MCE Society's

Abeda Inamdar Senior College of Arts Science and Commerce

Animation Department

PG Diploma in Visual Effects

M. C. E. Society's

Abeda Inamdar Senior College

Of Arts, Science and Commerce, Camp, Pune-1

(Autonomous) Affiliated to Savitribai Phule Pune University

NAAC accredited 'A' Grade

PG Diploma in Visual Effects

2021-22 (CBCS – Autonomy 21 Pattern)

Course/ Paper Title	The Fundamental of Filmmaking
Course Code	**21AUPGDVFX101**
Semester	1
No. of Credits	4

Aims & Objectives of the Course

Sr. No.	Objectives
1.	The prime objective of this unit is to introduce you to different aspects of camera work and also aim at developing or honing your skills related to your camera work.
2.	The unit will include knowledge that can benefit both a beginner and a professional in this field.
3.	The unit will explain all types of camera work irrespective of whether an individual aims at becoming an amateur movie maker or a hardcore professional in camera operations.
4.	This course will teach students the basic knowledge and concepts of editing and develop their editing sense in practical editing assignments.

Expected Course Specific Learning Outcomes

Sr. No.	Learning Outcome
1.	Define the terms used in video production.
2.	Understand the planning of a video shoot.
3.	Know about the various camera functions.
4.	Techniques of framing.
5.	Analyze the 'basic camera moves.
6.	Elucidate various shooting techniques.

Syllabus:

Unit No.	Title with Contents	No. of Lectures
Unit I.	**Handling video camera**	**14**
	1. Video Camera Terminology	
	2. Shot	1
	3. Framing & Composition	
	4. Transitions	
	5. Planning	
	6. Shoot Plan	1
	7. Planning to Edit.	
	8. Shot Plan	
	9. Camera Functions	
	10. Zoom	
	11. Focus	2
	12. Iris	
	13. White Balance	

	14. Audio	2
	15. Shutter	
	16. Effects	
	17. Framing	
	18. Basic Shots	
	19. Some Rules of Framing	2
	20. Camera Moves	
	21. Camera Angles	
	22. The Rule of Thirds	
	23. Crossing the Line (Reverse Cut)	2
	24. Sports and Multi-Camera Action	
	25. Video Camera Filters and Types of Shots	
	26. Types of Shots	
	27. Shooting Technique	2
	28. Position Yourself and Your Camera	
	29. Frame Your Shot	1
	30. Press Record	
	31. Use Both Eyes	1
	32. Be prepared to experiment	
Unit II.	**Video camera focus**	**12**
	1. Video Camera Focus	
	2. How to Use the Manual Focus	2
	3. Back Focus	
	4. Depth of Field	
	5. The Focus Pull	
	6. Video Camera Iris	
	7. How to Know the Correct Exposure	2
	8. Backlight	
	9. Video Camera White Balance	
	10. Performing a Manual White Balance	
	11. How to Perform a Black Balance	3

	12. Video Camera Viewfinder	
	13. electronic viewfinder	
	14. Diopter adjustment	3
	15. Zebra Stripes	
	16. Video Camera Shutter	
	17. Shutter term Speed	2
	18. Shutter Speed	
Unit III.	**Video camera tripods**	**10**
	1. Tripods	
	2. Tripod Parts	2
	3. Choosing a Tripod	
	4. Head	2
	5. Legs	
	6. Setting up a Camera Tripod	
	7. Tripod setup	
	8. Baseplate	2
	9. How to Use a Tripod	
	10. Plan the Move	
	11. The Right Drag for the Job	
	12. Monopods	2
	13. Single Legged	
	14. how to use a Monopod	
	15. Bipods	2
Unit IV.	**Video chroma—green screen**	**12**
	1. How to Make a Green Screen	
	2. Processing a green backdrop	1
	3. Major Factors	
	4. Lighting	
	5. Camera	
	6. Planning the Studio Setting	1
	7. Shoot in HD	

	8. No Wrinkles	
	9. Not Too Bright	
	10. Green Screen Material	2
	11. Green Screen and Blue Screen Materials	
	12. Painted Walls, Cycs, and Floors	
	13. Digital Matte Keying Fabrics and Materials	1
	14. Composite Components Fabrics	
	15. Rosco Digi Comp Products	
	16. Generic Green Muslin	
	17. Reflective Media	2
	18. Lighting the Green Screen	
	19. Lighting a green screen	1
	20. Lighting Green Screen Backdrops	
	21. Placing Green Screen Lights	
	22. Using Green Screen Footage	1
	23. Record a Footage	
	24. Remove Chroma Keying	1
	25. Editing Software	
	26. Duplicating a Person in the Same Frame	
	27. Duplicating Actors with a Split-Screen	2
	28. Duplicating Actors by Keying	
Unit V.	**Shooting events**	**12**
	1. Shooting Interviews	
	2. Preparation	1
	3. Interview Structure	
	4. Interview Shots	
	5. Framing Interview Shots	
	6. Common Interview Shots	
	7. The Sequence of Shots	1
	8. Appropriate framing	
	9. Studio Interview Settings	

	10. Setting up camera	
	11. Camera	
	12. Extra Camera	1
	13. Arrangements	
	14. Mobile Interviewing Techniques	
	15. Shoulder-Mounted Camera	
	16. Tripod-Mounted Camera	
	17. Walking and Talking	
	18. Field Kit Checklist	1
	19. Remote Interviews	
	20. Preparing the Guest	
	21. The Interview Sequence	
	22. Telephone and Audio-Only Interviews	
	23. New Technologies	1
	24. Recording Sound for Interviews	
	25. Microphones	
	26. Built-in Camera Mic	
	27. Audio Traps to Avoid	
	28. Lighting for Interviews	1
	29. Lights for Interviews	
	30. Shooting outside	
	31. Shooting inside	
	32. Without Lights Shoots	
	33. Camera-Mounted Lights	1
	34. Editing Interviews	
	35. Establishing Shot	
	36. Cutting Between Interviewer and Guest	
	37. Back-Cut Questions	1
	38. Noddies	
	39. General Tips for Shooting Interviews	
	40. Dealing with Newbie Guests	

	41. Pace Yourself	1
	42. Clothing	
	43. Be Prepared	1
	44. Shooting a Wedding Video	
	45. Planning a Wedding Video	
	46. Shooting the Wedding	1
	47. Editing a Wedding Video	
	48. Wedding Video Tips	1

References:

1. Cinematography & Directing, Dan Ablan, New Riders Publication
2. Make Your Digital Movies, Pete Shaner and Gernald Everett Jones, Course Technology PTR Publication.

