - Extrude– Bevel – Cut – Split – Bridge – Boolean Operations – Lattices – Deformers – Normal–Mirrors	9	CO3
3	Detailed modelling			
	3.1	Detailed modelling of objects –Furniture, Concepts of low Poly Modelling,	7	CO3, CO4
	3.2	Polygon Primitives – Modelling House holding Objects - Simple Houses.	8	CO3, CO4
	3.3	Exterior Modelling–Environments, Ponds, Hills, Cities and Garden Etc., Interior Modelling - Architectural /Interior Structures.	8	CO3, CO4
4	Lighting			
	4.1	Normal And Artificial Lighting – 1 Point, 2 Point, 3 Point Lighting In 3DSpace – Types Of Lights (Point, Target, Direct, Ambient Etc.) –	5	CO5
	4.2	Common Light Attributes – Shadows– Shadow Colour – Shadow Depth, Lighting a Character - Lighting a Scene to Matching the Environment -	8	CO6, CO2
	4.3	Exterior Lighting – Interior Lighting, Setups (Single Frame Rendering, Batch Rendering, And Different Rendering Formats) – Motion Blur – Applying Render Passes For Compositing. Image Based Lighting And HDRI Rendering, Project Work Based On Lighting and Rendering.	10	CO6, CO7
5	Teacher Specific Content			

<p>Teaching and Learning Approach</p>	<p>Classroom Procedure (Mode of transaction)</p> <p>The practical component of <i>Lighting & Rendering</i> adopts a hands-on, studio-based learning approach where students actively explore various lighting setups and rendering techniques using industry-standard software. Faculty-led demonstrations guide students through key concepts such as three-point lighting, mood lighting, and the use of different light types and shadow controls.</p> <p>Learners engage in structured exercises and mini-projects, experimenting with rendering engines to balance visual quality and efficiency. Peer reviews, critiques, and reflective documentation encourage analytical thinking and continuous improvement.</p>						
<p>Assessment Types</p>	<p>MODE OF ASSESSMENT (Practical)</p> <p>Continuous Comprehensive Assessment (CCA)</p> <p>Evaluation will be based on test papers and proper submission and timely completion of assignments.</p> <p>A. Continuous Comprehensive Assessment (CCA) Practical Total Marks : 30 Assessment Methods</p> <table border="1" data-bbox="584 1151 975 1357"> <thead> <tr> <th colspan="2">Components</th> </tr> </thead> <tbody> <tr> <td>Assignments</td> <td>10</td> </tr> <tr> <td>Exams / Class Tests</td> <td>20</td> </tr> </tbody> </table>	Components		Assignments	10	Exams / Class Tests	20
Components							
Assignments	10						
Exams / Class Tests	20						

Syllabus

B. End Semester Evaluation (ESE)**Practical**

Total Marks: 70


Assessment Methods

Duration of Examination: 5 hr

Components	Marks Distribution
Lighting Setup	20
Rendering Settings & Output	30
Final Composition & Quality	20
Total	70

REFERENCES

1. Ratner, P. (2012). *3D human modelling and animation* (3rd ed.). Wiley.
2. Gahan, A. (2011). *3D automotive modelling: An insider's guide to 3D car modelling and design*. Focal Press.
3. Simonds, B. (2013). *Blender master class: A hands-on guide to modelling, sculpting, materials, and rendering*. No Starch Press.
4. Mullen, T., & Andaur, C. (2010). *Blender studio projects: Digital movie making*. Sybex.
5. Avgerakis, G. (2003). *Digital animation Bible: Creating professional animation with 3ds Max, Light Wave, and Maya*. McGraw-Hill.

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Faculty/ Discipline	FINE ARTS / ANIMATION AND GRAPHIC DESIGN			
Programme	B.VOC. (HONOURS) ANIMATION AND GRAPHIC DESIGN			
Course Name	CEL ANIMATION I (P)			
Type of Course	SDC			
Course Code	MG4SDCAAG202			
Course Level	200			
Course Summary	<p>Students are introduced to 3D animation using any one of the popular 3D Animation Software's. Students learn the basic workflow, and get introduced to the terminology and core concepts of 3D CG creation. Here the students are introduced to the 3D Software and its basic operations.</p>			
Semester	4	Credits		4
Course Details	Learning Approach	Lecture	Practical	OJT
		3	1	0
				Total Hours
				75
Pre-requisites, if any	Basic knowledge of drawing and sketching			

MGU-B.VOC. (HONOURS)

Syllabus

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains	PO No
1	The ability to animate various types of animal locomotion — including two-legged and four-legged creatures — covering normal and stylized walks, canters, trots, gallops, runs, jumps, skips, and leaps.	U	1,2,3,10
2	Different stages of bird flight and movement patterns, and produce convincing animations of various bird species in motion.	S	1,2,3,10
3	Lifelike animations of insects and fishes, showcasing their natural movements and behaviors.	A	1,2,3,10
4	Principles of dialogue animation to humanoid characters, ensuring accurate lip-sync, timing, and expression for effective character performance.	A	1,2,3,4,5,8,10
5	Design and animate special effects — such as cloth simulation, atmospheric elements (sky, smoke, fire, lightning, rainfall, snow), and water effects (drops, ripples, waves) — and integrate these seamlessly into animated scenes.	S	1,2,3,6,8,10

CO-PO ARTICULATION MATRIX

CO/PO	PO 1	PO 2	PO 3	PO 4	PO 5	PO 6	PO 7	PO 8	PO 9	PO 10
CO1	3	3	2	0	0	0	0	0	0	2
CO2	3	3	2	0	0	0	0	0	0	2
CO3	3	3	2	0	0	0	0	0	0	2
CO4	2	2	1	3	1	0	0	1	0	2
CO5	2	3	2	0	0	1	0	1	0	3

'0' is No Correlation, '1' is Slight Correlation (Low level), '2' is Moderate Correlation (Medium level) and '3' is Substantial Correlation (High level).

COURSE CONTENT

Content for Classroom transaction (Units)

Module	Units	Course description	Hrs	CO No.
1	Animation			
	1.1	Animation of Different Types of Animals: - Four Legged, Two Legged (Eg: Cat, Dog, Tiger, Elephant, Monkey, Kangaroo, Horse, Deer, Cow, Camel, Bear, Dinosaur Etc.) -	10	CO1
	1.2	Walks – Normal and Stylized Walks –Canter – Trot – Gallop - Runs - Jumps – Skips – Leaps - Etc.	10	CO1
2	Movements			

	2.1	Bird Flight / Movements in Different Stages –	10	CO2
	2.2	Practice with Different Types of Birds	9	CO2
3	Dialogue Animation			
	3.1	Animating Insects and Fishes,	9	CO3
	3.2	Dialogue Animation of Humanoid Characters	9	CO3
4	Animating Special Effects			
	4.1	Animating Special Effects: - Cloth, Sky, Smokes, Fire, Lightening,	9	CO4
	4.2	Rainfall, Snow, Water Drops, Water Ripples, Waves Etc.	9	CO4
5	Teacher Specific Content			

<p>Teaching and Learning Approach</p>	<p>Classroom Procedure (Mode of transaction)</p> <p>Demonstrations — The instructor will demonstrate cel animation techniques, including keyframing, inbetweening, and clean-up processes, both on traditional media (paper) and using digital tools where applicable.</p> <p>Hands-on practice sessions — Students will engage in practical exercises during class hours, creating short sequences (walk cycles, animal motion, simple effects) under instructor guidance.</p> <p>Step-by-step assignments — Tasks will be broken down into manageable steps (e.g., key pose creation → inbetweening → line clean-up → coloring) to help students build confidence progressively.</p>								
<p>Assessment Types</p>	<p>MODE OF ASSESSMENT(Practical)</p> <p>Continuous Comprehensive Assessment (CCA)</p> <p>Evaluation will be based on proper submission and timely completion of assignments.</p> <p>C. Continuous Comprehensive Assessment (CCA)</p> <p>Practical Total Marks 30 Assessment Methods</p> <table border="1" data-bbox="587 1294 1023 1563"> <thead> <tr> <th colspan="2">Components</th> </tr> </thead> <tbody> <tr> <td>Assignments</td> <td>10</td> </tr> <tr> <td>Project Presentation</td> <td>10</td> </tr> <tr> <td>Viva-voice</td> <td>10</td> </tr> </tbody> </table>	Components		Assignments	10	Project Presentation	10	Viva-voice	10
Components									
Assignments	10								
Project Presentation	10								
Viva-voice	10								

D. End Semester Evaluation (ESE) - Project

Components	Marks Distribution
Record	20
Project Evaluation	40
Viva- Voice	10
Total	70


Total Marks :70

REFERENCES

1. Ratner, P. (2012). *3D human modeling and animation* (3rd ed.). Wiley.
2. Gahan, A. (2011). *3D automotive modeling: An insider's guide to 3D car modelling and design*. Focal Press.
3. Simonds, B. (2013). *Blender master class: A hands-on guide to modelling, sculpting, materials, and rendering*. No Starch Press.
4. Mullen, T., & Andaur, C. (2010). *Blender studio projects: Digital movie making*. Sybex.
5. Avgerakis, G. (2003). *Digital animation Bible: Creating professional animation with 3ds Max, Light Wave, and Maya*. McGraw-Hill.
6. Birn, J. (2014). *Digital lighting and rendering* (3rd ed.). New Riders.
7. Stoffel, J. (2008). *Mastering mental ray: Rendering techniques for 3D and CAD professionals*. Sybex

MGU-B.VOC. (HONOURS)

Syllabus

	<h1>Mahatma Gandhi University Kottayam</h1>
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Faculty/ Discipline	FINE ARTS/ANIMATION AND GRAPHIC DESIGN				
Subject	GRAPHIC DESIGN				
Course Name	PACKAGE DESIGNING				
Type of Course	MPC				
Course Code	MG4MPCAAG200				
Course Level	200				
Course Summary	<p><i>This course explores the fundamental principles and practical applications of package design, focusing on both 2D and 3D aspects of packaging for consumer products. Students will learn to conceptualize, design, and develop packaging that communicates brand identity, ensures product protection, and engages the target audience effectively. The course emphasizes the balance between form, function, sustainability, and visual appeal, integrating graphic design, structural design, and branding strategies. Students will work on real-world packaging challenges involving market research, material selection, prototyping, and design presentation. Through studio-based learning, critiques, and project work, they will develop the ability to create innovative, practical, and sustainable packaging solutions aligned with industry standards.</i></p>				
Semester	4	Syllabus Credits		4	
Course Details	Learning Approach	Lecture	Practical	OJT	Total Hours
		3	1	0	
Pre-requisites, if any	Basic computer and digital skills and Interest in graphic communication				

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains	PO No
1	Fundamental principles of package design, including structure, materials, and branding elements.	U	1,2,3,4,6,7,8,10
2	Functional and aesthetic aspects of packaging in relation to consumer behavior and market trends.	An	1,2,3,4,6,8,9,10
3	Design principles to create innovative and sustainable packaging solutions for various product categories.	A	1,2,3,4,6,7,8,9,10
4	Original packaging concepts from ideation to mock-up, integrating typography, graphics, and structural design	C	1,2,3,4,6,7,8,9,10
5	Effectiveness of packaging designs through user testing, design critique, and adherence to branding guidelines.	E	1,2,3,4,6,8,9,10
6	Technical skills using industry-standard software and tools for package prototyping and visualization	A	1,2,3,4,6,8,9,10

CO-PO ARTICULATION MATRIX

CO / PO	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10
CO1	3	2	2	1	0	2	1	1	0	3
CO2	1	3	2	2	0	1	0	1	2	3
CO3	2	3	2	2	0	1	1	1	1	2
CO4	1	3	1	2	0	2	1	2	1	2
CO5	1	2	2	1	0	1	0	1	1	2
CO6	1	3	2	2	0	1	0	1	1	3

'0' is No Correlation, '1' is Slight Correlation (Low level), '2' is Moderate Correlation (Medium level) and '3' is Substantial Correlation (High level).

COURSE CONTENT

Content for Classroom transaction (Units)

Module	Units	Course description	Hrs	CO No.
1	Introduction to Package Design			
	1.1	Definition and purpose of packaging History and evolution of packaging	6	CO1
	1.2	Types of packaging (primary, secondary, tertiary) Role of packaging in marketing and branding	6	CO1
	1.3	Current trends in packaging design	6	CO1
Design Principles and Elements				
2	2.1	Visual hierarchy in package design	6	CO2
	2.2	Typography, color theory, and imagery	6	CO2
	2.3	Color theory	5	CO 2
3	Logo placement and brand identity			
	3.1	Introduction to Brand Identity	3	CO4
	3.2	Understanding Logos in Package Design	8	CO4
	3.3	Strategic Logo Placement	5	CO4
4	Materials and Sustainability			
	4.1	Packaging materials: paper, cardboard, plastic, metal, glass, eco-materials	5	CO3
	4.2	Strength, durability, and cost analysis .Green packaging practices	10	CO3
	4.3	Product containers Making packages Making Packages	9	CO5, CO6
	Teachers specific Content			

Syllabus

Teaching and Learning Approach	Classroom Procedure (Mode of transaction)												
Assessment Types	MODE OF ASSESSMENT Mode of Assessment (Practical)												
	<ul style="list-style-type: none"> • Continuous Comprehensive Assessment (CCA) • Practical <p style="text-align: center;">Total Marks :30</p> <p style="text-align: center;">Assessment Methods</p> <table border="1" style="margin-left: auto; margin-right: auto;"> <tr> <td style="text-align: center;">CCA Components</td> </tr> <tr> <td style="text-align: center;">Assignment</td> </tr> <tr> <td style="text-align: center;">3rd Assignment (Print out)</td> </tr> <tr> <td style="text-align: center;">Model Exam (Lab)</td> </tr> </table>	CCA Components	Assignment	3rd Assignment (Print out)	Model Exam (Lab)								
CCA Components													
Assignment													
3rd Assignment (Print out)													
Model Exam (Lab)													
	<p style="text-align: center;">End Semester Evaluation(ESE)</p> <p style="text-align: center;">Practical examination</p> <p style="text-align: center;">Duration of Examination : 2 hr 70 Marks</p> <table border="1" style="margin-left: auto; margin-right: auto;"> <thead> <tr> <th style="text-align: center;">Components</th> <th style="text-align: center;">Marks Distribution</th> </tr> </thead> <tbody> <tr> <td style="text-align: center;">Design and Aesthetics</td> <td style="text-align: center;">10</td> </tr> <tr> <td style="text-align: center;">Prototype making</td> <td style="text-align: center;">15</td> </tr> <tr> <td style="text-align: center;">Functionality and measurements</td> <td style="text-align: center;">10</td> </tr> <tr> <td style="text-align: center;">Graphic Document</td> <td style="text-align: center;">20</td> </tr> <tr> <td style="text-align: center;">Mock-up Presentation</td> <td style="text-align: center;">15</td> </tr> </tbody> </table>	Components	Marks Distribution	Design and Aesthetics	10	Prototype making	15	Functionality and measurements	10	Graphic Document	20	Mock-up Presentation	15
Components	Marks Distribution												
Design and Aesthetics	10												
Prototype making	15												
Functionality and measurements	10												
Graphic Document	20												
Mock-up Presentation	15												

Total	70
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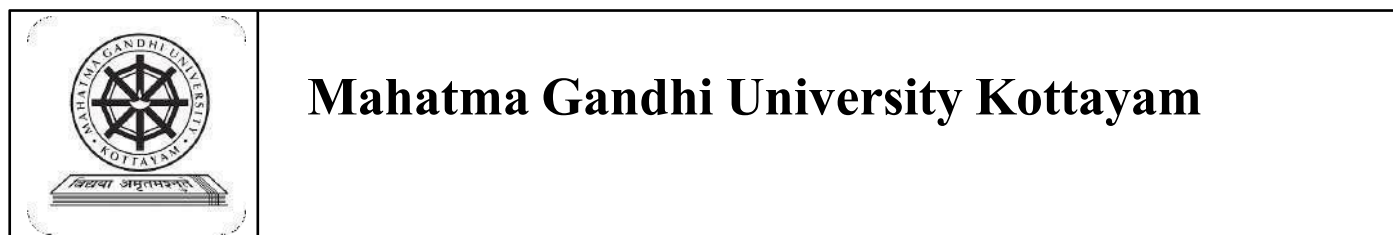
References

1. Ambrose, G., & Harris, P. (2006). *The production manual: A graphic design handbook. AVA Publishing.
2. Hurlburt, A. (1981). *Layout: The design of the printed page*. Van Nostrand Reinhold.
3. International Paper Company. (2008). *Pocket pal: A graphic arts production handbook* (20th ed.). International Paper.
4. Klimchuk, M. R., & Krasovec, S. A. (2013). *Packaging design: Successful product branding from concept to shelf* (2nd ed.). Wiley.
5. Stewart, B. (2016). *Packaging design: Graphics, materials, technology*. Laurence King Publishing.



MGU-B.VOC. (HONOURS)

Syllabus



Mahatma Gandhi University Kottayam

Faculty/ Discipline	FINE ARTS / ANIMATION AND GRAPHIC DESIGN				
Programme	B.VOC. (HONOURS) ANIMATION AND GRAPHIC DESIGN				
Course Name	ADVANCED DIGITAL 2D ANIMATION (P)				
Type of Course	SEC				
Course Code	MG4SECAAG200				
Course Level	200				
Course Summary	<i>Students are introduced to Digital 2D animation using any one of the popular 2D Animation Software's. This course introduces students to Digital 2D animation. The basic tools and techniques are learned through various practical assignments.</i>				
Semester	4	Credits		3	Total Hours
Course Details	Learning Approach	Lecture	Practical	OJT	
		3	0	0	45
Pre-requisites, if any	Students should know the basics of 2D animation, like keyframes, timing, and simple movement. They must be able to use software such as Adobe Animate or Toon Boom. Basic skills in drawing, storyboarding, and animating short scenes are needed before taking this course.				

COURSE OUTCOMES (CO)			
CO No.	Expected Course Outcome	Learning Domains	PO No
1	Proficiency in navigating digital animation software interfaces, using tools for drawing, selecting, modifying, colouring, and managing properties.	A	1,2,3,4,6,8,9,10
2	Basic digital drawing skills using mouse and digital pen, including image tracing and the creation of symbols, symbol nesting, and library management for efficient animation production.	An	1,2,3,4,6,8,9,10

3	Frame-by-frame animations using keyframes, in- between, onion skinning, and rotoscope techniques to achieve smooth motion.	C	1,2,3,4,6,8,9,10
4	Produce animations using classic, motion, and shape tweens, motion paths, shape hints, and apply ease in/ease out, filters, and transparency settings for dynamic effects.	C	1,2,3,4,6,8,9,10
5	Export short digital animations, including loop cycles, masking effects, bounce animation, squash and stretch, and character mouth-sync for dialogue.	A	1,2,3,4,6,8,9,10

CO-PO ARTICULATION MATRIX

CO / PO	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10
CO1	2	3	2	2	0	1	0	1	1	3
CO2	2	3	2	1	0	1	0	1	1	3
CO3	3	3	2	1	0	1	0	1	1	3
CO4	3	3	2	1	0	2	0	1	1	3
CO5	2	2	1	1	0	1	0	1	1	3

'0' is No Correlation, '1' is Slight Correlation (Low level), '2' is Moderate Correlation (Medium level) and '3' is Substantial Correlation (High level)

COURSE CONTENT

Content for Classroom transaction (Units)

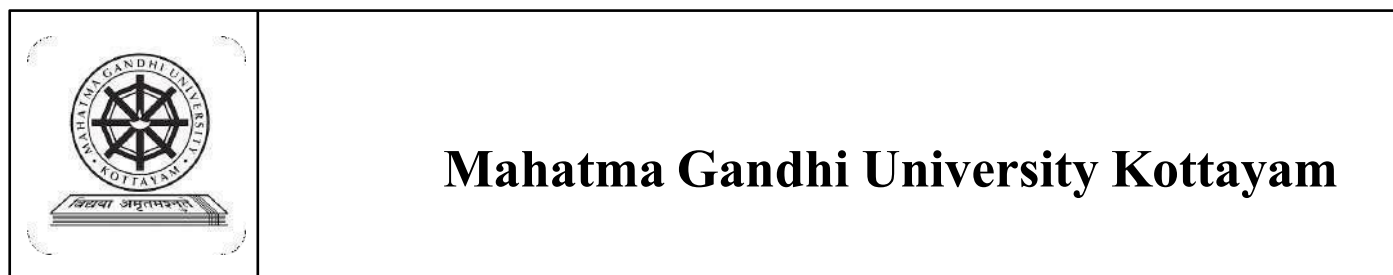
Module	Units	Course description	Hrs	CO No.
1	Introduction - Software			
	1.1	Workflow of Digital 2D Animation –Introduction to Animation Software’s Interface	5	CO1
	1.2	The User Interface and workspace, Toolbox- drawing, selecting and modifying tools.	5	CO1
	1.3	Color box, Gradients, text, strokes and fills and properties.	5	CO1
	1.4	Timeline – frames and layers, groups, properties panel.	5	CO1
2	Basic Skill Development			
	2.1	Digital drawing skills, using both a mouse and a digital pen.Tracing an Image	5	CO2
	2.2	Symbols – Advantages of Symbols, The symbol nesting process, Library, Frame by frame Animation- Keys and in-betweens, Onion skin, Rotoscopy.	5	CO2
	2.3	Tweens – Classic, Motion and Shape tweens, Shape hints, Motion Path Animation – using animated symbols in path, orient to path, rotation. Filters, transparency, properties applicable to a Symbol. Ease in /Ease out, Graph editor.	5	CO2
3	Digital Animation			
	3.1	Loop/cycle Animations, Animating Shapes using Mask.Bounce Animation using motion path- apply ease in/ease out, rotation and Squash and Stretch.	4	CO3
	3.2	Importing Files, Publishing swf, exporting-images, Movies and Sequences.	3	CO4
	3.3	Character Mouth Sync and dialogue Animation.	3	CO5
4	Teacher Specific Content			

<p>Teaching and Learning Approach</p>	<p>Classroom Procedure (Mode of transaction)</p> <p>Classroom Procedure (Mode of transaction)</p> <ul style="list-style-type: none"> ● Classroom Lectures: Traditional lectures can provide a solid foundation of theoretical knowledge on resource economics and sustainable development. Use multimedia presentations, case studies, and real-world examples to illustrate concepts and theories. ● Interactive Discussions: Foster student engagement through interactive class discussions. Encourage students to express their thoughts on key topics and share their perspectives on sustainable resource management. Facilitate debates on current issues related to resource economics and sustainable development. ● Practical Lab: Practical lab provides learners opportunity to practice the knowledge and skills with the assistance of a trainer. Learners will practice and hone their skills, they are also expected to experiment and identify new techniques, shortcuts and incorporate additional tools. ● Project-Based Learning: Assign projects that require students to research and develop solutions for real-world challenges in resource economics and sustainable development. Encourage collaborative projects that integrate knowledge from various disciplines and promote critical thinking. 			
<p>Assessment Types</p>	<p>MODE OF ASSESSMENT (Practical)</p> <p>Continuous Comprehensive Assessment (CCA)</p> <p>Evaluation will be based on test papers and proper submission and timely completion of assignments.</p> <p>A. Continuous Comprehensive Assessment (CCA)</p> <p>Practical</p> <p>Total Marks: 25 Assessment Methods</p> <table border="1" data-bbox="592 1644 959 1845"> <tr> <td>CCA Components</td> </tr> <tr> <td>Assignments X 2 -10</td> </tr> <tr> <td>Examinations -15</td> </tr> </table>	CCA Components	Assignments X 2 -10	Examinations -15
CCA Components				
Assignments X 2 -10				
Examinations -15				

B . End Semester Evaluation (ESE) - 50 Marks Project evaluation, viva	
ESE Component	Mark Division
Record	10
Project Evaluation (Appropriate use of animation principles, Animation skill, Application of technical knowledge)	30
Viva-Voce	10
Total	50

REFERENCES

1. Williams, R. (2009). *The animator's survival kit* (Expanded ed.). Faber & Faber.
2. Whitaker, H., & Halas, J. (2002). *Timing for animation* (2nd ed.). Focal Press.
3. Griffin, H. (2001). *The animator's guide to 2D computer animation*. Focal Press.
4. Roberts, S. (2007). *Character animation: 2D skills for better 3D* (2nd ed.). Focal Press.
5. Ratner, P. (2012). *3D human modeling and animation* (3rd ed.). Wiley.
6. Avgerakis, G. (2003). *Digital animation Bible: Creating professional animation with*



Faculty/ Discipline	FINE ARTS / ANIMATION AND GRAPHIC DESIGN				
ERProgramme	B.VOC. (HONOURS) ANIMATION AND GRAPHIC DESIGN				
Course Name	SOFT SKILLS & PERSONALITY DEVELOPMENT				
Type of Course	VAC				
Course Code	MG4VACAAG200				
Course Level	200				
Course Summary	<p><i>This course focuses on enhancing essential soft skills and personality traits necessary for personal and professional growth. Students will develop skills in communication, teamwork, leadership, time management, and emotional intelligence, while also exploring ways to build confidence, self-awareness, and a positive attitude.</i></p> <p><i>The course aims to equip students with the tools and strategies to become more effective, adaptable, and successful individuals, prepared to excel in their careers and personal lives.</i></p>				
Semester	4	Credits		3	Total Hours
Course Details	Learning Approach	Lecture	Practical	OJT	
		3	0	0	45
Pre-requisites, if any	An interest in effective personality skills.				

COURSE OUTCOME (CO)

CO No.	Expected Course Outcome	Learning Domains	PO No
1	Effectively in personal and professional settings.	U	4,5,8,9,10
2	Strong interpersonal and teamwork skills.	C	4,5,8,9,10
3	Leadership qualities and problem-solving abilities.	C	1,2,4,5,,8,9,10

4	Manage time efficiently and prioritize tasks.	C	1,2,5,10
5	Emotional intelligence, self-awareness, and a positive attitude	C	1,4,5,6,7,8,9,10
6	Build confidence and self-esteem	A	1,4,5,8,9,10
7	Soft skills in real-world situations.	A	1,4,5,7,8,9,10

CO-PO ARTICULATION MATRIX

CO / PO	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10
CO1	0	0	0	3	1	0	0	1	2	2
CO2	0	0	0	2	3	1	1	1	3	1
CO3	2	1	0	1	3	0	0	1	2	2
CO4	1	2	0	0	1	0	0	0	0	3
CO5	3	0	0	1	2	1	1	3	1	2
CO6	3	0	0	1	2	0	0	2	1	2
CO7	1	0	0	3	3	0	1	2	3	3

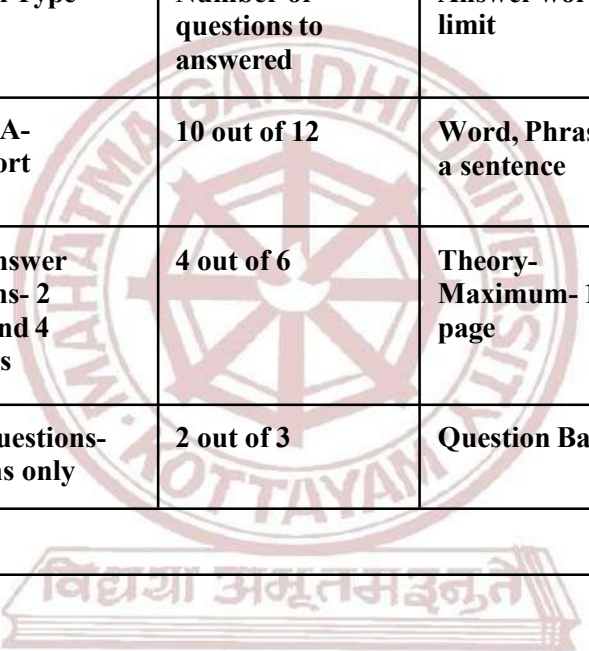
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COURSE CONTENT

Content for Classroom transaction (Units)

Module	Units	Course description	Hrs	CO No.
1	Personal Skills and Social Skills			
	1.1	Knowing oneself- confidence building- defining strengths	3	CO1, CO2
	1.2	Thinking creatively, personal values Time and stress management	6	CO2, CO4
	1.3	Appropriate and contextual use of language Non-verbal communication Interpersonal skills- problem solving.	9	CO5, CO7
2	Personality Development			
	2.1	Personal grooming and business etiquettes	3	CO1
	2.2	corporate etiquette, social etiquette and telephone etiquette	3	CO2
	2.3	Role play and body language.	3	CO2, CO5
	Presentation skills			
	3.1	Group discussion- mock Group Discussion	3	CO3, CO6

3	3.2	Brain storming, Case study	3	CO3, CO6
	3.3	public speaking.	3	CO6, CO7
4	Teacher specific content			
Teaching and Learning Approach	<p>Classroom Procedure (Mode of transaction)</p> <p>Interactive Lectures and Discussions</p> <ul style="list-style-type: none"> • Concepts of communication, emotional intelligence, teamwork, and leadership are introduced through participatory lectures. • Students are encouraged to share personal experiences and viewpoints to make sessions relatable. <p>Group Activities & Role Plays</p> <ul style="list-style-type: none"> • Role-playing, mock interviews, and group discussions simulate real-life scenarios. • Activities focus on active listening, problem-solving, negotiation, and body language. <p>Presentations & Public Speaking</p> <ul style="list-style-type: none"> • Students prepare and deliver presentations to build confidence, clarity, and articulation. • Peer and instructor feedback is provided to improve verbal and non-verbal communication. <p>Workshops & Guest Sessions</p> <ul style="list-style-type: none"> • Industry experts or career coaches conduct sessions on personality building, corporate etiquette, and interview skills. • Focused workshops may be held on resume writing, goal setting, and stress management. 			
Assessment Types	<p>MODE OF ASSESSMENT(Theory)</p> <p>Continuous Comprehensive Assessment (CCA)</p> <p>Evaluation will be based on test papers and proper submission and timely completion of assignments.</p> <p>A. Continuous Comprehensive Assessment (CCA)</p> <p>A. Continuous Comprehensive Assessment (CCA) 25 Marks</p> <p>(a) MCQ based.</p> <p>(b) Assign students to review and analyze the CSR reports of major companies .</p> <p>(c) Organize a class debate related to Business Ethics.</p>			

B. End Semester Evaluation (ESE)			
Mode		Time in Hours Maximum	
Written Examination		1 hour 30 minutes	
Question Type	Number of questions to answered	Answer word/ page limit	Marks
Section A- Very short answer	10 out of 12	Word, Phrase, or a sentence	10 x 1 =10
Short Answer Questions- 2 theory and 4 problems	4 out of 6	Theory- Maximum- 1 page	4 x 5 = 20
Essay Questions- Problems only	2 out of 3	Question Based	2 x 10 = 20
Total			50 Marks
 <p>MGU-B.VOC. (HONOURS)</p>			

REFERENCES

1. Mitra, B. K. (2011). *Personality development and soft skills*. Oxford University Press.
2. Alex, K. (2009). *Soft skills: Know yourself and know the world* (2nd ed.). S. Chand Publishing.
3. Covey, S. R. (1989). *The 7 habits of highly effective people*. Free Press.
4. Goleman, D. (1995). *Emotional intelligence: Why it can matter more than IQ*. Bantam Books.
5. Carnegie, D. (1936). *How to win friends and influence people*. Simon & Schuster.