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PG Diploma in Visual Effects

2021-22 (CBCS – Autonomy 21 Pattern)

Course/ Paper Title	The Art Direction for Film
Course Code	**21AUPGDVFX102**
Semester	1
No. of Credits	4

Aims & Objectives of the Course

Sr. No.	Objectives
1.	Art directing is somewhat like snowboarding or skydiving—the essence of the activity is in the doing. In that way, an art director is by nature an action figure.
2.	On one hand, creativity reigns with few boundaries; on the other hand, practicality takes primary focus. Balancing pairs of opposites, like art and commerce, make the job of art directing unique and challenging.
3.	The art director on a film project operates as a department manager in form but as an artist in substance. In other words, business decisions for the art department are made on a daily basis.

Expected Course Specific Learning Outcomes

Sr. No.	Learning Outcome

1.	Understand the Process of Pre-Production.
2.	Analyze the design Process for the film.
3	Know about the Art department Setup.
4	Know the term of CGI and Digital Filmmaking

Syllabus

Unit No.	Title with Contents	No. of Lectures
Unit I.	**Pre-Production Process**	12
	1. STAGING 2. Main Functions 3. Patterns of Dramatic Movement 4. Changing the Stage Within a Scene 5. Staging as Part of a Film's Design 6. Working with a Location Floor Plan 7. Floor Plan and Staging for Notorious Patio Scene	3
	8. THE CAMERA 9. The Camera as Narrator 10. The Reveal 11. Entrances 12. The Objective Camera 13. The Subjective Camera 14. Where Do I Put It?	3
	15. Visual Design 16. Style 17. Coverage 18. Camera Height	

	19. Lenses		3
	20. Composition		
	21. Where to Begin?		
	22. Working Toward Specificity in Visualization		
	23. Looking for Order		
	24. Dramatic Blocks and the Camera		
	25. Shot Lists and Storyboards		3
	26. The Prose Storyboard		
Unit II.	**The Responsibilities, The Relationships, and the Setup**		**8**
	1. Hierarchy of Responsibilities and Art Department Setup		
	2. First Responsibilities		2
	3. Second Responsibilities		
	4. Third Responsibilities		
	5. Fourth Responsibilities		
	6. Art Department		
	7. Interdepartmental PR		2
	8. Art Department Coordinator		
	9. Digital Artists		
	10. Set Designers		
	11. Set Decorator		
	12. Greensman		
	13. The Relationships		2
	14. Art Department		
	15. Interdepartmental PR		
	16. The Setup		

	17. Head Accountant and Staff	2
	18. Locations Manager and Staff	
	19. UPM, Production Supervisor, and Production Office Staff	
	20. First Assistant Director and Staff	
	21. Previsualization Supervisor and Staff	
Unit III.	**The Design Process**	**10**
	1. Locations Department and Scouting	3
	2. First Scouts	
	3. Second Scouts	
	4. Third Scouts	
	5. Fourth Scouts	
	6. Fifth Scouts	
	7. Beginning the Design Process	2
	8. Research	
	9. Storyboarding	
	10. Animatics	
	11. Concept Illustrating	2
	12. Computer Modeling	
	13. White Models 73	
	14. Hand Drafting	
	15. Designing for the Lens	3
	16. Lenses 101	
	17. Aspect Ratio	
	18. Perspective 101	
	19. Lens Test	

Unit IV.	A Legacy of Historical Techniques	8
	1. Painted Glass 2. Gate Matting 3. The Process Camera 4. Traveling Mattes	2
	5. Miniatures 6. Hanging Foreground Miniature 7. Foreground Miniature 8. Cutouts: A Variation on Miniatures 9. Forced Perspective 10. Mobile Miniatures	2
	11. Front Projection 12. Rear Projection and Mirrors 13. Camera Projection 14. Perspective	2
	15. Conversations on the Visionary Frontier 16. Alex McDowell 17. Colin Green 18. Doug Chiang 19. The Cutting Edge	2
Unit V.	Paperwork and Production Tasks	12
	1. The Onset of Principal Photography 2. Production Meetings 3. Camera Techniques 4. Rule of Third	2
	5. The Schedule and Lists	

	6. Script Breakdown	
	7. One-Liner Schedule	2
	8. Shooting Schedule	
	9. Day Out of Days	
	10. Call Sheet 197	
	11. Cell Phone and Pager List	
	12. Art Department Production Tasks	
	13. Clearances and Product Placement	
	14. Keeping Ahead of the Camera 200	3
	15. On-Set Presence	
	16. Cover Sets	
	17. Communication with the Trinity	
	18. Telling the Truth	
	19. Art Department Tactical Strategy	
	20. Handling Changes	
	21. Vendors	
	22. Minding the Budget	2
	23. Keeping a Chronicle	
	24. Protecting the Crew	
	25. Post-Production	
	26. Finishing Up	
	27. Archiving	
	28. Wrapping the Art Department	
	29. Wrapping Hero Sets	
	30. Re-shoots	
	31. Sequels	3
	32. Landing the Next Job or Taking a Vacation	

	33. Editing	
	34. Music and Sound	
	35. Locking Picture, or How Do You Know When It is Over?	
	36. An Audience and a Big Screen	
Unit VI.	**Art Director's Plans**	**10**
	1. Networking and Self-Promotion 2. Interviewing 3. Planning 4. Social Media	2
	5. The Networking Process 6. Gae Buckley 7. Phil Dagort 8. Steve Saklad 9. Christa Munro 10. Linda Berger 11. Paying Dues	3
	12. Production Value = Budget + Scheduling 13. Budget 14. Schedule 15. Designing Films	2
	16. The Art Directors Guild 17. Classes of Membership 18. Initiation Fee and Dues 19. The Roster 20. Taft–Hartley 21. Training	3

	22. Basic Collective Bargaining Agreement Selected Provisions	

References:

1. Film Directing Fundamentals, Nicholas T. Proffers, Routledge Publication
2. The Art Direction Handbook for Film, Michael Rizzo, Routledge; 2nd edition Publication**.**

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PG Diploma in Visual Effects

2021-22 (CBCS – Autonomy 21 Pattern)

Course/ Paper Title	Visual Communication
Course Code	21AUPGDVFX103
Semester	1
No. of Credits	4

Aims & Objectives of the Course

Sr. No.	Objectives
1.	Visual communication is the communication done with the help of visual aid. It can be described as the conveyance of information and ideas in a manner, which can be read or looked upon. Such communication totally relies on vision and, thus, is basically expressed or presented with two-dimensional images.
2.	Signs, drawings, typography, graphic design, illustration, electronic resources and color are the basic components of visual communication. The idea that a visual message, which accompanies the text always has a greater power to educate, inform or persuade an audience or person, is also empowered by visual communication.

Expected Course Specific Learning Outcomes

Sr. No.	Learning Outcome
1.	Understand the basic concept of visual communication.
2.	Learn the characteristics of dots in visuals.
3.	Explain how to create a line in a visual
4.	Describe the functions of shape and space.
5.	Identify the functions of shape and space.
6.	Learn how to utilize different types of textures in pictures.
7.	learn about the use and significance of the main components of color.
8.	Understand the basics of scale.
9.	Identify how dimension and motion can add value to a visual picture

Syllabus

Unit No.	Title with Contents	No. of Lectures
Unit I.	**Basic visual elements**	**10**
	1. Basics of Visual Communication 2. How You See: Visual Relationships 3. Telling a Story: Visual Hierarchy 4. Syntactic Theory of Visual Communication	1
	5. Basic Visual Elements: An Introduction 6. Dot 7. Line 8. Shapes and Space 9. Direction 10. Understanding Texture	1
	11. Color: Hue, Value and Saturation	

	12. Hue 13. Saturation 14. Value 15. Form: Light and Dark 16. Numerical Values assigned to Hue, Saturation and Value	2
	17. Basic of Scale 18. create contrast. 19. add emphasis. 20. provide proportion. 21. create visual hierarchy. 22. create structure and order. 23. create tension through the exaggerated & unexpected size of an object.	2
	24. Dimension and Motion 25. Infographics. 26. Process Diagrams. 27. Flow Charts. 28. Roadmaps. 29. Charts and Graphs.	2
	30. Composition and Principles of Design 31. Balance 32. Symmetrical balance 33. Asymmetrical balance 34. Movement 35. Rhythm 36. Contrast 37. Emphasis 38. Pattern	2

	39. Unity	
Unit II.	**Oral and visual culture: a dominant form of communication**	**14**
	1. Oral Communication 2. Oral Communication Definition 3. Oral Communication Models 4. Noise in Oral Communication 5. How to Make Oral Communication Effective? 6. Advantages of Oral Communication	2
	7. Power of Orality 8. Additive 9. Redundant 10. Theory of the Characteristics of Oral Culture 11. Difference between Orality and Oratory 12. Unfamiliar with Syllogisms	2
	13. Modes of Oral Communication 14. Telephone/Cellular phone 15. Messages 16. Intercom 17. Face-to-face discussion 18. Meetings/Conferences 19. Presentation 20. Dictaphone/Dictation 21. Conversation	2
	22. Visual Rhetoric 23. What is visual rhetoric? 24. Visual literacy	2

	25. Visual thinking 26. Metaphoric thinking 27. Visual Communication 28. Infographics. 29. Process Diagrams. 30. Flow Charts. 31. Roadmaps. 32. Charts and Graphs. 33. Visual Reports. 34. Presentations. 35. Mind Maps.	3
	36. Visual and Oral Means of Communication 37. Means of Oral Communication 38. Verbal communication 39. Nonverbal communication 40. Written communication 41. Visual communication	3
Unit III.	**Classical philosophical theories of perception**	**12**
	1. Overview of Perception 2. Types of Perception 3. Perception and Reality 4. Cognitive Processing and Epiphenomenalism 5. Evolving Perception	2
	6. Philosophy of Perception 7. Contents as Accuracy Conditions 8. Varieties of Content 9. The Representation of Properties	2

	10. The Representation of Objects	
	11. Concepts and Content	
	12. Visual Perception: Role in Reading	
	13. Sensation and Perception: A process Approach	
	14. Content and Phenomenology	2
	15. Theories of Intentionality in Experience	
	16. Directions for Future Research	
	17. Directness and Indirectness	
	18. Directness between equals	2
	19. Indirectness	
	20. Case in point	
	21. Realism and Idealism	
	22. Idealism: behavior	2
	23. Realism: behavior	
	24. Direct Realism	
	25. perceive the world directly.	
	26. Philosophy	
	27. scientific realism or direct and indirect realism	
	28. Virtual Reality and Realism	2
	29. Direct realist responses to criticism	
Unit IV.	**Types of photography**	**12**
	1. Introduction to Photography	
	2. Camera Controls for Good Photography	3
	3. Processing an Image	
	4. Photographic Composition	

	5. Subject	
	6. Simplicity	
	7. Leading Lines	3
	8. Frame	
	9. Point of View	
	10. Camera Angles	
	11. Balance	
	12. Composition Rules	3
	13. Two-Dimensional Composition	
	14. Three-Dimensional Composition	
	15. Rules of thirds	
	16. Three-Dimensional Composition	
	17. Layers of textures/lighting	3
	18. Silhouettes	
	19. Depth of field	
Unit V.	**Types of photography**	**12**
	1. Introduction to Types of Photography	
	2. Styles of Photography	2
	3. Types of photography	
	4. Types of camera	
	5. Single lens reflex	
	6. Aerial Photography	
	7. Skills and Techniques Required for Aerial Photography	3
	8. Commercial aerial photography	
	9. Astrophotography	
	10. What is Astrophotography?	3
	11. Types of Night Sky Photography	

	12. Equipment and Camera Considerations 13. Astrophotography Tips and Techniques 14. Light Painting	
	15. Commercial Photography 16. Event Photography 17. Wedding Photography 18. Sports Photography	2
	19. Underwater photography 20. Lighting 21. Equipment 22. Underwater flash 23. Skills and training 24. Timeline	2

References:

1. The Visual Story, Bruce Block, Routledge Publishing
2. Essentials of Visual Communication, Bo Bergström, Laurence King Publishing

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PG Diploma in Visual effects

2021-22 (CBCS – Autonomy 21 Pattern)

Course/ Paper Title	Video Editing in Premiere Pro
Course Code	**21AUPGDVFX104**
Semester	1
No. of Credits	4

Aims & Objectives of the Course

Sr. No.	Objectives
1.	This course will take you through the basics of learning video editing with one of the most elite and professional video editing softwares available.
2.	Premiere Pro is easy to use and there is so much room to grow into the professional video editor you always wanted to be.
3.	Adobe Premiere Pro is the best video editing program you can use & it's so compatible with the Adobe family which a great plus for the program and makes your workflow easy and productive.