Mahatma Gandhi University Kottayam

Faculty/ Discipline	FINE ARTS/ ANIMATION AND GRAPHIC DESIGN				
Programme	B.VOC. (HONOURS) ANIMATION AND GRAPHIC DESIGN				
Course Name	INTERNSHIP				
Type of Course	INT				
Course Code	MG4INTAAG200				
Course Level	200				
Course Summary	<p>The internship is designed to provide students with real-world exposure and hands-on experience in professional environments aligned with their skill domain and major area of study. It acts as a vital link between academic learning and industry application, allowing students to apply theoretical concepts to practical situations. Through active engagement in industry, research institutions, or academic labs, students gain insights into organizational operations, workplace practices, and professional expectations. The internship also supports the development of key professional competencies such as communication, teamwork, time management, and ethical responsibility. Additionally, it encourages critical thinking, reflection, and self-assessment, helping students identify personal strengths and explore potential career pathways. Students shall undergo the internship in a Firm, Industry, or Organization, or engage in Training in Labs with faculty and researchers, or other Higher Education or Research Institutions, ensuring alignment with their area of academic specialization.</p>				
Semester	4	Duration	60 hours	Credits	2
Pre-requisites, if any	Nil				

COURSE OUTCOME (CO)			
CO No:	Expected Course Outcome	Learning Domains	PO No:
	Upon the successful completion of the course, the student will be able to		
1	Demonstrate practical understanding of operational aspects in their domain by engaging in real-world industry settings.	Ap	1,3,6,10
2	Apply academic knowledge and skills to identify and solve industry-relevant problems.	A	1,2,3,10
3	Exhibit professional competencies including effective communication, teamwork, time management, and ethical responsibility.	S	4,5,8,9

4	Develop an understanding of workplace practices, expectations, and challenges.	U	1,6,10
5	Reflect critically on their internship experience to identify personal strengths, growth areas, and career aspirations.	E	1,6,10
<i>*Remember (K), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Appreciation (Ap)</i>			
Assessment Types	MODE OF ASSESSMENT		
	A	Internal Evaluation	
		Components	Marks
		Feedback from the hosting organization	5
		Internal Supervisor feedback	10
		Total	15
	B	External Evaluation	
		Components	Marks
		Presentation	10
		Report	10
	Viva Voce	15	
	Total	35	



SEMESTER 5

MGU-B.VOC. (HONOURS)

Syllabus

SEMESTER V							
Course Code	Title of the Course	Type of the Course	Credit	Hours/week	Hour Distribution /week		
					L	P	O
MG5SDC AAG300	TEXTURING & RIGGING (P)	SDC	4	4	4	0	0
MG5SDC AAG301	CHARACTER MODELING (P)	SDC	4	5	3	2	0
MG5SEC AAG300	CHARACTER ANIMATION(P)	SEC	3	5	2	2	0
MG5MPC AAG300	DIGITAL ILLUSTRATION	MPC	4	4	2	2	0
MG5VAC AAG300	INTRODUCTION TO COMMUNICATION (T)	VAC	3	3	3	0	0

L — Lecture, P — Practical/Practicum, O — On the Job Training measurements

ELECTIVE PAPERS- SELECT ONE

Course Code	Title of the Course	Type of the Course	Credit	Hours/week	Hour Distribution /Week		
					L	P	O
MG5SDE AAG300	MOTION POSTER DESIGN (P)	SDE	4	5	3	2	0
MG5SDE AAG301	CEL ANIMATION II (P)	SDE	4	5	3	2	0

Job Role

Possible Job Role(s)	NHEQF Level	QP Code	Sector Skill Council
3D Texturing Artist, 3D Rigging Artist, 3D Asset Artist	Level 6	MES/Q2502 (Texturing Artist), MES/Q2503 (Rigging Artist)	Media & Entertainment Skill Council (MESCC)
3D Character Modeler, 3D Sculpting Artist	Level 6	MES/Q2501 (3D Modeler)	MESCC
Motion Graphics Designer, Multimedia Designer		MES/Q0502 (Multimedia Designer), MES/Q0501 (Graphic Designer)	MESCC
3D Animator, Character Animator	Level 6	MES/Q0701 (3D Animator)	MESCC
2D Animator, Traditional Animator	Level 6	MES/Q0507 (2D Animator)	MESCC



Mahatma Gandhi University Kottayam

Faculty/ Discipline	FINE ARTS /ANIMATION AND GRAPHIC DESIGN				
Programme	B.VOC. (HONOURS) ANIMATION AND GRAPHIC DESIGN				
Course Name	TEXTURING & RIGGING				
Type of Course	SDC				
Course Code	MG5SDCAAG300				
Course Level	300				
Course Summary	<i>This course provides a comprehensive understanding of texturing and rigging for 3D objects, characters, and environments, essential for animation and VFX. Students will learn industry-standard techniques using software like Blender, Maya</i>				
Semester	5	Credits		4	Total Hours
Course Details	Learning Approach	Lecture	Practical	OJT	
		4	0	0	60
Pre-requisites, if any	Knowledge of any 3D and painting software and the basics of Texturing.				

Syllabus

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains	PO No
1	Study the principles and techniques of UV mapping and texture painting in 3D software.	U	1,2,3,10
2	UV unwrapping methods to 3D models for efficient texture mapping.	A	1,2,3,9,10
3	Detailed texture maps (diffuse, normal, specular, etc.) using digital painting and procedural texturing tools.	C	1,2,3,4,8,9,10
4	Influence of texture resolution and mapping accuracy on visual fidelity in animation and gaming.	An	1,2,3,10
5	Knowledge of character rigging workflows including skeleton setup, skin binding, and control systems.	A	1,2,3,4,9,10
6	Build functional character rigs with IK/FK systems, constraints, and deformers for basic animation.	C	1,2,3,8,9,10

CO-PO ARTICULATION MATRIX

CO/PO	PO 1	PO 2	PO 3	PO 4	PO 5	PO 6	PO 7	PO 8	PO 9	PO 10
CO 1	2	2	1	0	0	0	0	0	0	2
CO 2	2	3	2	0	0	0	0	0	2	2
CO 3	2	2	2	1	0	0	0	1	3	3
CO 4	3	3	2	0	0	0	0	0	0	2
CO 5	2	2	2	1	0	0	0	0	2	3
CO 6	2	2	2	0	0	0	0	1	3	3

'0' is No Correlation, '1' is Slight Correlation (Low level), '2' is Moderate Correlation (Medium level) and '3' is Substantial Correlation (High level).

COURSE CONTENT

Content for Classroom transaction (Units)

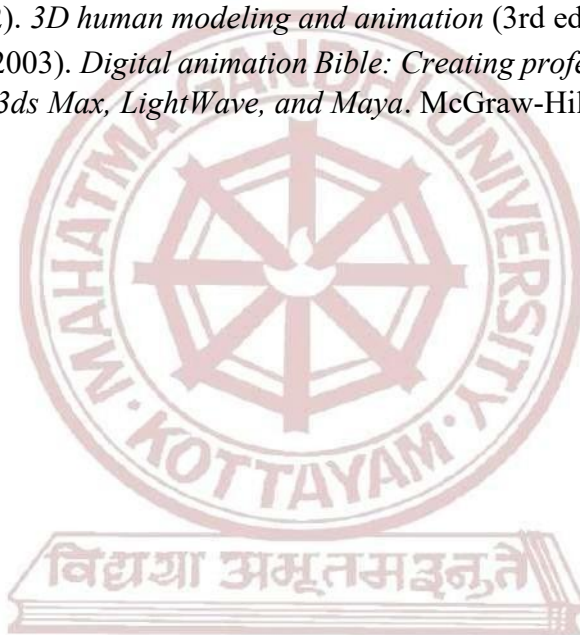
Module	Units	Course description	Hrs	CO No.
	Introduction to Portfolio Design			

1	1.1	Introduction to UV mapping: planar, cylindrical, spherical, automatic	3	CO1
	1.2	Loading meshes, UV layout interface and editing tools	6	CO1, CO2
	1.3	Cutting, sewing, flattening, optimizing UVs	6	CO2
2	Texturing			
	2.1	UV adjustment: symmetry, stacking, pinning, welding, previewing textures. Snapping, polygon marking, packing UVs	10	CO2
	2.2	Multiple UV tiles, UV transfer, baking, texturing pipeline Texture maps (diffuse, bump, normal, specular), procedural vs hand-painted	12	CO3
3	Rigging			
	3.1	Rigging basics: joints, hierarchy, pivots, parenting Skin binding, weight painting, constraints, deformers	12	CO5, CO6
	3.2	Creating IK/FK systems, controllers, blend shapes Final Project: Textured and Rigged character/asset	11	CO6
5	Teacher Specific Content			

Teaching and Learning Approach	<p>Classroom Procedure (Mode of Transaction) – 3D Animation</p> <p>Lectures Presentations and Practical sessions- Traditional classroom-style lectures to cover theoretical aspects. Demonstration classes and practical sessions to explain complex concepts.</p>									
Assessment Types	<p>MODE OF ASSESSMENT (Practical)</p> <p>Evaluation will be based on test papers and proper submission and timely completion of assignments.</p>									
	<p>A. Continuous Comprehensive Assessment (CCA) Practical</p> <p>Total Marks :30 Assessment Methods</p> <table border="1" data-bbox="616 824 999 1010"> <tr> <td>Components</td> </tr> <tr> <td>Assignments</td> </tr> <tr> <td>Exams / Class Tests</td> </tr> </table>	Components	Assignments	Exams / Class Tests						
	Components									
	Assignments									
Exams / Class Tests										
<p>B. End Semester Evaluation (ESE)</p> <p>Practical</p> <p>Total Marks: 70 Assessment Methods</p> <p>Duration of Examination: 2 hr</p>										
<table border="1" data-bbox="400 1440 1005 1760"> <thead> <tr> <th>Components</th> <th>Marks Distribution</th> </tr> </thead> <tbody> <tr> <td>Texture creation</td> <td>25</td> </tr> <tr> <td>Rigging</td> <td>20</td> </tr> <tr> <td>Final Output</td> <td>25</td> </tr> <tr> <td>Total</td> <td>70</td> </tr> </tbody> </table>	Components	Marks Distribution	Texture creation	25	Rigging	20	Final Output	25	Total	70
Components	Marks Distribution									
Texture creation	25									
Rigging	20									
Final Output	25									
Total	70									

REFERENCES

1. Spencer, S. (2010). *ZBrush character creation: Advanced digital sculpting* (2nd ed.). Wiley.
2. Williamson, J. (2010). *Character development in Blender 2.5*. 3Dtotal Publishing.
3. Derakhshani, R. L., & Derakhshani, D. (2013). *Autodesk 3ds Max 2014 essentials*. Sybex.
4. Naas, P. (2013). *Autodesk Maya 2014 essentials*. Sybex.
5. Simonds, B. (2013). *Blender master class: A hands-on guide to modeling, sculpting, materials, and rendering*. No Starch Press.
6. Ratner, P. (2012). *3D human modeling and animation* (3rd ed.). Wiley.
7. Avgerakis, G. (2003). *Digital animation Bible: Creating professional animation with 3ds Max, LightWave, and Maya*. McGraw-Hill.



MGU-B.VOC. (HONOURS)

Syllabus



Mahatma Gandhi University Kottayam

Faculty/ Discipline	FINE ARTS / ANIMATION AND GRAPHIC DESIGN				
Programme	B.VOC. (HONOURS) ANIMATION AND GRAPHIC DESIGN				
Course Name	CHARACTER MODELING				
Type of Course	SDC				
Course Code	MG5SDCAAG301				
Course Level	300				
Course Summary	<i>In this course student learns to make 3D models of living things. Students should practice character modelling with and without the use of Blue prints. Students should explore various techniques of Polygon, NURBS and Sub Modelling methods also. Importance is given to the consistency and mesh flow.</i>				
Semester	5	Credits		4	Total Hours
Course Details	Learning Approach	Lecture	Practical	OJT	
		3	1	0	75
Pre-requisites, if any	Knowledge of any 3D and painting software and the basics of Texturing.				

Syllabus

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains	PO No
1	Describe the fundamentals of character design, anatomy, topology, and modelling techniques used in 3D production.	U	1,5,6
2	Create basic 3D character meshes using appropriate modelling tools and techniques in industry-standard software (e.g., Blender, Maya.)	A	1,6,7
3	Examine different modelling workflows (box modelling, sculpting, retopology) and determine their suitability for various character types and styles	An	6,7
4	Critique character models for accuracy, edge flow, poly count, and suitability for rigging and animation	E	5,6,9
5	Design and develop original, production-ready 3D character models from concept to final topology.	C	5,6,9
6	Integrate character modelling skills with other production stages such as rigging and animation by ensuring topology and mesh flow support proper deformation and articulation.	C	6,7,10
7	Collaborate effectively in a team environment to plan, model, review, and present character assets, demonstrating professional communication and constructive feedback skills.	C	5,6,9

CO-PO ARTICULATION MATRIX

CO/ PO	PO 1	PO 2	PO 3	PO 4	PO 5	PO 6	PO 7	PO 8	PO 9	PO 10
CO 1	1	0	0	0	2	3	0	0	0	0
CO 2	1	0	0	0	0	1	3	0	0	0
CO 3	0	0	0	0	0	2	3	0	0	0
CO 4	0	0	0	0	1	2	0	0	2	0
CO 5	0	0	0	0	1	1	0	0	3	0
CO 6	0	0	0	0	0	2	2	0	0	3
CO 7	0	0	0	0	1	1	0	0	2	3

'0' is No Correlation, '1' is Slight Correlation (Low level), '2' is Moderate Correlation (Medium level) and '3' is Substantial Correlation (High level).

COURSE CONTENT				
Content for Classroom transaction (Units)				
Module	Units	Course description	Hrs	CO No.
1	Introduction to Character Modelling			
	1.1	Modelling Humans – Basic Proportions - Modelling Of Body Parts	9	CO1, CO2
	1.2	Modelling Of Body Parts:- Head, Ear, Mouth, Limbs, Torso, Cloths, Ornaments Etc.	11	CO2, CO4
	1.3	Creation Of Blend Shapes	5	CO4, CO6
2	Modelling			
	2.1	Modelling Different Types Of Human Characters	5	CO2, CO5
	2.2	Real, Stylized, Comic, Characters Of Different Age Group Etc.	8	CO2, CO5
3	Modelling Animals And Birds			
	3.1	Each Student Designs and Prepares Blueprint Of A Character And Creates Detailed Model Of It, Modelling Animals and Birds	10	CO5, CO6
	3.2	Basic Proportions, Modelling Of Body Parts	7	CO3, CO5
4	Introduction To Sculpting			
	4.1	Head, Ear, Horns, Mouth, Limbs, Torso, Tail, Wings Etc	10	CO2, CO4
	4.2	Introduction To Sculpting Tools-Modelling Imaginary Characters	10	CO3, CO5, CO6
5	Teacher specific content			

<p>Teaching and Learning Approach</p>	<p>Classroom Procedure (Mode of transaction)</p> <p>Module 1- Classroom lectures: Learners can create an engaging and effective learning environment that seamlessly integrates theoretical knowledge with hand-on application. This structured mode of transaction promotes active learning and prepares students for practical challenges in their respective fields.</p> <p>Module 2 - Demonstration session: Conduct a comprehensive demonstration of the practical task, emphasizing key techniques, methodologies and safety protocols. Accompany the demonstration with a step-by-step explanation, ensuring students grasp the intricacies of the task.</p> <p>Module 3 - Resource Accessibility: Ensure learners have access to resources including lecture notes, reference materials, and online tutorials for further review and reinforcement.</p> <p>Module 4 - Assignment sessions: Clearly articulate the assignment objectives, outlining the practical skills or concepts that students are expected to apply. Relate the assignment to real-world application to underscore its relevance.</p>
<p>Assessment Types</p>	<p>MODE OF ASSESSMENT (Practical)</p> <p>Evaluation will be based on test papers and proper submission and timely completion of assignments.</p> <p>A. Continuous Comprehensive Assessment (CCA)</p> <p>Practical</p> <p>Total Marks :30 Assessment Methods</p>

**B. End Semester Evaluation
(ESE) Practical**

Total Marks 70

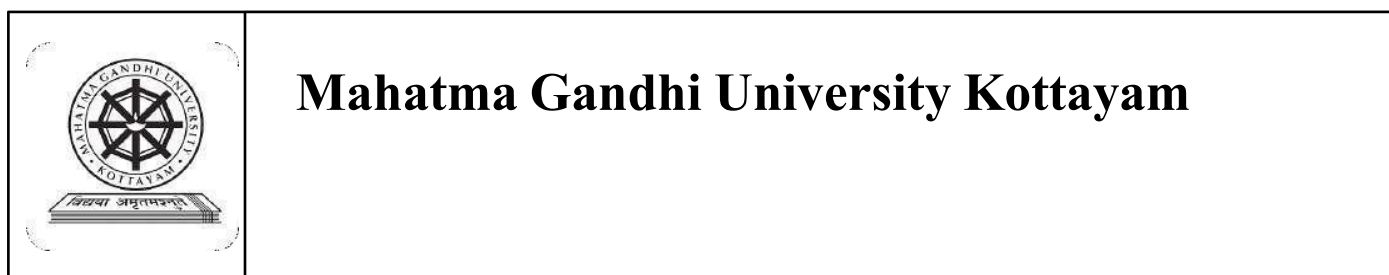
Assessment Methods

Duration of Examination 5 hr

Components	Marks Distribution
Modelling	50
Final Out	20
Final Output	70

REFERENCES

1. Spencer, S. (2010). *ZBrush character creation: Advanced digital sculpting* (2nd ed.). Wiley.
2. Williamson, J. (2010). *Character development in Blender 2.5*. 3Dtotal Publishing.
3. Derakhshani, R. L., & Derakhshani, D. (2013). *Autodesk 3ds Max 2014 essentials*. Sybex.
4. Naas, P. (2013). *Autodesk Maya 2014 essentials*. Sybex.
5. Simonds, B. (2013). *Blender master class: A hands-on guide to modeling, sculpting, materials, and rendering*. No Starch Press.



Faculty/ Discipline	FINE ARTS/ANIMATION AND GRAPHIC DESIGN				
Programme	B.VOC. (HONOURS) ANIMATION AND GRAPHIC DESIGN				
Course Name	CHARACTER ANIMATION(P)				
Type of Course	SEC				
Course Code	MG5SECAAG300				
Course Level	300				
Course Summary	<i>Different methods for creating 3D animation are explored in this course</i>				
Semester	5	Credits		3	
Course Details	Learni ng Appro ach	Lecture	Practical	OJT	Total Hours
		2	1		
Pre-requisites, if any	Proficiency in basic level animation, knowledge on animation principles, basic familiarity with 3D animation software and proficiency in 3d character rig controls.				