Expected Course Specific Learning Outcomes

Sr. No.	Learning Outcome
1.	Creating a project.

2.	Organizing files and importing the footage
3.	Getting to know the interface.
4.	Creating sequences
5.	Basic editing tools and shortcuts
6.	Adding effects to your footage and familiarizing keyframes.
7.	Basic audio effects and controls
8.	Exporting video and presets for different platforms

Guidelines:

Sr. No.	Objectives
1.	**Lab Book:** The lab book is to be used as a hands-on resource, reference and record of assignment submission and completion by the student. The lab book contains the set of assignments which the student must complete as a part of this course.
2.	**Submission:** Length. Your video should be 4–7 minutes in length, plus time for a "credit roll" to show your references. Style. There are no restrictions on the style of the video (i.e., you may use a narrated slideshow, a recorded lecture, a digital whiteboard, a stop motion animation (Claymation), a sock puppet show, animated graphics, a scripted scene, filmed artist drawings on paper, "man on the street" interviews, a combination of the above, etc.) Title slide. Your video should begin with a descriptive title, your name(s), the name of the school, and the year in which it was created. Original content. Aim to create your own resources. That means using your own drawings, pictures, music, animations, filmed scenes, and interviews. Where this is not possible, be sure that you only use material which falls under Creative Commons license (that you can use and modify without breaking copyright laws.Credits. Acknowledge the people who contributed to the video, including yourself, your interviewees, narrators and actors, people who supported the production, and your instructor, and specify that the video was made within the context of this course (course number, institution, date).
3.	**File format.** Your video must be submitted in one of the following file formats:

	.mov, .mv4, mp4, .wmv. Note that these are rendered movies, that is, files that will play on someone else's computer. Be sure to test your finished product ahead of the deadline.
4.	**Assessment:** Continuous assessment of Computer lab work is to be done based on overall performance and lab assignments performance of students. Each lab assignment assessment will be assigned grade/marks based on parameters with appropriate weightage. Suggested parameters for overall assessment as well as each lab assignment assessment include- timely completion, performance, creativity.
5.	**Operating Environment:** For Editing and Making Final Video Operating system: Windows 10 Software: Premiere Pro

Syllabus:

Unit No.	Title with Contents	No. of Lectures
	Suggested List of Assignments:	**90**
	1. Check the Interface of Premiere, Tools, Panels and Effects	6
	2. Create a Sequence and a Basic Video Line up	6
	3. Adding video transitions & Basic CC	6
	4. Adding Audio & Audio Transition	6
	5. Adding professional and modern titles	6
	6. Stop Motion - Image Sequence- Trimming Images - Time Duration	6
	7. Keying Green Chroma - Using Ultra Keyer	6
	8. Cloning (Create Duplicating Person)	6
	9. Color correction (Effect)	6

	10. Slide Presentation	6
	11. Lens & Text Effects	6
	12. Intro Title Sequence	6
	13. Time Remapping	6
	14. Track Matt Effect	6
	15. Lower Third	6

References:

Books - Laboratory handbook

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PG Diploma in Visual effects

2021-22 (CBCS – Autonomy 21 Pattern)

Course/ Paper Title	Rotoscoping in After Effects
Course Code	**21AUPGDVFX105**
Semester	1
No. of Credits	4

Aims & Objectives of the Course

Sr. No.	Objectives
1.	In this course, you will learn everything from Mask types to manual roto to fully automated workflows, showcasing After Effects, the industry-standard software for rotoscoping, and its comprehensive roto module.
2.	The course begins with an in-depth roto foundations class, then transitions to an extensive tour of the After Effects interface and shot approach tips.
3.	The fundamentals of all the Mask types, rotoscoping methodologies including shape creation and keyframing, multiple tracking methods, how to successfully roto a shot from beginning to end.

Expected Course Specific Learning Outcomes

Sr. No.	Learning Outcome
1.	Know what, when and how to do proper rotoscoping.
2.	The rotoscoping technique in Adobe After Effects
3.	Know how to use After Effects and Mocha AE for rotoscoping live action shots
4.	Basic and advanced techniques in rotoscoping

Guidelines:

Sr. No.	Objectives
1.	**Lab Book:** The lab book is to be used as a hands-on resource, reference and record of assignment submission and completion by the student. The lab book contains the set of assignments which the student must complete as a part of this course.
2.	**Submission:** Your video should be 4–7 Sec in length, plus time for a "credit roll" to show your references. Render should be in Alpha, Color, and with Shapes for final video.
3.	**Rotoscoping:** File format. Your video must be submitted in one of the following file formats: .mov, .mv4, mp4, .wmv. Note that these are rendered movies, that is, files that will play on someone else's computer. Be sure to test your finished product ahead of the deadline.
4.	**Assessment:** Continuous assessment of Computer lab work is to be done based on overall performance and lab assignments performance of students. Each lab assignment assessment will be assigned grade/marks based on parameters with appropriate weightage.