Syllabus

COURSE OUTCOMES (CO)			
CO No.	Expected Course Outcome	Learning Domains	PO No
1	Principles of animation to bring characters to life through believable movement and expression.	A	5,6,9
2	Timing, spacing, and key poses in character animation sequences using industry-standard software.	A	5,6,7,9
3	Character animations that convey personality, emotion, and narrative through acting and motion design.	C	5,7,9,10
4	Effectiveness of animated performance based on gesture clarity, appeal, and visual storytelling.	An	6,7,8,10
5	Character animation for consistency, weight, and adherence to animation principles.	E	5,6,9,10
6	Audio elements such as dialogue and sound effects with character performance to produce lip-sync and expressive animations.	C	6,7,9,10

CO-PO ARTICULATION MATRIX

CO/PO	PO 1	PO 2	PO 3	PO 4	PO 5	PO 6	PO 7	PO 8	PO 9	PO 10
CO 1	0	0	0	0	1	3	0	0	1	0
CO 2	0	0	0	0	1	3	0	0	1	0
CO 3	0	0	0	0	1	0	1	0	3	1
CO 4	0	0	0	0	0	1	1	3	0	1
CO 5	0	0	0	0	1	3	0	0	1	0
CO 6	0	0	0	0	0	1	1	0	1	1

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COURSE CONTENT

Content for Classroom transaction (Units)

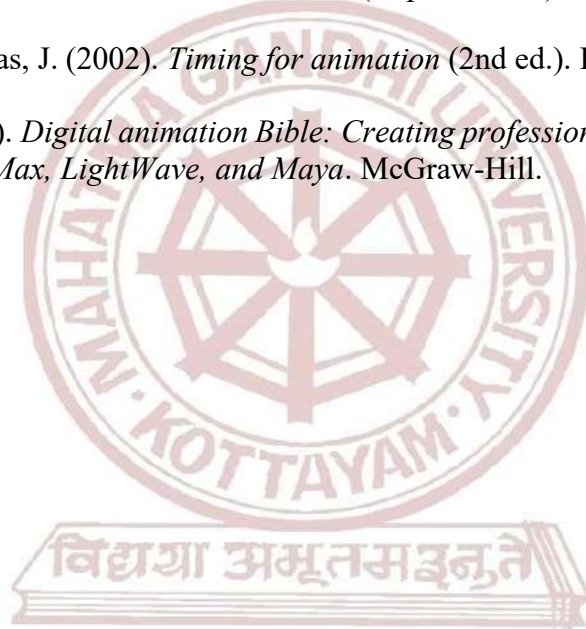
Module	Units	Course description	Hrs	CO No.
1		Basis for understanding motion in animation		

	1.1	Motion Laws In Physics - Forces, Acceleration, Reactions, Mass And Momentum, Centre Of Mass, Friction.	5	CO1
	1.2	Concept Of Keys And Key Frame Animation - Posing Characters - Planning And Blocking Animations –	7	CO1, CO2
	1.3	Breakdowns – Animation Curves – Editing Curves – Creating Animation Paths– Hierarchies – Pivots - Animation Layering.	5	CO2, CO6
2	Application Of Animation Principles			
	2.1	Application Of Animation Principles: - Squash And Stretch, Anticipation,	7	CO2, CO5
	2.2	Staging, Overlapping Action, Slow Out And Slow In, Arcs, Timing, and Exaggeration Etc.	8	CO2, CO4
3	Animating Different Types of Characters			
	3.1	Animating Different Types Of Characters: - Humans, Animals, Birds, Reptiles, and Insects Etc.	5	CO3
	3.2	- Cyclic Animations: - Walks, Runs, Flights – Jumps – Animation Of Camera And Light	5	CO3, CO4
4	Facial Animation			
	4.1	Facial Animation – Animating for Music and Dialogues - Lip Sync	9	CO6
	4.2	Expression Editor -Dope Sheet - Blend Shapes – Motion Capture.	9	CO6
5	Teacher Specific Content			

Teaching and Learning Approach	Classroom Procedure (Mode of transaction) Interactive practical sessions, Outcome based Learning, Classroom acting training, Portfolio Development, Feedback Sessions											
Assessment Types	MODE OF ASSESSMENT(Practical) Evaluation will be based on test papers and proper submission and timely completion of assignments.											
	A. Continuous Comprehensive Assessment (CCA) Practical Total Marks :25 Assessment Methods <table border="1" data-bbox="657 875 1091 1086"> <tr> <td colspan="2">CCA Components</td> </tr> <tr> <td>Assignments</td> <td>10</td> </tr> <tr> <td>Exams</td> <td>X 2</td> </tr> </table>	CCA Components		Assignments	10	Exams	X 2					
	CCA Components											
Assignments	10											
Exams	X 2											
B. End Semester Evaluation (ESE) Practical examination Total Marks: 50 Assessment Methods Duration of Examination: 5hr <table border="1" data-bbox="478 1431 1106 1868"> <thead> <tr> <th>Components</th> <th>Marks Distribution</th> </tr> </thead> <tbody> <tr> <td>Key Posing</td> <td>10</td> </tr> <tr> <td>Body Mechanics</td> <td>10</td> </tr> <tr> <td>Blocking Animation</td> <td>10</td> </tr> <tr> <td>Applying any 4 Animation Principles</td> <td>20</td> </tr> <tr> <td>Total</td> <td>50</td> </tr> </tbody> </table>	Components	Marks Distribution	Key Posing	10	Body Mechanics	10	Blocking Animation	10	Applying any 4 Animation Principles	20	Total	50
Components	Marks Distribution											
Key Posing	10											
Body Mechanics	10											
Blocking Animation	10											
Applying any 4 Animation Principles	20											
Total	50											

REFERENCES

1. Derakhshani, R. L., & Derakhshani, D. (2013). *Autodesk 3ds Max 2014 essentials*. Sybex.
2. Naas, P. (2013). *Autodesk Maya 2014 essentials*. Sybex.
3. Roberts, S. (2007). *Character animation: 2D skills for better 3D* (2nd ed.). Focal Press.
4. Williams, R. (2009). *The animator's survival kit* (Expanded ed.). Faber & Faber.
5. Whitaker, H., & Halas, J. (2002). *Timing for animation* (2nd ed.). Focal Press.
6. Avgerakis, G. (2003). *Digital animation Bible: Creating professional animation with 3ds Max, LightWave, and Maya*. McGraw-Hill.



MGU-B.VOC. (HONOURS)

Syllabus



Mahatma Gandhi University Kottayam

Faculty/ Discipline	FINE ARTS /ANIMATION AND GRAPHIC DESIGN			
Subject	GRAPHIC DESIGN			
Course Name	DIGITAL ILLUSTRATION			
Type of Course	MPC			
Course Code	MG5MPCAAG300			
Course Level	300			
Course Summary	Various tools and techniques in digital illustration and Information Design are explained in detail. Vector and raster applications are used to create different styles of results.			
Semester	5	Credits		4
Course Details	Learning Approach	Lecture	Practical	OJT
		4	0	0
				Total Hours
				60
Pre-requisites, if any	Basic computer and digital skills and Interest in graphic communication			

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains	PO No
1	Understand the principles of digital illustration and the role it plays in visual communication and branding.	U	1,2,3,4,6,7,10
2	Identify and apply different tools, techniques, and software (such as Adobe Illustrator or Procreate) used in creating vector and raster illustrations.	An	1,2,3,4,10
3	Create original digital illustrations for a range of graphic design projects including posters, branding, packaging, editorial, and advertising.	C	1,2,3,4,5,7,9,10
4	Evaluate digital artworks critically and incorporate feedback to improve illustration outcomes in alignment with client or project requirements.	E	1,2,3,4,5,8,9,10
5	Integrate illustration styles and storytelling techniques to produce concept-driven and audience-appropriate visual narratives.	C	1,2,3,4,5,9,10
6	Analyze how color theory, composition, and typography integrate with illustration in effective design communication	An	1,2,3,4,8,10

CO-PO ARTICULATION MATRIX

CO/PO	PO 1	PO 2	PO 3	PO 4	PO 5	PO 6	PO 7	PO 8	PO 9	PO 10
CO 1	3	2	2	2	0	1	1	0	0	2
CO 2	2	3	2	2	0	0	0	0	0	2
CO 3	2	2	3	2	2	0	2	0	2	2
CO 4	3	3	2	3	2	0	0	2	2	3
CO 5	2	2	3	3	2	0	0	0	2	2
CO 6	2	3	2	2	0	0	0	2	0	2

'0' is No Correlation, '1' is Slight Correlation (Low level), '2' is Moderate Correlation (Medium level) and '3' is Substantial Correlation (High level).

COURSE CONTENT

Content for Classroom transaction (Units)

Module	Units	Course description	Hrs	CO No.
1	Introduction Digital illustration applications			
	1.1	Introduction Digital illustration applications Creating brush presets	6	CO1
	1.2	Creating patterns for colour mixing, Using pen stroke paths	6	CO2
	1.3	Digital painting techniques – Using blending modes, Opacity.	3	CO2
2	Concept Art			
	2.1	Concept Art: Character, Costume, Product, Equipment	3	CO3

	2.2	Background concepts, Speed painting, layout & Illustration.	5	CO3
	2.3	Creature Concepts, Flora and Fauna, Comic Book	5	CO3
3	Information Design visualization			
	3.1	Basics of Information Design visualization – translating data into visuals	5	CO6
	3.2	Designing statistical information graphics	5	CO6
	3.3	Semiotics: The representation of objects – the process of simplification.	3	CO6
4	Visualizing complex data, Narrative Illustration & Storyboarding			
	4.1	Visualizing complex data – process of converting data into useful information using graphics Recreating events in space and time. Color theory and typography basics	9	CO6
	4.2	Visual storytelling for books, comics, and games Storyboarding techniques and pacing	10	CO5
5	Teacher specific Content			

Teaching and Learning Approach	<p>Classroom Procedure (Mode of transaction)</p> <p>The Digital Illustration course adopts a student-centered, project-based learning approach that combines creativity, technology, and critical thinking. The teaching and learning methods include: Studio-based learning, Lectures and visual presentations, Demonstrations and workshops</p>											
Assessment Types	<p>MODE OF ASSESSMENT</p> <p>Mode of Assessment</p>											
	<p>A. Continuous Comprehensive Assessment (CCA)</p> <p>Practical Total Marks :30</p> <table border="1" data-bbox="580 909 986 1162"> <thead> <tr> <th>Components</th> </tr> </thead> <tbody> <tr> <td>Examinations</td> </tr> <tr> <td>Assignments X 2</td> </tr> <tr> <td>Presentation</td> </tr> </tbody> </table> <p>B. End Semester Evaluation (ESE)</p> <p>MGU-B.VOC. (HONOURS)</p> <p>Practical Total Marks :70 Duration of Examination: 2 hr</p> <table border="1" data-bbox="580 1563 1123 1816"> <thead> <tr> <th>ESE Components</th> <th>Marks distribution</th> </tr> </thead> <tbody> <tr> <td>Illustration Work A</td> <td>30</td> </tr> <tr> <td>Illustration Work B</td> <td>40</td> </tr> <tr> <td>Total</td> <td>70</td> </tr> </tbody> </table>	Components	Examinations	Assignments X 2	Presentation	ESE Components	Marks distribution	Illustration Work A	30	Illustration Work B	40	Total
Components												
Examinations												
Assignments X 2												
Presentation												
ESE Components	Marks distribution											
Illustration Work A	30											
Illustration Work B	40											
Total	70											

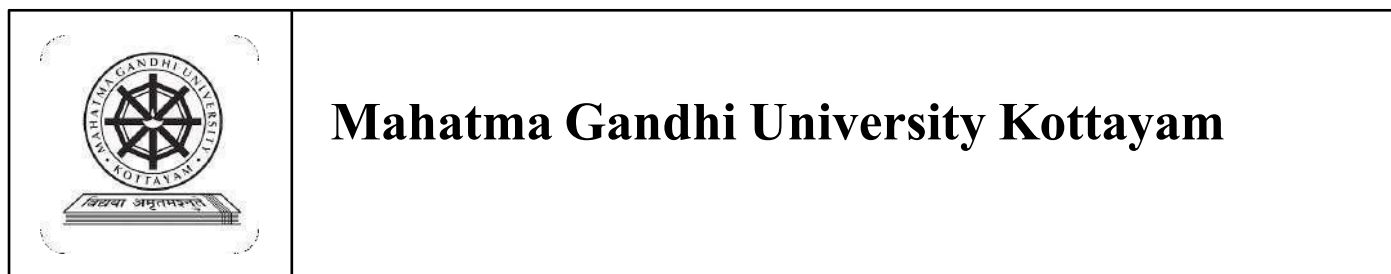
SUGGESTED READINGS

1. Zeegen, L. (2005). *Digital illustration*. RotoVision.
2. Wiedemann, J. (Ed.). (2005). *Illustration now!* Taschen..
3. Glitschka, V. (2010). *Vector basic training: A systematic creative process for building precision vector artwork*. New Riders
4. Loomis, A. (1997). *Creative illustration*. Viking Press. (Original work published 1947)



MGU-B.VOC. (HONOURS)

Syllabus



Faculty/ Discipline	FINE ARTS/ANIMATION AND GRAPHIC DESIGN				
Programme	BVOC (HONOURS) ANIMATION AND GRAPHIC DESIGN				
Course Name	INTRODUCTION TO COMMUNICATION (T)				
Type of Course	VAC				
Course Code	MG5VACAAG300				
Course Level	300				
Course Summary	<p><i>This course introduces students to the fundamentals of communication, covering key concepts, theories, and practices. Students will explore verbal and nonverbal communication, interpersonal communication, group dynamics, and mass communication, developing essential skills for effective communication in personal and professional settings.</i></p> <p><i>The course aims to equip students with the knowledge and skills to communicate effectively, think critically about communication processes, and apply communication principles in various contexts.</i></p>				
Semester	4	Credits		3	
Course Details	Learning Approach	Lecture	Practical	OJT	Total Hours
		3	0	0	
Pre-requisites, if any	An interest in effective communication skills.				

Syllabus

COURSE OUTCOMES (CO)			
CO No.	Expected Course Outcome	Learning Domains	PO No
1	Elucidate the basic concepts, types, functions, and barriers of communication, including the role of verbal, non-verbal, and group communication.	U	1,2,3
2	Examine the influence of media on development communication, culture, and values in both historical and contemporary contexts.	An	1,3,6,7

3	Compare key communication models and sociological theories of mass communication, including Western and Indian perspectives.	E	1,2,3,8
4	Demonstrate effective communication techniques such as brainstorming, role play, guided discussion, case study, and written communication in group settings.	An	4,5,9
5	Review the impact and functions of different mass media in the Indian context and their role in modern mass communication.	C	1,3,6,7,8

CO-PO ARTICULATION MATRIX

CO / PO	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10
CO1	3	2	3	0	0	0	0	0	0	0
CO2	2	0	2	0	0	3	3	0	0	0
CO3	3	2	2	0	0	0	0	2	0	0
CO4	0	0	0	3	3	0	0	0	3	0
CO5	2	0	3	0	0	3	3	2	0	0

'0' is No Correlation, '1' is Slight Correlation (Low level), '2' is Moderate Correlation (Medium level) and '3' is Substantial Correlation (High level)

COURSE CONTENT**Content for Classroom transaction (Units)**

Module	Units	Course description	Hrs	CO No.
1	Introduction to communication			
	1.1	Introduction to Communication / Definition and Objectives of communication /Need for communication – functions. /Types of communication.	5	CO1
	1.2	Barriers of Communication - Verbal – Non Verbal Communication/Development Communication/	5	CO1
	1.3	Influence of media on developmental Communication/Media: culture and values. History of Communication. Early History, Ancient, Medieval, Modern and Present.	5	CO2
2	Communication Models			
	2.1	7cs of Communication forms of Communication – sociological Theories of mass communication.	5	CO2

	2.2	western models of communication/ Mass Communication –	5	CO2
	2.3	Definition – Mass Media – Different Mass Media – Influence and Types.	5	CO2
3	Communication with Groups			
	3.1	Brain storming, Guided discussion, Case study, Role play, Demonstration, a. Exhibition	5	CO3
	3.2	Seminar, Effective Written Communication Workshop on Theatre – Production.	5	CO3
	3.3	Indian context – through different Mass Media Indian context – through different Mass Media	5	CO3
4	Teacher Specific Content			

MGU-B.VOC. (HONOURS)

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<p>Teaching and Learning Approach</p>	<p>Classroom Procedure (Mode of transaction)</p> <ol style="list-style-type: none"> Lecture and Discussion <ul style="list-style-type: none"> Begin with a brief lecture using a PowerPoint presentation to introduce basic concepts: Encourage interactive discussion with real-life examples (e.g., WhatsApp, public speaking, classroom communication). Visual Aids & Media Clips <ul style="list-style-type: none"> Use videos or animated infographics to show real-world examples of effective and ineffective communication. Play a short film or ad and ask students to identify the communication model used. Activity-Based Learning <ul style="list-style-type: none"> Conduct a group activity such as:
<p>Assessment Types</p>	<p>MODE OF ASSESSMENT(Theory)</p> <p>Mode of Assessment</p> <p>A. Continuous Comprehensive Assessment (CCA)</p> <p>Theory Total Marks 25 Assessment</p> <p>Methods</p> <ul style="list-style-type: none"> Written Test Assignment
	<p>B. End Semester Evaluation (ESE)</p> <p>Theory Assessment Methods</p> <p>Duration of Examination {1.5 hr, }</p> <p>Pattern of examination for Theory {Non-MCQ} Different parts of written examination {Part A, Part B}</p> <p>Answer Type Part A-Very Short answer (Answer any 5 out of 8) 2 mark each (2*10=20)</p> <p>Part B- Short answer (Answer any 6 out of 10) 5 Marks each (5*6=30)</p> <p>Total Marks: 50</p>


REFERENCES

1. Somasundaram, V. (2005). *Principles of communication*. Publisher.
2. Kumar, K. J. (2010). *Mass communication in India* (4th ed.). Jaico Publishing House.
3. Croteau, D., & Hoynes, W. (2019). *Media/society: Industries, images, and audiences* (6th ed.). SAGE Publications.
4. Kanter, J. (1992). *Managing with information*. Prentice Hall.



MGU-B.VOC. (HONOURS)

Syllabus

	<h1>Mahatma Gandhi University Kottayam</h1>
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Faculty/ Discipline	FINE ARTS/ ANIMATION AND GRAPHIC DESIGN				
Programme	B.VOC.(HONOURS) ANIMATION AND GRAPHIC DESIGN				
Course Name	MOTION POSTER DESIGN				
Type of Course	SDE				
Course Code	MG5SDEAAG300				
Course Level	300				
Course Summary	This course introduces students to the art and technique of designing motion posters by combining graphic design principles with basic animation. Students will learn to create compelling visual compositions, animate elements using industry tools like Adobe After Effects, and produce professional-quality motion posters for films, brands, or digital platforms. The course emphasizes creativity, storytelling, and technical skills, culminating in a portfolio-ready motion poster.				
Semester	5	Credits		4	Total Hours
Course Details	Learning Approach	Lecture	Practical	OJT	
		3	1	0	75
Pre-requisites, if any	<p style="text-align: center;"><i>Syllabus</i></p> <p>Before enrolling in the Motion Graphics course, participants are expected to have a foundational understanding of graphic design principles and possess basic proficiency in relevant design software. Familiarity with design concepts such as composition, colour theory, and typography are recommended. Additionally, a basic grasp of visual storytelling and narrative structure will be beneficial.</p>				

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains	PO No
1	Elucidate the history, evolution, and principles of motion poster design, including visual hierarchy and design structure.	U	1,2,3,4,6,7,8,10
2	Implement layout, typography, color theory, and composition techniques in creating static poster designs.	A	1,2,3,4,6,7,8,10
3	Show basic animation techniques using key framing, timing, and effects in Adobe After Effects.	An	1,2,3,4,6,7,8,10
4	Design and animate motion posters by integrating text, graphics, transitions, and sound.	C	1,2,3,4,5,6,8,9,10
5	Develop and export a complete motion poster project optimized for various platforms and aspect ratios.	E	1,2,3,4,5,6,7,8,9,10

CO-PO ARTICULATION MATRIX

CO/PO	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10
CO1:	3	2	2	2	0	1	1	1	0	2
CO2:	2	3	2	3	0	1	2	1	0	2
CO3:	2	3	2	2	0	1	1	1	0	3
CO4:	2	3	2	3	2	2	0	2	2	3
CO5:	2	3	2	3	2	2	2	2	2	3

'0' is No Correlation, '1' is Slight Correlation (Low level), '2' is Moderate Correlation (Medium level) and '3' is Substantial Correlation (High level).

COURSE CONTENT

Content for Classroom transaction (Units)

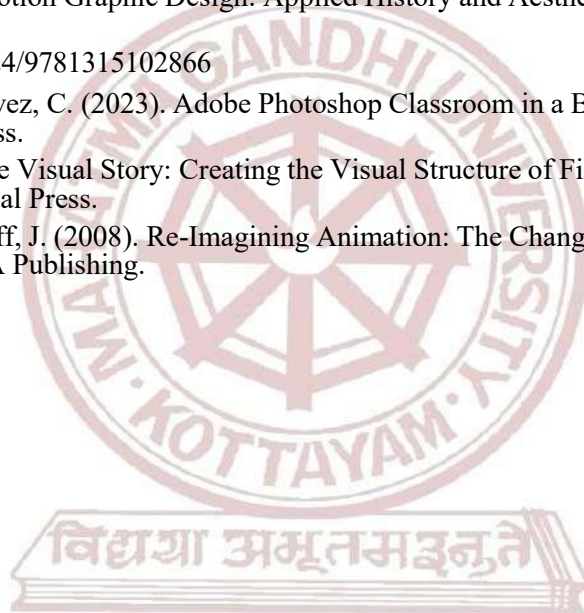
Module	Units	Course description	Hrs	CO No.
1	Fundamentals of Motion Posters			
	1.1	History & Evolution of Motion Posters	3	CO1

	1.2	Principles of Motion Design and Visual Hierarchy	4	CO1
	1.3	Case Studies – Film, Advertisement, Social Media Posters	8	CO1
2	Design and Composition			
	2.1	Poster Layout and Typography Principles	6	CO2
	2.2	Colour Theory, Contrast, and Visual Balance	4	CO2
	2.3	Static Poster Creation Using Adobe Photoshop/Illustrator	5	CO2
3	Animation and Motion Graphics			
	3.1	Keyframing, Timing, and Animation Basics	8	CO2
	3.2	Working with After Effects: Layers, Effects, and Presents	8	CO3
	3.3	Animate Poster Elements: Text, Backgrounds, Transitions	7	CO4
4	Final Project and Production Techniques			
	4.1	Sound Integration, Looping, and Optimization	8	CO5
	4.2	Export Formats, Social Media Requirements, Aspect Ratios	6	CO5
	4.3	Final Project – Motion Poster from Concept to Output	8	CO5
Teacher Specific Content				

Teaching and Learning Approach	Classroom Procedure Classroom Procedure (Mode of transaction) Module 1- Classroom Lectures Module 2-Hands-on Practice: Provide guided exercises or tutorials for students to apply what they've learned. Start with simple tasks like creating basic shapes and animating them. Progress to more complex animations as students gain confidence. Module 3-Workshops and brainstorming sessions for creative concept development. Module 4-Guest lectures from industry professionals (optional). Module 5-Project Work: Assign a small project where students can apply their skills independently. Provide clear guidelines										
Assessment Types	MODE OF ASSESSMENT (Practical) Evaluation will be based on test papers and proper submission and timely completion of assignments. A. Continuous Comprehensive Assessment (CCA) Total Marks :30 Assessment Methods <table border="1" data-bbox="903 1111 1366 1317"> <thead> <tr> <th colspan="2">CCA Components</th> </tr> </thead> <tbody> <tr> <td>Assignments X 2</td> <td>10</td> </tr> <tr> <td>Examinations X 2</td> <td>20</td> </tr> </tbody> </table>	CCA Components		Assignments X 2	10	Examinations X 2	20				
CCA Components											
Assignments X 2	10										
Examinations X 2	20										
	<p style="text-align: center;">End Semester Evaluation (ESE) - 70 Marks Practical Duration:5hrs</p> <table border="1" data-bbox="619 1563 1238 1841"> <thead> <tr> <th>Components</th> <th>Marks Distribution</th> </tr> </thead> <tbody> <tr> <td>Technical Skill</td> <td>30</td> </tr> <tr> <td>Creativity</td> <td>20</td> </tr> <tr> <td>Final Output</td> <td>20</td> </tr> <tr> <td style="text-align: center;">Total</td> <td style="text-align: center;">70</td> </tr> </tbody> </table>	Components	Marks Distribution	Technical Skill	30	Creativity	20	Final Output	20	Total	70
Components	Marks Distribution										
Technical Skill	30										
Creativity	20										
Final Output	20										
Total	70										

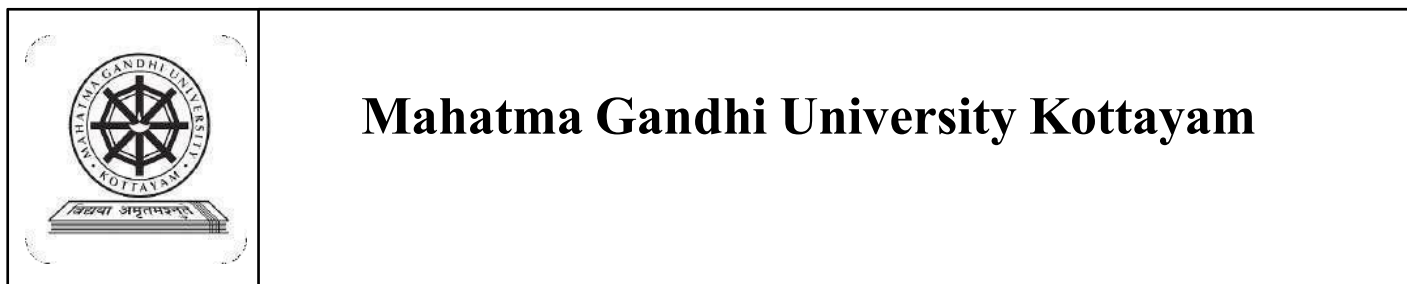
REFERENCES

1. Adobe. (2023). Adobe After Effects Classroom in a Book (2023 Release). Adobe Press.<https://www.adobepress.com/>
2. Luxton, J. (2019). Motion Graphic Design: Applied History and Aesthetics (3rd ed.). Routledge.
3. <https://doi.org/10.4324/9781315102866>
4. Faulkner, A., & Chavez, C. (2023). Adobe Photoshop Classroom in a Book (2023 Release). Adobe Press.
5. Block, B. (2008). The Visual Story: Creating the Visual Structure of Film, TV and Digital Media (2nd ed.). Focal Press.
6. Wells, P., & Hardstaff, J. (2008). Re-Imagining Animation: The Changing Face of the Moving Image. AVA Publishing.



MGU-B.VOC. (HONOURS)

Syllabus



Faculty/ Discipline	FINE ARTS/ ANIMATION AND GRAPHIC DESIGN				
Programme	B.VOC. (HONOURS) ANIMATION AND GRAPHIC DESIGN				
Course Name	CEL ANIMATION II (P)				
Type of Course	SDE				
Course Code	MG5SDEAAG301				
Course Level	300				
Course Summary	<i>In this course, students explore various techniques and core concepts of cel animation. Strong emphasis is placed on the human animations with dialogues.</i>				
Semester	5	Credits		4	Total Hours
Course Details	Learning Approach	Lecture	Practical	OJT	
		3	1	0	75
Pre-requisites, if any	Nil MGU-B.VOC. (HONOURS)				

Syllabus

COURSE OUTCOMES (CO)			
CO No.	Expected Course Outcome	Learning Domains	PO No
1	History, principles, and process of traditional cell animation.	U	4,5,6
2	Identify tools, materials, and techniques used in hand-drawn frame-by-frame animation.	K	4,5,6,7,8
3	Demonstrate the 12 principles of animation through hand-drawn sequences on paper or digital cell layers.	A	6,7
4	Animation techniques such as keyframing, in-betweening, clean-up, and coloring.	A	5,6
5	Psychomotor – Applying, Cognitive – Applying Plan and produce short cell animation sequences using storyboards, dope sheets, and exposure sheets	A	6,7
6	Movement, timing, and expression in traditional animation clips for learning character performance.	C	5,6,7,10

CO-PO ARTICULATION MATRIX

CO/PO	PO 1	PO 2	PO 3	PO 4	PO 5	PO 6	PO 7	PO 8	PO 9	PO 10
CO 1	0	0	0	1	2	3	0	0	0	0
CO 2	0	0	0	1	1	2	2	2	0	0
CO 3	0	0	0	0	0	1	3	0	0	0
CO 4	0	0	0	0	1	3	0	0	0	0
CO 5	0	0	0	0	0	1	3	0	0	0
CO 6	0	0	0	0	1	2	2	0	0	3

'0' is No Correlation, '1' is Slight Correlation (Low level), '2' is Moderate Correlation (Medium level) and '3' is Substantial Correlation (High level).

COURSE CONTENT

Content for Classroom transaction (Units)

Module	Units	Course description	Hrs	CO No.
1	Principles and Methods of Traditional Animation			
	1.1	Line of Action - Path of Action – Maintaining Volume	8	CO1,
	1.2	- Key Drawings – Extremes and Breakdowns - In-Betweens – Spacing and Charting – Numbering of Animation Drawings –	8	CO3
	1.3	Animation Methods: - Straight Ahead, Pose to Pose, Combination of Both.	8	CO4
2	Performance and Expression in Animation			
	2.1	Experiments with the Basic Principles of Animation	5	CO3, CO5
	2.2	Acting for Animators – Character Acting - Voice Acting - Expressions - Body Language.	5	CO3
3	Animating Human Movement and Action			
	3.1	Animating Walks – Normal and Stylized Walks – Walks of different types of Human Characters	6	CO3, CO5
	3.2	Runs - Different types of Runs – Runs of different types of Human Characters - Jumps – Skips	7	CO3
	3.3	Leaps - Takes and Double Takes – Anticipation – Overlapping Actions – Mass and Weight.	8	CO5
4	Dialogue Animation and Sound Synchronization			
	4.1	Dialogue Animation – The Sound Track - Phrasing – Accents – Attitudes – Recoding of	10	CO6
	4.2	Dialogues and Voice-Over - Creation of X Sheets – Synchronizing Sound.	10	CO6, CO7
	4.3	Cel animation project		
5	Teacher Specific Content			

<p>Teaching and Learning Approach</p>	<p>Classroom Procedure (Mode of transaction)</p> <ul style="list-style-type: none"> ● Introduction and Demonstration Begin with a presentation on the history and principles of cel animation. ● Show examples of traditional cel animation workflows. ● Demonstrate tools like lightboxes, peg bars, acetate sheets, and drawing materials. <p>Concept Development and Pre-Production</p> <ul style="list-style-type: none"> ● Guide students in creating storyboards and character model sheets. ● Teach key principles like squash and stretch, anticipation, and timing. ● Plan out scenes and frame sequences. <p>Hands-On Practice: Drawing on Cels</p> <ul style="list-style-type: none"> ● Students draw outlines on transparent cels using black ink or pencil. ● Transfer keyframes and in-between frames using traditional techniques. <p>Inking and Painting</p> <ul style="list-style-type: none"> ● Demonstrate the process of painting on the back side of the cel. ● Use specialized cel paints or acrylics for coloring. ● Emphasize neatness and layering. <p>Photography and Composition</p> <ul style="list-style-type: none"> ● Teach how to position cels over painted backgrounds. ● Use down-shooter cameras or scanners to capture each frame. <p>Compilation and Editing</p> <ul style="list-style-type: none"> ● Import images into animation software to compile and edit the sequence. ● Add sound, timing corrections, and export as a final video.
	<p>MODE OF ASSESSMENT</p> <p>Evaluation will be based on test papers and proper submission and timely completion of assignments.</p>

Continuous Comprehensive Assessment (CCA)**Practical Total Marks :30****Components**

Assignments - 10

Exams/ Class Tests -20

**A. End Semester Evaluation
(ESE) Project****Total Marks :70**
Assessment

Components	Marks Distribution
Record	20
Project Evaluation	40
Viva-Voce	10
Total	70

Syllabus
REFERENCES

1. Williams, R. (2009). *The animator's survival kit* (Expanded ed.). Faber & Faber.
2. Blair, P. (1994). *Cartoon animation*. Walter Foster Publishing.
3. Whitaker, H., & Halas, J. (2002). *Timing for animation* (2nd ed.). Focal Press.
4. White, T. (2006). *How to make animated films*. Focal Press.
5. Muybridge, E. (1955). *The male and female figure in motion*. Dover Publications.