Unit No.	Title with Contents	No. of Lectures
	Suggested parameters for overall assessment as well as each lab assignment assessment include- timely completion, performance, creativity.	
5.	**Operating Environment:** For VFX Rotoscoping and Tracking Operating system: Windows 10 Software: After Effects	

Syllabus:

Unit No.	Title with Contents	No. of Lectures
	Suggested List of Assignments:	**90**
	1. Check the Interface of After Effects, create a single Mask using Pen Tools.	15
	2. Create a ball animation using shapes.	15
	3. Create a multi mask using a solid layer.	15
	4. Basics of using tracking and rotoscoping together.	15
	5. Using multiple trackers to capture rotation and scaling.	15
	6. Using multi-Masking creates human rotoscoping, Create a Stereo Roto on human characters.	15

References:

1. Books - Laboratory handbook

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PG Diploma in Visual effects

2021-22 (CBCS – Autonomy 21 Pattern)

Course/ Paper Title	VFX Compositing with After Effects
Course Code	**21AUPGDVFX106**
Semester	1
No. of Credits	4

Aims & Objectives of the Course

Sr. No.	Objectives
1.	After Effects is a Compositing, VFX, and Motion graphics application developed and owned by Adobe Systems.
2.	It is generally used in the post-production stage of the film making and TV production pipeline. Besides the features mentioned above, After Effects can effectively perform a handful of jobs as keying, tracking, compositing, and animation.
3.	With this software application, you can even work on some non-linear editing in Video and Audio platforms.

Expected Course Specific Learning Outcomes

Sr. No.	Learning Outcome

1.	Apply basic and high-level techniques in compositing.
2.	Know what, when and how to do simple to advanced compositing in Adobe After Effects
3.	This course gives an in-depth knowledge of Compositing & Motion Graphics using Adobe After Effects CC.
4.	Know how to use Adobe After Effects for simple to advanced compositing of live-action shots

Guidelines:

Sr. No.	Objectives
1.	**Lab Book:** The lab book is to be used as a hands-on resource, reference and record of assignment submission and completion by the student. The lab book contains the set of assignments which the student must complete as a part of this course.
2.	**Submission:** Your video should be 4–7 Sec in length, plus time for a "credit roll" to show your references. Render should be in Alpha, Color, and with Shapes for final video. File format. Your video must be submitted in one of the following file formats: .mov, .mv4, mp4, .wmv. Note that these are rendered movies, that is, files that will play on someone else's computer. Be sure to test your finished product ahead of the deadline.
3.	**Compositing:** Assignments should be done individually by the student. The submission should include all render passes & final render in JPG, PNG or video format.
4.	**Assessment:**

Unit No.	Title with Contents	No. of Lectures
	Continuous assessment of laboratory work is to be done based on overall performance and lab assignments performance of students. Each lab assignment assessment will be assigned grade/marks based on parameters with appropriate weightage. Suggested parameters for overall assessment as well as each lab assignment assessment include- timely completion, performance and creativity.	
5.	**Operating Environment:** For VFX Compositing Operating system: Windows 10 Software: After Effects	

Syllabus:

Unit No.	Title with Contents	No. of Lectures
	Suggested List of Assignments:	**90**
	1. Change to Color Effects	15
	2. Chroma Removal of character	15
	3. Using Multi Elements Compositing shot	15
	4. Tracking 1 Point and 2 Point with chroma	15
	5. 3D tracking using camera tracker.	15
	6. Compositing Cg Passes, Camera Projection	15

References:

1. Books - Laboratory handbook

M. C. E. Society's

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PG Diploma in Visual effects

2021-22 (CBCS – Autonomy 21 Pattern)

Course/ Paper Title	VFX & CG Compositing in Nuke
Course Code	**21AUPGDVFX107**
Semester	1
No. of Credits	4

Aims & Objectives of the Course

Sr. No.	Objectives
1.	Nuke is a Compositing, VFX, application developed and owned by The Foundry.
2.	It is generally used in the post-production stage of the film making and TV production pipeline. Besides the features mentioned above, Nuke can effectively perform a handful of jobs such as keying, tracking, compositing, Camera Projection, and animation.

Expected Course Specific Learning Outcomes

Sr. No.	Learning Outcome

1.	Apply basic and high-level techniques in compositing.
2.	Know what, when and how to do simple to advanced compositing in Nuke
3.	This course gives an in-depth knowledge of VFX Compositing & CG Compositing using Nuke.
4.	Know how to use Nuke for simple to advanced compositing of live-action shots

Guidelines:

Sr. No.	Objectives
1.	**Lab Book:** The lab book is to be used as a hands-on resource, reference and record of assignment submission and completion by the student. The lab book contains the set of assignments which the student must complete as a part of this course.
2.	**Submission:** Your video should be 4–7 Sec in length, plus time for a "credit roll" to show your references. Render should be in Alpha, Color, and with Shapes for final video. File format. Your video must be submitted in one of the following file formats: .mov, .mv4, mp4, .wmv. Note that these are rendered movies, that is, files that will play on someone else's computer. Be sure to test your finished product ahead of the deadline.
3.	**Compositing:** Assignments should be done individually by the student. The submission should include all render passes & final render in JPG, PNG or video format.
4.	**Assessment:** Continuous assessment of Computer lab work is to be done based on overall performance and lab assignments performance of students. Each lab assignment assessment will be assigned grade/marks based on parameters with appropriate weightage. Suggested parameters for overall assessment as well as each lab assignment assessment include- timely completion, performance,

Unit No.	Title with Contents	No. of Lectures
	Suggested List of Assignments:	**90**
	1. VFX Rotoscoping	15
	2. Multi-Part greenscreen keying	15
	3. 2d Tracker	15
	4. 3d Camera Tracker	15
	5. Camera Projection	15
	6. Multi-channel Compositing, VFX Compositing	15

References:

1. Books - Laboratory handbook

M. C. E. Society's
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PG Diploma in Visual Effects

2021-22 (CBCS – Autonomy 21 Pattern)

Course/ Paper Title	The Fundamental of Video Editing
Course Code	**21AUPGDVFX109**
Semester	2
No. of Credits	4

Aims & Objectives of the Course

Sr. No.	Objectives
1.	There's enormous demand for high-quality video content, and todays.video producers and editors work in an ever-changing landscape of old and new technologies.
2.	Despite all this rapid change, however, the goal of video editing is the same: You want to take your footage and shape it, guided by your original vision, so that you can effectively communicate with your audience.
3.	The latest technology and cameras with powerful tools that are easy to use. These tools integrate perfectly with almost every type of media, as well as a wide range of third-party plug-ins and other post production tools.
4.	You will begin by reviewing the essential post-production workflow that most editors follow, and then you'll learn about the main components of the Premiere Pro interface and how to create custom workspaces