SEMESTER 6

MGU-B.VOC. (HONOURS)

Syllabus

SEMESTER VI							
Course Code	Title of the Course	Type of the Course	Credit	Hours/week	Hour Distribution /week		
					L	P	O
MG6SDC AAG300	VISUAL EFFECTS AND COMPOSITING (P)	SDC	4	5	3	2	0
MG6SEC AAG300	3D ANIMATION PORFOLIO (P)	SEC	3	3	0	3	0
MG6MPC AAG300	GRAPHIC DESIGN PORTFOLIO (T)	MPC	4	4	4	0	0
MG6VAC AAG300	MEDIA ETHICS AND EDUCATION	VAC	3	3	3	0	0
MG6PRJ AAG300	PROJECT	PRJ	4	8	0	8	0
ELECTIVE PAPERS – SELECT ONE							
MG6SDE AAG300	FRONT- END DESIGN (P)	SDE	4	5	3	2	0
MG6SDE AAG301	VIDEO EDITING (P)	SDE	4	5	3	2	0

L — Lecture, P — Practical/Practicum , O — On the Job Training

Possible Job Role(s)	NHEQF Level	QP Code	Sector Skill Council
UI/UX Designer (Front-end)	Level 4	MES/Q0506	Media & Entertainment Skill Council (MESC)
Video Editor	Level 4	MES/Q3501	MESC
Motion Graphics Artist	Level 5	MES/Q3505	MESC
VFX Artist / Compositor	Level 5	MES/Q3504	MESC
3D Animator	Level 5	MES/Q0701	MESC
Lighting & Rendering Artist	Level 5	MES/Q0704	MESC
Short Film Director	Level 6	MES/Q1301	MESC
Scriptwriter (Short Film)	Level 5	MES/Q3002	MESC
Editor (Short Film)	Level 5	MES/Q3501	MESC

MGU B.VOC. (HONOURS)

Syllabus



Mahatma Gandhi University Kottayam

Faculty/ Discipline	FINE ARTS/ ANIMATION AND GRAPHIC DESIGN			
Programme	B.VOC. (HONOURS) ANIMATION AND GRAPHIC DESIGN			
Course Name	VISUAL EFFECTS AND COMPOSITING (AOC)			
Type of Course	SDC			
Course Code	MG6SDCAAG300			
Course Level	300			
Course Summary	<i>This course focuses on study and analysis of visual effects and compositing. Different methods for creating visual effects and compositing with suitable digital tools are explored in this course.</i>			
Semester	6	Credits		Total Hours
Course Details	Learning Approach	Lecture	Practical	
		3	1	0
Pre-requisites , if any	An interest in visual arts and design			

COURSE OUTCOMES (CO)

CO No.	Course Outcome	Learning Domain	PO No
1	Grasp the fundamentals of visual effects and compositing	U	1,5,6
2	Identify tools and technologies used in VFX production	R	1,5,6
3	Utilize compositing techniques to create seamless visuals	A	3,6,7
4	Integrate CGI and live-action footage for visual continuity	An	3,5,6,7
5	Design and implement narrative-driven VFX shots	C	3,6,7,8
6	Evaluate visual effects for realism and effectiveness	E	1,3,6,7

CO-PO ARTICULATION MATRIX

CO/ PO	PO 1	PO 2	PO 3	PO 4	PO 5	PO 6	PO 7	PO 8	PO 9	PO 10
CO1	1	0	0	0	3	2	0	0	0	0
CO2	1	0	0	0	2	3	0	0	0	0
CO3	0	0	2	0	0	3	2	0	0	0
CO4	0	0	2	0	1	3	2	0	0	0
CO5	0	0	2	0	0	1	3	2	0	0
CO6	0	1	2	0	0	2	3	0	0	0

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COURSE CONTENT

Content for Classroom transaction (Units)

Module	Units	Course description	Hrs	CO No.
1	Introduction to VFX			
	1.1	History of VFX, User Interface, Timeline & Layers, Keyframes	7	CO1,
	1.2	Composition settings, Transitions, Layer types (Text, Null, Camera, Light)	7	CO1, CO2
2	VFX Techniques & Tools			
	2.1	Keying, Rotoscopy, Tracking And Stabilizing– Parenting – Masking – Alpha – Parallax	12	CO3, CO4
	2.2	Color correction, Adding text, Render and export formats	6	CO3,
3	VFX Compositing			
	3.1	Setting up projects, importing media, preferences	5	CO5
	3.2	Timeline editing, Multilayer compositing, Blend modes	7	CO3, CO4
	3.3	Importing 2D/3D elements, CG + live-action compositing	7	CO4, CO5
Dynamic Typography and Narrative VFX				
4	4.1	Time-based typography, rhythm, pace	8	CO5
	4.2	Type in 3D space, compositing multiple media	8	CO5, CO6
	4.3	Combining 2D/3D animation, live footage, and text	8	CO6
5	Teacher Specific Content			

MGU-B.VOC. (HONOURS)

Syllabus

<p>Teaching and Learning Approach</p>	<p>Classroom Procedure (Mode of transaction)</p> <p>Lectures Presentations and Practicum sessions - Traditional classroom-style lectures to cover theoretical aspects.</p> <p>Demonstration classes and practical sessions to explain complex concepts.</p>
<p>Assessment Types</p>	<p>MODE OF ASSESSMENT</p> <p>Mode of Assessment (Practical)</p> <p>Continuous Comprehensive Assessment (CCA)</p> <p>Evaluation will be based on test papers and proper submission and timely completion of assignments.</p>

MGU-B.VOC. (HONOURS)

Syllabus

**A. Continuous Comprehensive Assessment
(CCA)**

Practical

Total Marks 30

Theory-Based Assessment (Written/Oral) –
10 Marks

Practical-Based Assessment –
20 Marks

B. End Semester Evaluation (ESE)

Practical Exam

Assessment Methods: Students will design and produce a 20–30 second VFX clip involving key VFX techniques (masking, tracking, compositing, 2D/3D integration, motion typography, etc.). Must include proper media setup and rendering. .

MGU-B.VOC. (HONOURS)

Duration of Examination :5 Hour	Mark Distribution
Visualization skill & Concept	30
Overall Aesthetic & Creativity	20
Final Output & Rendering	20
Total	70

REFERENCES

1. Christiansen, M. (2011). *Adobe® After Effects: Visual effects and compositing studio techniques* (2nd ed.). Adobe Press.
2. McCarthy, R. E. (1993). *Secrets of Hollywood special effects*. Focal Press.
3. Smith, T. G. (1986). *Industrial Light & Magic: The art of special effects*. Ballantine Books.
4. McAlister, M. J. (2010). *The language of visual effects*. Focal Press.
5. Finch, C. (1984). *Special effects: Creating movie magic*. Abbeville Press.



MGU-B.VOC. (HONOURS)

Syllabus



Mahatma Gandhi University Kottayam

Faculty/ Discipline	FINE ARTS/ ANIMATION AND GRAPHIC DESIGN			
Programme	B.VOC. (HONOURS) ANIMATION AND GRAPHIC DESIGN			
Course Name	3D ANIMATION PORTFOLIO			
Type of Course	SEC			
Course Code	MG6SECAAG300			
Course Level	300			
Course Summary	<p><i>Students must do this project individually. And it should cover all the important aspects of 3D animation that the student studied during the third year of his/ her course, and should be an example of an advanced 3D Character animation Acting Piece with Dialogue. For this project students should complete a character animation of minimum 90 seconds duration. Project should be worked out through various production stages under the guidance and approval of the supervising faculty/faculties. Students have to complete the final project within the given time period, and they should keep all the important paper works (script, storyboard and character designs) along with them.</i></p> <p><i>Students must submit the finished project in video format along with the required paper works and a comprehensive report, to the Head of the Department, before the day of the project evaluation. The project will be evaluated by the external and internal examiners appointed by the university. Delayed, incomplete submissions will be considered as per the university rules.</i></p>			
Semester	6	Credits		3
Course Details	Learning Approach	Lecture	Practical	OJT
		3	0	0
				Total Hours
				60
Pre-requisites, if any	<p>Before beginning the 3D Animation Project, students should have a foundational understanding of 3D modeling, texturing, rigging, lighting, and basic animation principles. Familiarity with industry-standard software such as Autodesk Maya, Blender, or 3ds Max is essential. Students must be able to create and manipulate 3D models, apply textures and materials, set up rigs for character movement, and animate simple scenes.</p>			

COURSE OUTCOME(CO)			
CO No.	Expected Course Outcome	Learning Domains	PO No
1	Develop pre-production materials including script, storyboard, and character design for animation	A	6,7,9
2	Create detailed 3D character models with appropriate topology for animation	A	6,9
3	Build fully rigged character assets with facial and body control systems	C	6,9,10
4	Animate expressive acting scenes with attention to timing, body language, and performance	A	5,6,9,10
5	Integrate dialogue and lip-sync for believable communication and emotion	C	6,9,10
6	Execute rendering, sound integration, and video editing for final project output	An	5,6,7,8,9,10
7	Document and present animation project with critical reflection on learning and technical process	E	2,3,4,6,8,9,10

CO-PO ARTICULATION MATRIX

CO/ PO	PO 1	PO 2	PO 3	PO 4	PO 5	PO 6	PO 7	PO 8	PO 9	PO 10
CO 1	0	0	0	0	0	3	1	0	1	0
CO 2	0	0	0	0	0	3	0	0	2	0
CO 3	0	0	0	0	0	2	0	0	3	1
CO 4	0	0	0	0	1	3	1	0	2	1
CO 5	0	0	0	0	0	1	0	0	1	3
CO 6	0	0	0	0	1	2	1	3	2	1
CO 7	0	3	1	1	0	1	0	1	2	1

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COURSE CONTENT

Content for Classroom transaction (Units)

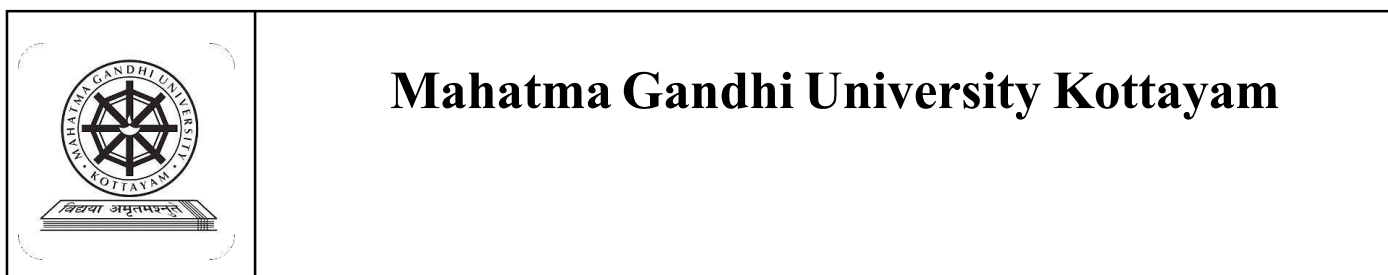
Module	Units	Course description	Hrs	CO No.
1	Pre-production & Asset Creation			
	1.1	Scriptwriting – Develop original or adapted script for animation. Storyboarding – Visualizing key narrative beats and sequences	5	CO1
	1.2	Character design, reference collection, and planning production pipeline. 3D modeling of characters and props based on approved designs.	5	CO1,CO2
	1.3	Rigging and facial setup for expression and dialogue.	4	CO3
2	Animation Production & Integration and Polish			
	2.1	Lighting, basic FX (if needed), camera angles, and final rendering. Refinement, lip-sync, acting, follow-through and overlapping.	10	CO4,CO5
	2.2	Lighting, basic FX (if needed), camera angles, and final rendering. Compositing and editing (sound sync, dialogue, transitions)	7	CO6
3	Documentation & Review			
	3.1	Writing production report (introduction, challenges, learning outcomes)	4	CO7
	3.2	Portfolio prep, project file organization, peer/faculty review	4	CO7
4	Final Submission			
	4.1	Final rendering and compilation for submission (with backup files)	4	CO6
	4.2	Submission of final report, storyboard, designs, and project video	2	CO7
5	Teacher Specific Content			

Teaching and Learning Approach	<p>Classroom Procedure (Mode of transaction)</p> <p>1 Introduction & Concept Development</p> <ul style="list-style-type: none"> • Brainstorming sessions to generate ideas and themes for the 3D project. • Discussion of storyboard, scripting, and pre-visualization techniques. • Individual or group presentations of project concepts for feedback. <hr/> <p>2 Modeling Phase</p> <ul style="list-style-type: none"> • Demonstration of 3D modeling tools (e.g., Blender, Maya, 3ds Max). • Guided hands-on practice in creating 3D characters, props, and environments. • Review sessions for refinement and detailing of models. <hr/> <p>3 Texturing & Shading</p> <ul style="list-style-type: none"> • Workshops on UV mapping, applying textures, and material properties. • Assignments focused on creating realistic or stylized textures. • Instructor-led critiques on texture quality and consistency. <hr/> <p>4 Rigging & Animation</p> <ul style="list-style-type: none"> • Live demonstrations on rigging techniques (skeletal structures, controllers). • Step-by-step practice in basic and advanced rigging. • Sessions on key

Assessment Types	Continuous Comprehensive Assessment (CCA)
	Practical – 25 Marks
	CCA Components
	Assignments - 5
	Exams x 2 - 20
	End Semester Evaluation (ESE)
	Project <ul style="list-style-type: none"> • Type: Individual Project • Duration: Minimum 90 seconds • Submission Format: Final video + paper works (script, storyboard, character design) + report • Total Marks: 50

REFERENCES

1. Williams, R. (2009). *The animator's survival kit* (Expanded ed.). Faber & Faber.
2. Birn, J. (2014). *Digital lighting and rendering* (3rd ed.). New Riders.
3. Mullen, T. (2010). *Blender studio projects: Digital movie-making*. Sybex.
4. Osipa, J. (2010). *Stop staring: Facial modelling and animation done right* (2nd ed.). Wiley.
5. Beane, A. (2012). *3D animation essentials*. Wiley.



Faculty/ Discipline	FINE ARTS /ANIMATION AND GRAPHIC DESIGN				
Subject	GRAPHIC DESIGN				
Course Name	GRAPHIC DESIGN PORTFOLIO (T)				
Type of Course	MPC				
Course Code	MG6MPCAAG300				
Course Level	300				
Course Summary	<p><i>This course is designed to help students develop a professional and visually compelling graphic design portfolio that showcases their creative abilities, technical skills, and conceptual thinking. Through a structured process of project selection, refinement, personal branding, and layout design, students will learn to curate and present their work effectively for academic review, employment, or freelance opportunities. Emphasis is placed on storytelling, presentation skills, critique, and the integration of personal identity into portfolio development. The course culminates in the creation of both digital and physical portfolios supported by resumes and self-promotion materials, preparing students for entry into the design industry.</i></p>				
Semester	6	Credits		4	Total Hours
Course Details	Learning Approach	Lecture	Practical	OJT	
		4	0	0	60
Pre-requisites, if any	Basic computer and digital skills and Interest in graphic communication				

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains	PO No
1	Analyze and evaluate personal design works to identify strengths, weaknesses, and suitability for inclusion in a professional portfolio.	E	2,3,9
2	Design and develop a cohesive and visually compelling portfolio that communicates individual style, design process, and creative problem-solving skills.	C	2,3,4,9,10
3	Apply principles of layout, typography, branding, and storytelling to curate and present selected works in both print and digital formats.	A	2,3,4,9
4	Integrate personal branding elements, including resume, cover letter, and visual identity, into the portfolio for professional self-promotion.	A	2,3,4,9,10
5	Demonstrate effective presentation skills and articulate design choices confidently during critiques, interviews, or portfolio reviews.	R/V	2,3,4,9,10
6	Revise and refine portfolio content and design through iterative feedback and critique, aligning with current industry standards.	An & C	2,3,4,9,10

CO-PO ARTICULATION MATRIX

CO/ PO	PO 1	PO 2	PO 3	PO 4	PO 5	PO 6	PO 7	PO 8	PO 9	PO 10
CO 1	0	3	2	0	0	0	0	0	1	0
CO 2	0	2	3	1	0	0	0	0	3	1
CO 3	0	3	2	1	0	0	0	0	2	0
CO 4	0	3	2	1	0	0	0	0	2	1
CO 5	0	3	1	1	0	0	0	0	2	3
CO 6	0	2	3	1	0	0	0	0	3	2

'0' is No Correlation, '1' is Slight Correlation (Low level), '2' is Moderate Correlation (Medium level) and '3' is Substantial Correlation (High level).

COURSE CONTENT

Content for Classroom transaction (Units)

Module	Units	Course description	Hrs	CO No.
1	Introduction to Portfolio Design			
	1.1	Importance and purpose of a design portfolio	5	CO1
	1.2	Types of portfolios: physical vs digital	5	CO1
	1.3	Understanding target audience and industry expectations	5	CO2
2	Content Curation and Project Selection			
	2.1	Selecting works based on strengths and relevance	5	CO2
	2.2	Identifying signature projects	5	CO3

	2.3	Revisiting and refining past work	5	CO3
3	Digital Portfolio Creation			
	3.1	Tools for digital portfolios (Adobe illustrator, In Design,Photoshop)	5	CO4
	3.2	Layout design and navigation structure	5	CO4
	3.3	File formats and optimization for web/mobile	5	CO4
4	Portfolio Presentation and Review			
	4.1	Mock interviews and presentation techniques	5	CO5
	4.2	Setting up portfolio reviews or exhibitions	5	CO5
	4.3	Online presence and social media portfolio Career opportunities and professional networking	5	CO5
5	<p>MGU-B.VOC. (HONOURS) (Teacher Specific Content)</p> <p><i>Syllabus</i></p>			

<p>Teaching and Learning Approach</p>	<p>Classroom Procedure (Mode of transaction)</p> <p>The Graphic Design programme adopts a learner-centered, practice-oriented teaching and learning strategy that integrates theory, creativity, and technology. The approach focuses on developing students' conceptual thinking, visual communication skills, and technical proficiency through a variety of methods:</p> <p>Studio-based learning: Students engage in hands-on design projects, working individually and in teams, to explore design principles, typography, illustration, branding, and digital media.</p> <p>Lectures and seminars: Theoretical concepts of design history, aesthetics, visual culture, and contemporary practices are introduced through interactive lectures, case studies, and group discussions.</p> <p>Workshops and demonstrations: Practical sessions on software tools (such as Adobe Creative Suite, CorelDRAW, AI-based design platforms) and traditional media techniques.</p>								
<p>Assessment Types</p>	<p>MODE OF ASSESSMENT (Practical)</p> <p>Mode of Assessment</p> <p>A. Continuous Comprehensive Assessment (CCA)</p> <p>Practical Total Marks :30</p> <p>Assessment Methods</p> <p>MGU-B.VOC. (HONOURS)</p> <p>Syllabus</p> <table border="1" data-bbox="528 1469 1059 1794"> <thead> <tr> <th colspan="2">CCA Components</th> </tr> </thead> <tbody> <tr> <td>Concept Presentation</td> <td>10</td> </tr> <tr> <td>Punctuality / Timeline of Completion</td> <td>10</td> </tr> <tr> <td>Technical Execution</td> <td>10</td> </tr> </tbody> </table>	CCA Components		Concept Presentation	10	Punctuality / Timeline of Completion	10	Technical Execution	10
CCA Components									
Concept Presentation	10								
Punctuality / Timeline of Completion	10								
Technical Execution	10								

• **End Semester Evaluation (ESE)**

Practical

Total Marks:70

Assessment Methods

ESE Components	Marks Distribution
Concept	20
Visualisation skill and presentation	40
Viva Voce	10
Total	70

Suggested Readings

1. Lupton, E., & Phillips, J. C. (2015). *Graphic design: The new basics* (2nd ed.). Princeton Architectural Press.
2. Lupton, E. (2010). *Thinking with type: A critical guide for designers, writers, editors, & students* (2nd ed.). Princeton Architectural Press.
3. Meggs' History of Graphic Design, P. B., & Purvis, A. W. (2016). *Meggs' history of graphic design* (6th ed.). Wiley.
4. Airey, D. (2014). *Logo design love: A guide to creating iconic brand identities* (2nd ed.). Peachpit Press
5. Müller-Brockmann, J. (2010). *Grid systems in graphic design: A visual communication manual for graphic designers, typographers, and three-dimensional designers* (2nd rev. ed.). Niggli.

Syllabus



Mahatma Gandhi University Kottayam

Faculty/ Discipline	FINE ARTS/ ANIMATION AND GRAPHIC DESIGN			
Programme	B.VOC. (HONOURS) ANIMATION AND GRAPHIC DESIGN			
Course Name	MEDIA ETHICS AND EDUCATION			
Type of Course	VAC			
Course Code	MG6VACAAG300			
Course Level	300			
Course Summary	<i>To equip students with expertise in creating the illusion of motion and the core principles of visual storytelling, alongside a scientific understanding of sound production and reproduction.</i>			
Semester	6	Credits		3
Course Details	Learning Approach	Lecture	Practical	OJT
		3	0	0
				Total Hours
				45
Pre-requisites, if any				

Syllabus

COURSE OUTCOMES (CO)			
CO No.	Expected Course Outcome	Learning Domains	PO No
1	<i>Explain key concepts and branches of ethics, and critically discuss media ethics and the moral responsibilities of mass media in shaping human moral environments.</i>	U	1,6,8
2	<i>Identify and evaluate ethical issues across various media professions such as journalism, cinema, advertising, photography, graphic design, and animation, including digital media ethics and regulations.</i>	E	1,8
3	<i>Describe the objectives and trends of media education and analyze the impact of media on society.</i>	U	3,6,10
4	<i>Discuss the relationship between culture and communication, including intercultural communication, values, and worldviews, moving from ethnocentrism to ethnorelativism.</i>	An	3,4,7
5	<i>Evaluate the relevance, functions, and impact of mass media on individuals and society, including issues of media control, imperialism, moral permissiveness, and the role of alternative media.</i>	E	1,6,7

CO-PO ARTICULATION MATRIX

CO / PO	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO 10
CO1	3	0	0	0	0	2	0	3	0	0
CO2	3	0	0	0	0	0	0	3	0	0
CO3	0	0	2	0	0	3	0	0	0	2
CO4	0	0	3	3	0	0	3	0	0	0
CO5	3	0	0	0	0	3	2	0	0	0

‘0’ is No Correlation, ‘1’ is Slight Correlation (Low level), ‘2’ is Moderate Correlation (Medium level) and ‘3’ is Substantial Correlation (High level).

COURSE CONTENT**Content for Classroom transaction (Units)**

Module	Units	Course description	Hrs	CO No.
1	Media ethics			
	1.1	Ethics – Branches of Ethics, Media Ethics – Mass Media and the shape of the Human Moral Environment	5	CO1
	1.2	Applied Ethics – Ethical issues in different media professions – Journalism, Cinema, Advertising, Photography, Graphic Design, Animation Overview of Codes and Regulations in India. Digital Media Ethics.	5	CO1
	1.3	Media Impact in Society	5	CO1
Media Education				
2	2.1	Objectives and Skills – Key Concepts, Media Scenario: Present Trends – Different Starting points for Media Education	5	CO3
3	Culture and Communication			
	3.1	Culture as Communication – Inter-cultural Communication Values, World view and Perception	5	CO3
	3.2	Values in Culture, Values and Communication	5	CO3
	3.3	Relevance and significance. Purpose and functions of Mass Media	5	CO4
3	Mass Media ,Culture and Communication			
	3.1	Media and Society: Media as Art Experiences – De-Mystifying the Media – Media and Media and De-humanization – Sex and Violence in the Media – Media and Moral Permissiveness	5	CO5
	3.2	Media and Imperialism – Cultural Erosion and Mental Colonization – Media Control – Alternative Media.	5	CO5
4	Teacher Specific Content			

Teaching and Learning Approach	<p>Classroom Procedure (Mode of transaction)</p> <p>1. Introductory Lecture</p> <ul style="list-style-type: none"> • Begin with a PowerPoint presentation explaining: <p>2. Discussion on Real-Life Scenarios</p> <ul style="list-style-type: none"> • Present recent media case studies (e.g., fake news, paid news, sting operations). • Facilitate a classroom debate or open discussion: <p>3. Group Activities</p> <ul style="list-style-type: none"> • Divide students into groups. Assign each group an ethical dilemma (e.g., publishing private info, photo manipulation). • Ask them to present how they would resolve it using ethical frameworks
Assessment Types	<p>MODE OF ASSESSMENT (Theory) Mode of Assessment</p> <p>A. Continuous Comprehensive Assessment (CCA)</p> <p>Theory Total Marks 25 Assessment</p> <p>Methods</p> <ul style="list-style-type: none"> • Written Test • Assignment
	<p>B. End Semester Evaluation (ESE)</p> <p>Theory Assessment Methods</p> <p>Duration of Examination {1.5 hr, }</p> <p>Pattern of examination for Theory {Non-MCQ}</p> <p>Different parts of written examination {Part A, Part B}</p> <p>Answer Type Part A-Very Short answer (Answer any 10 out of 12) 2 mark each (2*10=20)</p> <p>Part B- Short answer (Answer any 6 out of 8) 5 Marks each (5*6=30)</p> <p style="text-align: right;">Total Marks 50</p>

REFERENCES

1. Rossi, P. J. (Year). *Mass media and the moral imagination*. Publisher.
2. Srambickal, J. (Year). *Media education in India*. Publisher.
3. Pattyn, B. (Year). *Media ethics*. Publisher.
4. Christmas, C. (Year). *Communication ethics and universal values*. Publisher.
5. Ess, C. (Year). *Digital media ethics*. Publisher.

**MGU-B.VOC. (HONOURS)****Syllabus**

	<h2>Mahatma Gandhi University Kottayam</h2>
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Faculty/ Discipline	FINE ARTS/ ANIMATION AND GRAPHIC DESIGN				
Programme	B.VOC. (HONOURS) ANIMATION AND GRAPHIC DESIGN				
Course Name	SHORT FILM PORTFOLIO(PRJ)				
Type of Course	PROJECT				
Course Code	MG6PRJAAG300				
Course Level	300				
Course Summary	<p><i>This course guides students through the end-to-end process of creating a short film. Emphasis is placed on storytelling, script development, pre-production planning, cinematography, directing, and post-production. Students will work through industry-standard workflows and complete a short film (3–10 minutes) that reflects creative intent, technical skill, and visual storytelling. The course also strengthens teamwork, problem-solving, and critical analysis abilities relevant to careers in film and digital content production.</i></p>				
Semester	6	Duration	8 Hours/Week	Credits	4

Syllabus

COURSE OUTCOMES (CO)			
CO No.	Expected Course Outcome	Learning Domains	PO No
1	Understand and apply story development techniques, including screenwriting, storyboarding, and production planning.	U	1,3,4,10
2	Demonstrate skills in directing, acting, cinematography, and lighting during live-action production.	A	1,2,3,4,5,9,10
3	Manage on-set audio recording and data handling, ensuring smooth post-production workflow.	A	1,2,3,4,,9,10
4	Edit visual content using non-linear editing software, incorporating sound design and music effectively.	A	1,2,3,4,,10
5	Finalize and deliver the film with proper color grading, titles, credits, compression, and output formatting.	An/C	1,2,3,4,10

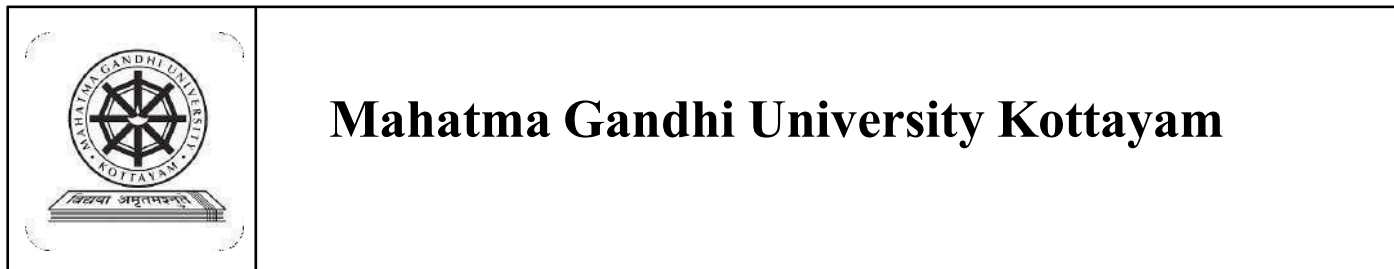
CO-PO ARTICULATION MATRIX

CO / PO	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10
CO1	3	0	2	2	0	0	0	0	0	2
CO2	2	3	2	2	3	0	0	0	2	2
CO3	2	3	1	1	0	0	0	0	2	2
CO4	2	3	1	2	0	0	0	0	0	3
CO5	2	2	1	2	0	0	0	0	0	3

'0' is No Correlation, '1' is Slight Correlation (Low level), '2' is Moderate Correlation (Medium level) and '3' is Substantial Correlation (High level).

		MODE OF ASSESSMENT	
		A	Continous Comprehensive Assessment
		Components	Marks
		Commitment and Involvement	5
		Periodic progress review	10

Assessment Types		Quality of work/Implementation effort	10
		Report	5
		Total	30
	B	End Semester Evaluation	
		Components	Marks
		Problem Identification and Objectives	10
		Methodology / Design / Technical Content	15
		Implementation / Analysis / Results	15
		Final Report	10
		Presentation	10
	Viva Voce	10	
	Total	70	



Faculty/ Discipline	FINE ARTS/ ANIMATION AND GRAPHIC DESIGN				
Programme	B.VOC. (HONOURS) ANIMATION AND GRAPHIC DESIGN				
Course Name	FRONT-END DESIGN				
Type of Course	SDE				
Course Code	MG6SDEAAG300				
Course Level	300				
Course Summary	<i>This course introduces students to the fundamentals of web design, covering essential concepts such as HTML, CSS, responsive layout, UI/UX principles, and web publishing. Students will gain hands-on experience creating simple, well-structured, and visually appealing web pages using industry-standard tools and practices.</i>				
Semester	6	Credits		4	
Course Details	Learning Approach	Lecture	Practical	OJT	Total Hours
		3	1		
Pre-requisites, if any					

COURSE OUTCOMES (CO)			
CO No.	Expected Course Outcome	Learning Domains	PO No
1	Recognize the structure and function of the web, browsers, and basic web technologies.	U	PO1
2	Develop structured web pages using HTML5 semantic elements.	A	PO2
3	Style and format web content using CSS properties, selectors, and layouts.	C	PO3
4	Utilize design principles (colour, typography, layout) to improve visual appeal and usability.	A	PO7
5	Create responsive web layouts that adapt to various devices using CSS media queries.	C	PO9
6	Host and publish a basic website using FTP or web hosting platforms.	A	PO10

CO-PO ARTICULATION MATRIX

CO/PO	PO 1	PO 2	PO 3	PO 4	PO 5	PO 6	PO 7	PO 8	PO 9	PO 10
CO 1	3	0	0	0	0	0	0	0	0	0
CO 2	0	3	0	0	0	0	0	0	0	0
CO 3	0	0	3	0	0	0	0	0	0	0
CO 4	0	0	0	0	0	0	2	0	0	0
CO 5	0	0	0	0	0	0	0	0	3	0
CO 6	0	0	0	0	0	0	0	0	0	3

'0' is No Correlation, '1' is Slight Correlation (Low level), '2' is Moderate Correlation (Medium level) and '3' is Substantial Correlation (High level).

COURSE CONTENT

Content for Classroom transaction (Units)

Module	Units	Course description	Hrs	CO No.
1	Introduction to Web Design			
	1.1	What is Web Design? Types of websites	6	CO1
	1.2	History and evolution of the Web	8	CO2

	1.3	Tools used in Web Design Introduction to Domains & Hosting	8	CO3
2	HTML - HyperText Markup Language (Practical)			
	2.1	HTML syntax, elements, and attributes	8	CO3
	2.2	Structuring content: headings, paragraphs, lists	7	CO3, CO4
	2.3	Links, images, tables, and forms Semantic HTML tags	5	CO4
3	CSS - Cascading Style Sheets (Practical)			
	3.1	CSS syntax and selectors. Colors, backgrounds, borders Responsive Design with Media Queries	8	CO5
	3.2	Box model: margin, padding, border Intro to Web Design Principles (UX/UI)	6	CO4, CO5
	Project			
4	4.1	Navigation & Site Structure Web Hosting & Publishing	6	CO6
	4.2	Using generative AI for web development.	6	CO6
	4.3	Mini Project & Portfolio	7	CO6
5	Teacher Specific Content			

Teaching and Learning Approach	<p>Classroom Procedure (Mode of transaction)</p> <p>1. Instruction</p> <ul style="list-style-type: none"> • Lectures & Presentations to introduce web design principles, HTML, CSS, responsive design, and UI/UX basics. • Conceptual Discussions on usability, accessibility, layout theory, and web standards. <p>2. Practical Lab Sessions</p> <ul style="list-style-type: none"> • Hands-on coding exercises using HTML, CSS, and basic JavaScript. • Use of design tools like Figma, Adobe XD, or Canva for prototyping. <p>3. Project-Based Learning</p> <ul style="list-style-type: none"> • Students work on mini-projects like personal portfolios, landing pages, or business websites.
Assessment Types	<p>MODE OF ASSESSMENT (Practical)</p> <p>Mode of Assessment</p>
	<p>A. Continuous Comprehensive Assessment (CCA)</p> <p>Practical Total Marks :30 Assessment Methods</p>
	<p>CCA Components</p>
	<p>Assignments - 10</p>
<p>Test Papers - 20</p>	

B. End Semester Evaluation (ESE)

Project Evaluation

Total Marks :70

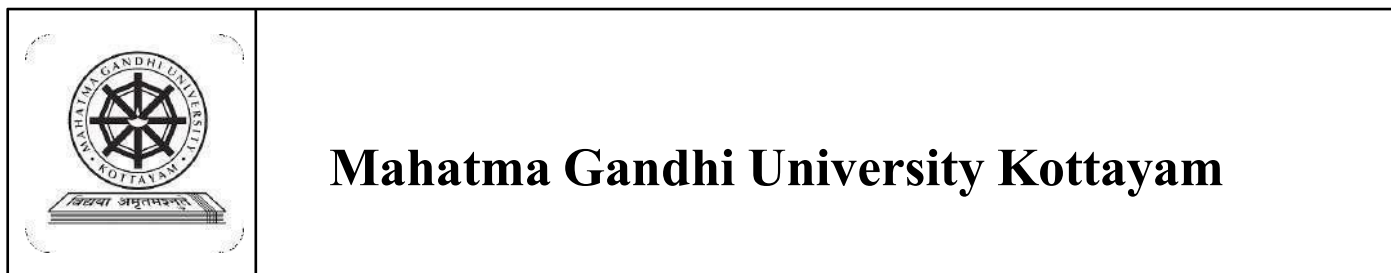
Assessment Method

ESE Components	Marks Distribution
Record Book	10
Final Design Outputs	40
Viva-Voce	20
Total	70

REFERENCES

1. Duckett, J. (2011). *HTML and CSS: Design and build websites*. Wiley.
2. Robbins, J. N. (2018). *Learning web design: A beginner's guide to HTML, CSS, JavaScript, and web graphics* (5th ed.). O'Reilly Media.
3. Frain, B. (2022). *Responsive web design with HTML5 and CSS* (4th ed.). Packt Publishing.
4. Krug, S. (2014). *Don't make me think, revisited: A common sense approach to web usability* (3rd ed.). New Riders.
5. Zeldman, J., & Marcotte, E. (2009). *Designing with web standards* (3rd ed.). New Riders.