Expected Course Specific Learning Outcomes

Sr. No.	Learning Outcome
1.	Performing nonlinear editing
2.	Exploring the standard digital video workflow
3.	Enhancing the workflow with high-level features
4.	Checking out the workspace
5.	Customizing your workspace
6.	Setting keyboard shortcuts

Syllabus:

Unit No.	Title with Contents	No. of Lectures
Unit I.	**Introduction to Premiere Pro**	12
	1. Performing nonlinear editing in premiere pro 2. digital video workflow 3. enhancing the workflow 4. expanding the workflow 5. Components into the editing workflow	3
	6. Workspace of Premiere Pro 7. Launch Premiere Pro 8. Click Open Project 9. Timeline panel 10. Tracks 11. Monitor Panel	3

	12. Project panel		
	13. Media Browser		
	14. Libraries		
	15. Effects panel		
	16. Audio Clip Mixer		
	17. Effect Controls panel		
	18. Introducing preferences	3	
	19. Choose Edit.		
	20. Interactive Controls and Focus Indicators		
	21. Auto Save preferences		
	22. keyboard shortcuts		
	23. Mouse operations.		
	24. celluloid film-editing	3	
	25. Specialized keyboards.		
Unit II.	**Setting Up a Project**	**12**	
	1. Creating a new project.		
	2. Recent file		
	3. CC Files	1	
	4. New Project		
	5. New Project dialog box		
	6. Exploring video rendering and playback settings.		
	7. Real-time playback		
	8. dropping frames		
	9. Sequence		
	10. Mercury Playback Engine GPU		
	11. Mercury Playback Engine Software Only	2	
	12. Playback performance		

	13. 64-bit and multithreading 14. CUDA, OpenCL, Apple Metal, and Intel graphics	
	15. The video display format option 16. Timecode 17. Feet + Frames 16 mm or Feet + Frames 35 mm 18. Frames 19. Video Display Format	2
	20. The Audio Display Format option 21. Audio Samples 22. Milliseconds 23. Setting the capture format. 24. Capturing from third-party hardware	2
	25. Setting up Project Auto Save location 26. CC Libraries downloads 27. Using a project-based setup 28. Using a system-based setup	2
	29. Setting up a sequence 30. Creating a sequence 31. Choosing the correct preset 32. Customizing a sequence preset	2
	33. Understanding track types 34. Standard 35. Adaptive 36. Mono 37. Stereo Submix 38. Adaptive Submix	1

Unit III.	Importing Media	12
	1. Importing Assets	
	2. Standard importing	2
	3. Media Browser	
	4. Import command	
	5. working with ingest option and proxy media	
	6. Importing from Adobe Prelude	
	7. Project Settings	2
	8. Copy	
	9. Transcode	
	10. Create Proxies	
	11. Copy and Create Proxies	
	12. Working With the media browser	
	13. A file-based camera workflow	
	14. Understanding supported video file types	2
	15. Finding assets with the Media Browser	
	16. Importing Images	
	17. Importing flattened Adobe Photoshop files	
	18. Importing layered Adobe Photoshop files	
	19. Merge All Layers	2
	20. Merged Layers	
	21. Individual Layers	
	22. Sequence	
	23. Document Size	
	24. Importing Adobe Illustrator files	
	25. Import a vector graphic.	2
	26. Importing subfolders	
	27. Import Folder button	

	28. Using Adobe Stock 29. Libraries panel 30. License and Save	2
Unit IV.	**Organizing Media**	**12**
	1. Using the Project Panel 2. Customizing the Project panel 3. Finding assets in the Project panel 4. Filtering bin content	2
	5. Filtering bin content 6. Using advanced Find 7. Column 8. Operator 9. Match 10. Case Sensitive 11. Creating bins	2
	12. Managing media in bins 13. Changing bin views 14. List view 15. Icon view 16. Switch to List view	2
	17. Assigning labels 18. Changing names 19. Customizing bins 20. Having multiple bins open at once	2
	21. Customizing the monitors 22. Settings menu	

	23. Source Monitor and Program Monitor 24. Button Editor	2
	25. Modifying Clips 26. Adjusting audio channels 27. Merging clips 28. Interpreting video footage 29. Working with raw files	2
Unit V.	**Mastering the Essentials of Video Editing**	**12**
	1. Using the source monitor 2. Loading a clip 3. Loading multiple clips 4. Source Monitor	1
	5. Using Source Monitor controls 6. Add Marker 7. Mark In 8. Mark Out 9. Insert 10. Overwrite 11. Export Frame	2
	12. Selecting a range in a clip 13. Creating subclips 14. Packet moved 15. make subclip	1
	16. Navigating the Timeline 17. what is sequence 18. Opening a sequence in the Timeline panel	1

	19. Understanding tracks 20. Targeting tracks 21. Using In and Out marks 22. Setting In and Out marks 23. Clearing In and Out marks 24. Using time rulers	2
	25. Using essential editing commands 26. Overwrite edit 27. Insert edit 28. Three-point editing	2
	29. Storyboard editing 30. Using a storyboard to build a rough cut 31. Arranging your storyboard	1
	32. Automating your storyboard to a sequence 33. Ordering 34. Placement 35. Method 36. Clip Overlap 37. Still Clip Duration 38. Transitions 39. Ignore Option	2

References:

1. Digital Video Editing Fundamentals, Wallace Jackson, Apress

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PG Diploma in Visual Effects

2021-22 (CBCS – Autonomy 21 Pattern)

Course/ Paper Title	The Art of Motion Graphics Design
Course Code	**21AUPGDVFX110**
Semester	2
No. of Credits	4

Aims & Objectives of the Course

Sr. No.	Objectives
1.	This book is here to bridge the gap between what you can figure out with learning by doing and what you need to know to become a professional motion graphics artist.
2.	While its core mission is to give you a solid foundation in animation and design, the book also touches on other topics that are important to running a successful motion graphics business - like using storyboards to be more efficient and clearly communicate with your client, for example.
3.	We also, somewhat surprisingly, talk a lot about how our brains work - because ultimately when you understand how humans react to motion, you can create better motion graphics. And always keep in mind: a big part of success is not just to create good animations, but also to convince your clients.
4.	So it's tremendously helpful if you can deliver not just a great animation, but also an explanation of how and why your animation produces the intended effects.