Syllabus



Faculty/ Discipline	FINE ARTS/ ANIMATION AND GRAPHIC DESIGN			
Programme	B.VOC. (HONOURS) ANIMATION AND GRAPHIC DESIGN			
Course Name	VIDEO EDITING			
Type of Course	SDE			
Course Code	MG6SDEAAG301			
Course Level	300			
Course Summary	Video editing is the process of cutting, arranging, and enhancing video clips to create a polished final product, often adding effects, music, and transitions to improve storytelling and presentation.			
Semester	6	Credits		4
Course Details	Learning Approach	Lecture	Practical	OJT
		3	1	0
Total Hours				75
Pre-requisites, if any				

MGU-B.VOC. (HONOURS)

Syllabus

COURSE OUTCOMES (CO)			
CO No.	Expected Course Outcome	Learning Domains	PO No
1	Course Outcomes – Video Editing By the end of this course, students will be able to: Understand the Fundamentals of Video Editing	U	1,2,3,4,8,10

2	<p>Use Professional Editing Software</p> <p>Navigate and operate key video editing software (e.g., Adobe Premiere Pro, Final Cut Pro, DaVinci Resolve).</p> <p>Import, organize, and manage media efficiently within a project.</p>	A	1,2,3,4,8,9,10
3	<p>Edit Footage Creatively and Technically</p> <p>Trim, cut, and arrange video clips to create coherent sequences.</p> <p>Apply transitions, titles, and effects to enhance storytelling.</p>	A	1,2,3,4,5,8,10
4	<p>Incorporate Audio and Music Effectively</p> <p>Sync audio and video, adjust levels, and apply audio effects.</p> <p>Select and use appropriate background music and sound effects.</p>	A	1,2,3,4,8,10
5	<p>Use Color Correction and Grading Techniques</p> <p>Perform basic and intermediate color correction to improve visual quality.</p> <p>Apply color grading to establish mood and tone.</p>	A	1,2,3,4,8,10
6	<p>Export and Deliver Final Projects</p> <p>Choose the correct settings for rendering and exporting videos for various platforms (YouTube, broadcast, web).</p> <p>Understand video compression and delivery formats.</p>	C	1,2,3,4,8,9,10
7	<p>Critically Evaluate and Improve Edits</p> <p>Analyze and critique edits for pacing, continuity, and narrative impact.</p> <p>Revise and refine video projects based on feedback. Demonstrate Professionalism and Creativity</p> <p>Collaborate in group editing projects and follow timelines.</p> <p>Develop a personal editing style and storytelling approach</p>	C	1,2,3,4,8,9,10

CO-PO ARTICULATION MATRIX

CO/PO	PO 1	PO 2	PO 3	PO 4	PO 5	PO 6	PO 7	PO 8	PO 9	PO 10
CO 1	3	2	2	2	0	0	0	1	0	2
CO 2	2	3	2	2	0	0	0	1	1	3
CO 3	3	3	2	3	1	0	0	1	1	2
CO 4	2	2	2	3	0	0	0	1	0	2
CO 5	3	3	2	2	0	0	0	1	0	3
CO 6	2	3	1	2	0	0	0	1	1	3
CO 7	3	2	2	3	0	0	0	2	1	2

'0' is No Correlation, '1' is Slight Correlation (Low level), '2' is Moderate Correlation (Medium level) and '3' is Substantial Correlation (High level).

COURSE CONTENT

Content for Classroom transaction (Units)

Module	Units	Course description	Hrs	CO No.
1	Video Editing			
	1.1	Factors Impacting Editing Choices- Basic Shot Types And Its Descriptions.	6	CO1, CO2
	1.2	Selecting The Best Shots -The Basic Edit Transitions- Stages Of The Editing Process.	6	CO1, CO2
	1.3	The Factors For A Good Edit- Information-Shot Composition- Camera Angle-Continuity.	7	CO1, CO2,
2				
	2.1	Building A Rough Cut -Master Shot Style-Cutaways And Reaction Shots-Matching Action - Matching Screen Position.	7	CO3, CO4,
	2.2	Overlapping Edits Matching Emotion And Tone	6	CO3, CO4,
	2.3	Sound Effects And Music - Transitions Between Scenes- Fine Cutting.	7	CO3, CO4,

3	Introduction To Editing Software			
	3.1	Concept Of Workflow- Interface- Editing Tools-Story Board Editing Drag-And-Drop Editing -Three-Point Editing-JKL Editing-Insert And Overwrite Editing-Trimming-Ripple And Roll, Slip And Slide – Effects.	8	CO2, CO5, CO6
	3.2	And Titles- Audio Tools- Audio Effects And Filters- Basic Repairing Of Sound- ADR.	6	CO2, CO5, CO6
	3.3	Mixing- Colour Correction-Media Management Etc. - What Is Mastering? -Preparing A Sequence-Colour Grading -Create A Mix-Exporting The Masters-Compressing For The Web- Disc Authoring.	7	CO2, CO5, CO6
4	Project - Editing			
	4.1	“Create a Short Edited Video Sequence with Narrative Flow”	15	CO3, CO4, CO7
5	Teacher Specific Content			

Syllabus

Teaching and Learning Approach	Classroom Procedure Lecture Discussion Session: Hands on activities: - Peer teaching: - Experiential learning
Assessment Types	MODE OF ASSESSMENT(PRACTICAL) A. Continuous Comprehensive Assessment (CCA) (a) MCQ based test and Viva Voce (b) Descriptive tests (c) Visit to trading concerns and submit day book by considering one month's transactions - 30Marks
	2. End Semester Evaluation Total Marks 30 a. Theory-Based Assessment (Written/Oral) – 10 Marks b. Practical-Based Assessment – 20 Marks
	3. End Semester Evaluation (ESE) Practical Total Marks :70 Marks <ul style="list-style-type: none"> • Create a short video edit (1–2 mins) with narrative flow, transitions, music & titles. • Duration of Examination :2 Hour

REFERENCES

1. Murch, W. (2001). *In the blink of an eye: A perspective on film editing* (2nd ed.). Silman-James Press.
2. Millerson, G., & Owens, J. (2012). *Video production handbook* (5th ed.). Focal Press.
3. Rabiger, M., & Hurbis-Cherrier, M. (2013). *Directing: Film techniques and aesthetics* (5th ed.). Focal Press.
4. Wright, S. (2011). *Compositing visual effects: Essentials for the aspiring artist* (2nd ed.). Focal Press.

SEMESTER VII & VIII

Work Integrated B.voc Honours with Minor

Course Code	Title of the Course	Type of the Course	Credit	Number of Days	Credit Distribution		
					L	P	O
MG7APPAAG400	APPRENTICESHIP	SDC	28	280 Days	0	28	0
NA	MPC	ONLINE	4	0			
NA	MPC	ONLINE	4	0			
NA	MPC	ONLINE	4	0			

L — Lecture, P — Practical/Practicum, O — On the Job Training

MGU-B.VOC. (HONOURS)

Syllabus



Mahatma Gandhi University Kottayam

Faculty/ Discipline	FINE ARTS/ ANIMATION AND GRAPHIC DESIGN
Programme	B.VOC. (HONOURS) ANIMATION AND GRAPHIC DESIGN
Course Name	APPERTENCISHIP
Type of Course	APP
Course Code	MG7APPAAG400
Course Level	400
Course Summary	<p>As an integral component of the B.Voc. Honours degree programme, students are required to complete a structured apprenticeship or work-integrated learning programme in collaboration with relevant industries, organizations, or institutions.</p> <p>This component, spanning a duration of 280 days, carries 28 academic credits and is compulsory in the student's designated skill domain. It is designed to enhance industry preparedness by reinforcing academic knowledge through sustained, domain-relevant practical experience.</p> <p>The apprenticeship offers students the opportunity to engage directly with real-world professional environments, enabling them to apply domain-specific competencies, gain exposure to industry-standard tools and practices, and participate meaningfully in ongoing operations and projects. This extended, immersive experience serves to bridge the gap between theoretical learning and professional expectations, thereby fostering critical skills for career development and employability.</p> <p>To ensure the effectiveness, academic relevance, and accountability of the apprenticeship:</p> <ul style="list-style-type: none"> • Each student will be assigned an academic mentor from the parent institution and an industry supervisor from the host organization. • Students are required to maintain a weekly activity logbook, which must be regularly reviewed and signed by the industry supervisor. • Monthly progress reports will be submitted to and reviewed by the academic mentor in consultation with the industry supervisor.

	<ul style="list-style-type: none"> • Mid-term and final evaluations will be conducted based on a combination of employer feedback, student outputs/deliverables, and academic performance metrics. • The institution will conduct site visits, virtual check-ins, or regular follow-ups to ensure student engagement, address issues promptly, and uphold the quality of the apprenticeship experience. <p>This structured apprenticeship is a critical step in preparing students for the dynamic demands of the professional world, ensuring that their academic journey culminates in a well-rounded and industry-aligned skill set.</p>				
Semester	7&8	Duration	280 days	Credits	28

COURSE OUTCOMES (CO)

CO No:	Expected Course Outcome	Learning Domains	PO No:
	Upon the successful completion of the course, the student will be able to		
1	Gain hands-on professional experience by engaging in long-term, domain-specific apprenticeship in real-world industry environments.	S	1,3,6,10
2	Apply domain-specific theoretical knowledge to solve real-time problems, enhancing technical and problem-solving competencies.	A	1,2,3,10
3	Demonstrate professional competencies such as workplace etiquette, communication skills, and teamwork in a collaborative work culture.	S	4,5,8,9
4	Build a professional portfolio by achieving practical outcomes and establishing credible industry references and credentials.	C	5,9,10
5	Cultivate reflective thinking, adaptability, and a lifelong learning mindset through structured and mentored work experience.	Ap	1,6,8,10
6	Transition smoothly from academic study to professional practice by developing job-specific skills and industry-aligned competencies.	S	2,3,5,10
<p>*Remember (K), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Appreciation (Ap)</p>			

Assessment Types	MODE OF ASSESSMENT		
	A	CCA	
	Components		Marks
	Commitment, Punctuality & Professional Conduct		10
	Monthly Progress Reviews & Logbook Maintenance		25
	Skill Development & Application		25
	Interim Report		20
	Total		90
	B	ESE	
	Components		Marks
Feedback & Evaluation Report from Host Organization		50	
Skill Demonstration/Summary of Work Exposure		40	
Final Report/Learning Portfolio		40	
Domain Knowledge and Experience Communication (Presentation)		40	
Viva Voce		40	
Total		210	

Note:

This assessment framework is intended as a guiding structure for evaluating apprenticeship performance. However, in order to remain responsive to the evolving needs of industry and society, the evaluation criteria may be revised from time to time. Such changes aim to enhance the relevance, effectiveness, and fairness of the assessment process.

SEMESTER VII & VIII

B.voc Honours with Research

Course Code	Title of the Course	Type of the Course	Credit	Hours / week	Credit Distribution		
					L	P	O
MG7RINAAG400	RESEARCH INTERNSHIP	RIN	20	200 Days	0	20	0
NA	ONLINE	SDC	4	0	0	0	0
NA	ONLINE	SDC	4	0	0	0	0
NA	ONLINE	MPC	4	0	0	0	0
NA	ONLINE	MPC	4	0	0	0	0
NA	ONLINE	MPC	4	0	0	0	0

L — Lecture, P — Practical/Practicum , O — On the Job Training

MGU-B.VOC. (HONOURS)

Syllabus



Mahatma Gandhi University Kottayam

Faculty/Discipline	FINE ARTS				
Programme	B.VOC. (HONOURS) ANIMATION AND GRAPHIC DESIGN				
Course Name	RESEARCH INTERNSHIP				
Type of Course	RIN				
Course Code	MG7RINAAG400				
Course Level	400				
Course Summary	<p><i>As an integral requirement of the B.Voc. Honours with Research degree programme, the Research Internship is designed to provide students with hands-on exposure to real-world research practices in their designated skill domain. This component carries 20 academic credits and extends over a duration of 200 days. The internship must be undertaken in collaboration with a research organization, industry, or university department, under the mentorship of a qualified research guide. The primary aim of this internship is to engage students in industry-linked research projects that allow them to apply theoretical knowledge to practical, domain-specific problems. Students are expected to work on meaningful research inquiries, contribute to data collection and analysis, develop critical thinking and problem-solving skills, and enhance their communication and documentation abilities. In addition to the research internship, students must earn 8 credits through Skill Development Courses (SDCs), specifically chosen for their research orientation, thereby reinforcing their academic and practical foundation. This component not only contributes significantly to the academic rigor of the Honours with Research degree but also ensures a seamless transition from classroom learning to workplace research, preparing students for advanced studies or professional roles in their respective domains.</i></p>				
Semester	7&8	Duration	200 days	Credits	20

COURSEOUTCOMES(CO)

CO No:	Expected Course Outcome	Learnin g Domains	PO No:
1	Demonstrate research aptitude and inquiry-based learning by actively engaging in real-time research projects.	S	1,2,10
2	Apply academic knowledge in a professional research environment to bridge the gap between theory and real-world research practices.	A	2,3,6,10
3	Strengthen domain-specific knowledge and technical competencies through systematic investigation and practical application.	S	1,2,3
4	Address real-world research problems using problem-solving, analytical, and critical thinking skills.	S	1,2,6
5	Communicate scientific ideas and findings effectively through research reports, documentation, and presentations.	S	4,8,10
6	Collaborate with researchers and peer groups to gain exposure to interdisciplinary perspectives and collaborative learning practices.	S	2,3,5,10
7	Demonstrate professional growth and readiness for higher education, entrepreneurship, or research-oriented careers.	I	5,9,10
*Remember (K), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Appreciation (Ap)			

MODEOF ASSESSMENT			
A	CCA		
	Components		Marks
	Commitment,Punctuality&Professional Conduct		10

		Monthly Progress Reviews & Logbook Maintenance	15
		Skill Development & Application	15
Assessment Types		Internship Report	20
		Total	60
	B	ESE	
		Components	Marks
		Feedback & Evaluation Report from Host Organization	40
		Skill Demonstration/Summary of Work Exposure	20
		Final Report/Learning Portfolio	25
		Domain Knowledge and Experience Communication (Presentation)	25
		Viva Voce	30
		Total	140

Note:

This assessment framework serves as a guiding structure for evaluating research internship performance. However, to remain responsive to the evolving needs of industry, academia, and society, the evaluation criteria may be revised periodically. Such revisions aim to enhance the relevance, effectiveness, and fairness of the overall assessment process.

Syllabus



Mahatma Gandhi University Kottayam

Faculty/ Discipline	FINE ARTS/ANIMATION AND GRAPHIC DESIGN				
Programme	B.VOC. (HONOURS) ANIMATION AND GRAPHIC DESIGN				
Course Name	On-the-Job Training				
Type of Course	SDC				
Course Code	MG1SDCAAG103				
Course Summary	<p>On-the-Job Training (OJT) is designed to equip students with practical skills, workplace discipline, and industry exposure by actively engaging them in real-world professional environments. Conducted in collaboration with firms, industries, research institutions, or higher education establishments, OJT enables students to understand industry standards, apply academic knowledge, and perform job-specific tasks using contemporary tools and practices. The training must be undertaken in the student's own skill domain, aligned with the major area of study in their undergraduate program, to ensure relevance and coherence with their academic and career goals. The program also fosters essential workplace competencies such as communication, responsibility, adaptability, and teamwork. Furthermore, it offers students a platform for career exploration and networking, helping them evaluate potential career paths and align their aspirations with industry demands.</p>				
Semester	1,2,3	Duration	5 hours/week	Credits	2

CO No:	Expected Course Outcome	Learning Domains	PO No:
	Upon the successful completion of the course, the student will be able to		
1	Demonstrate understanding of industry operations, standards, and professional expectations through direct exposure to workplace environments.	Ap	1,3,6,10
2	Apply job-specific skills effectively in real-world tasks and responsibilities within the assigned industry setting.	S	2,4,5,10
3	Integrate academic knowledge with practical applications to solve work-related challenges and contribute to organizational goals.	An	1,2,3,6
4	Exhibit essential workplace competencies such as punctuality, accountability, communication, teamwork, and adaptability.	S	4,5,8,9
5	Identify and evaluate potential career opportunities by reflecting on their internship experiences and professional interactions.	E	1,9,10
<i>*Remember (K), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Appreciation (Ap)</i>			

Assessment Types	MODE OF ASSESSMENT	
	A	CCA
	Components	Marks
	Feedback from the hosting organization	5
	Internal Supervisor feedback	10
	Total	15
	B	ESE
	Components	Marks
	Presentation	10
	Report	10
	Viva Voce	15
	Total	35