Expected Course Specific Learning Outcomes

Sr. No.	Learning Outcome
1.	How to use all of After Effects CC - in a dynamic, hands on approach.
2.	Work with the latest Responsive Design Techniques
3.	Create Motion Graphics to enhance your videos using a step by step, easy-to-use method.
4.	Boost your creativity by completing 50+ Practice Activities and projects from simple to complex.
5.	Practice compositing techniques to achieve stunning video effects.
6.	Master Visual Time Effects on Videos and Motion Graphics.
7.	How to use specialized visual effects such as Motion Tracking, Camera Tracking, Chromakeying, Rotoscoping, Stabilizing and many more…
8.	Work in 3D space with Cameras, Lights and Shadows and practice your new skills with 3D Motion Graphics Projects.
9.	How to Import and animate Illustrator Vector Graphics
10.	Create advanced Type Animation in 2D & 3D – cool stuff only in After Effects.
11.	And much more for you to become an expert in Motion Graphics, Visual Effects and Compositing

Syllabus:

Unit No.	Title with Contents	No. of Lectures
Unit I.	**A Brief History of Motion Graphics**	**12**
	1. Precursors of Animation 2. persistence of vision 3. Early optical invention 4. Cinematic inventions	3
	5. Experimental animation 6. Pioneers of pure cinema 7. Computer animation pioneers	3
	8. Motion Graphics in Film Titles 9. Terry Gilliam's contribution to animation 10. Groundbreaking title sequence 11. Designing the opening title	3
	12. Motion graphics in television 13. Early cinematic techniques 14. Network identities 15. Optical devices	3
Unit II.	**Motion Graphics in Film and Television**	**12**
	1. Film titles 2. Film opening titles 3. The titles for your eyes only 4. Today, motion graphics	3

	5. Lines of typography	
	6. Network Branding	
	7. Station IDs	
	8. Show openers	3
	9. Show package	
	10. Interstitials	
	11. Bumpers	
	12. Lower thirds	
	13. Mortises	
	14. Promotional campaign	
	15. Commercials	
	16. Public service announcements	3
	17. Increasing role in television	
	18. Music Videos	
	19. Cinematic tradition	3
	20. Expresses the dark	
Unit III.	**The Interactive Environment**	**12**
	1. Motion over the web	
	2. Conceived of the idea	
	3. The unique web	2
	4. Frames from made in space	
	5. Resn's use of animation	
	6. Design for RoTo Architects	
	7. Animation Formats	
	8. Voice over the web	
	9. Animation navigation system	

	10. Prototype navigation design	1
	11. Floating menus	
	12. Animation transition	
	13. Splash page animation	1
	14. Frames from a flash	
	15. An elegant mix of typography	
	16. Banners	2
	17. Key element of internet advertising	
	18. Effective banner designs	
	19. Banner styles	
	20. Flash banners	
	21. Advertisements	2
	22. Web advertisements	
	23. Frames from an online advertisement for censive	
	24. Motion in Multimedia	2
	25. Concept sketch	
	26. Screens from candle	
	27. opening for PlayStation	
	28. Motion in DVD-Video	2
	29. Frames from the DVD	
	30. Motion Menus	
	31. DVD title design	
	32. Frames from cathedral	
Unit IV.	**Motion Graphics in the Environment**	**12**
	1. Immersive Environments	
	2. Interior design	
	3. LED displays	

	4. Frames from screens	5
	5. Exhibit design	
	6. Art Installations	
	7. Educational installation	
	8. A dynamic	
	9. Vital signs	
	10. Retail Environments	2
	11. Marketing tool	
	12. Continually change	
	13. Inside store	
	14. Cleaver marketing	
	15. Animation Exterior	2
	16. Today's animation	
	17. High resolution	
	18. Animated pattern	
	19. Lighting system	
	20. Digital Signage	
	21. Performance	3
	22. The integration of motion graphics	
	23. Alternate spaces	
Unit V.	**Motion Literacy**	**12**
	1. The Language of motion	2
	2. Universal language	
	3. Motion linguistics	
	4. The concept of Kinetic behavior	2
	5. Spatial Considerations	

	6. Spatial transformations	
	7. Dynamic typography 8. Direction 9. Frame Mobility 10. Time	2
	11. Velocity 12. Temporal considerations 13. The linear velocity	2
	14. The dots along this motion 15. Coordinating Movement 16. Basic animation principles	2
	17. Squash and Stretch. 18. Pause 19. Timing	1
	20. Acceleration and declaration 21. Secondary action	1

References:

1. Motion Graphics Design Applied history and Aesthetics, Jon Krasner, Focal Press

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PG Diploma in Visual Effects

2021-22 (CBCS – Autonomy 21 Pattern)

Course/ Paper Title	Compositing Visual Effects
Course Code	**21AUPGDVFX111**
Semester	2
No. of Credits	4

Aims & Objectives of the Course

Sr. No.	Objectives
1.	Digital compositing for visual effects students new to the industry
2.	Someone considering digital compositing as a career and would like to see what it is all about
3.	Entertainment industry professionals that would like to understand digital compositing, such as producers, directors, editors, colorists, and post-production supervisors.
4.	The curious, the interested, the explorer.
5.	The newcomer, it is also packed full of information and techniques specifically designed to be useful to those new to compositing and visual effects.

Expected Course Specific Learning Outcomes

Sr. No.	Learning Outcome
1.	Nuke's User Interface
2.	Concepts and techniques for digital compositing
3.	Additive color theory
4.	Image formats / resolutions / colors
5.	2d Tracking
6.	Roto paint and Rotoscoping
7.	Keyframe animation
8.	Color correction / color grading techniques
9.	Introduction to Chroma Keying / Green Screen removal
10.	Camera traits (Lens distortion, grain, sensor noise)
11.	Clean plating and removing objects from a scene.
12.	Rendering

Syllabus:

Unit No.	Title with Contents	No. of Lectures
Unit I.	**Visual Effects Today**	**12**
	1. Digital Compositing with CGI 2. CGI Compositing 3. Set Extension 4. Match Move	3
	5. Compositing Visual Effects 6. Blue Screen Compositing 7. Motion Tracking 8. Warping and Morphing	3

	9. Bullet Time Shots	
	10. Crowd Duplication	
	11. Atmospherics	
	12. Rotoscoping	
	13. Wire Removal	
	14. Scene Salvage	
	15. Compositing Programs	3
	16. Node-based Compositors	
	17. Layer-based Compositors	
	18. 3D Compositing	
	19. Stereo Compositing	
	20. Stereo Roto	3
	21. Stereo Paint	
	22. Dept Comp	
	23. Stereo Conversion	
Unit II.	**Digital Images**	**12**
	1. Structure of Digital Images	
	2. The Pixel	
	3. Grayscale Images	4
	4. Color Images	
	5. Four-channel Images	
	6. Attributes of Digital Images	
	7. Digitizing Images	
	8. Image Resolution	4
	9. Image Aspect Ratio	
	10. Pixel Aspect Ratio	

	11. Display Aspect Ratio	
	12. Bit Depth	
	13. Floating Point	
	14. Multiplying Images	
	15. Image File Formats	
	16. Photographic Images vs. Graphics	
	17. Indexed Color Images (CLUT)	4
	18. Compression	
	19. EXR	
	20. File Formats	
Unit III.	**Compositing CGI**	**12**
	1. The CGI Composite	
	2. Scaling the Background	
	3. Semi-transparent Pixels	1
	4. Summing the Layers	
	5. Multipass Compositing	
	6. Diffuse and Specular Passes	
	7. Occlusion and Shadow Passes	2
	8. Reflection Pass	
	9. Creative Control	
	10. Depth Compositing	
	11. Multiplane Compositing	
	12. Sims	3
	13. Particle Systems	
	14. Working with Premultiplied CGI	
	15. Color Correcting	
	16. Transformations and Filters	3

	17. The Common Mistake	
	18. 3D Compositing	
	19. The 3D Compositing Environment	
	20. Placing 3D in Live Action	
	21. Placing Live Action in 3D	3
	22. Set Extensions	
	23. Camera Tracking	
	24. Small 3D Tasks	
	25. Conclusion	
Unit IV.	**Blue Screen Compositing**	**12**
	1. The Blue Screen Composite	
	2. Pulling the Matte.	1
	3. The Basic Composite	
	4. About Keyers	
	5. How Keyers Work	
	6. Despill	
	7. Color Correction	2
	8. Scaling the Foreground and Background	
	9. Sum the Layers	
	10. The Final Composite	
	11. Helping the Keyer	
	12. Garbage Mattes	
	13. Procedural Garbage Mattes	3
	14. Holdout Mattes	
	15. Degrain	
	16. Compositing Outside the Keyer	
	17. Merging Multiple Mattes	
		3

	18. Performing the Despill	
	19. Color Correcting	
	20. The Composite	
	21. Shooting Bluescreens (and Green Screens)	
	22. Lighting the Backing	
	23. Lighting the Talent	
	24. The Backing Material	3
	25. Bluescreen vs. Greenscreen	
	26. Blue Screen Floors	
	27. Film Issues	
	28. Video Issues	
	29. Photography Tips	
Unit V.	**Creating Masks**	**12**
	1. Key, Matte, Alpha, and Mask	
	2. Keylight	3
	3. Ultra Keyer	
	4. Primmate	
	5. Color Matte	
	6. Creating a Luma-key	
	7. Luma matte	3
	8. Luma Keyer	
	9. Color Keyer	
	10. Creating a Chroma-key	
	11. Green Screen	3
	12. Blue Screen	
	13. Creating a Mask	
	14. The Difference Mask	
	15. The Color Difference Mask	

	16. Geometric Primitives	
	17. Drawing Shapes	3
	18. Painting a Mask	
	19. Combo Masks	

References:

1. Compositing Visual Effects Essentials for the Aspiring Artist, Steve Wright, Routledge

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PG Diploma in Visual Effects

2021-22 (CBCS – Autonomy 21 Pattern)

Course/ Paper Title	VFX Roto and Compositing
Course Code	**21AUCC3DA112**
Semester	2
No. of Credits	4

Aims & Objectives of the Course

Sr. No.	Objectives
1.	Silhouette FX and Nuke is a Roto and Compositing, VFX, application developed and owned by The Foundry.
2.	It is generally used in the post-production stage of the film making and TV production pipeline. Besides the features mentioned above, Nuke can effectively perform a handful of jobs such as keying, tracking, compositing, Camera Projection, and animation.

Expected Course Specific Learning Outcomes

Sr. No.	Learning Outcome
1.	Apply basic and high-level techniques in compositing.
2.	Know what, when and how to do simple to advanced compositing in Nuke.
3.	This course gives an in-depth knowledge of VFX Compositing & CG Compositing using Nuke.
4.	Know how to use Nuke for simple to advanced compositing of live action shots

Guidelines:

Sr. No.	Objectives
1.	**Lab Book:** The lab book is to be used as a hands-on resource, reference and record of assignment submission and completion by the student. The lab book contains the set of assignments which the student must complete as a part of this course.
2.	**Submission:** Your video should be 4–7 Sec in length, plus time for a "credit roll" to show your references. Render should be in Alpha, Color, and with Shapes for final video.
3.	**Roto & Compositing** File format. Your video must be submitted in one of the following file formats: .mov, .mv4, mp4, .wmv. Note that these are rendered movies, that is, files that will play on someone else's computer. Be sure to test your finished product ahead of the deadline.
4.	**Assessment:** Continuous assessment of Computer lab work is to be done based on overall performance and lab assignments performance of students. Each lab assignment assessment will be assigned grade/marks based on parameters with appropriate weightage. Suggested parameters for overall assessment as well as each lab assignment assessment include- timely completion, performance, creativity.
5.	**Operating Environment:** For VFX ROTO and Compositing Operating system: Windows 10 Software: Nuke and Silhouette FX

Syllabus:

Unit No.	Title with Contents	No. of Lectures
	Suggested List of Assignments:	**90**
	1. VFX Rotoscoping	9
	2. Stereo Rot	9
	3. 1 point & 2 Point Tracker for Roto	9

	4. Planner Tracker	9
	5. Mocha Tracker	9
	6. 3d Camera Tracker	9
	7. Multi Green Chroma Removal	9
	8. Camera Projection	9
	9. Multi-channel Compositing	9
	10. VFX Compositing, Color Correction	9

References:

1. Books- Laboratory handbook