Paper: **Advertising Branding and Design**
Paper Code: **BMAGD 601, 691**
Total Contacts Hours / Week: Credits: **5 (3L) + (2P)**

Aim of the Course
The aim of the course is to enable students to create powerful brand identities and design effective advertisement that grab attention.

Course Objective
Provide students with a comprehensive understanding of advertising and branding, to enable design effective brand communication. It equips students with the knowledge of brand identity, consumer behaviour, campaign planning and execution, through a blend of theory and hands-on practice. The course is designed to help students apply their creative and technical skills to create industry-standard brand advertising content and build a strong portfolio project by the end of the module.

Sl. No.	Course Outcomes	Mapped Modules
CO1	Gain understanding of key concepts of advertising and branding.	M1, M2, M3
CO2	Identify target audiences and design	M3
CO3	Create brand identities including logo, mascot, and design assets using industry-standard tools	M2, M3, M4
CO4	Design and present a complete brand campaign pitch with mock-ups, and design documentation	M5, M6

Learning Outcome/ Skills

Module Number	Content	Total Hours	% of Questions	Blooms Level (Applicable)	Remarks, if any
THEORY					
M1	Introduction to Advertising	5	20%	1, 2, 3, 4	NA
M2	Branding and Identity Design	10	25%	2, 3, 4, 5	NA
M3	Consumer behaviour and brand positioning	10	25%	1, 2, 3, 4	NA
M4	IMC Creative Advertising Strategies & Campaign development	20	30%	2, 3, 4, 5	NA
TOTAL (THEORY)		45			
PRACTICAL					
M6	Branding & Identity & Design	20	NA	2, 3, 4, 5, 6	NA
M5	Brand strategy planning & development	5	NA	1, 2, 3, 4	NA
M7	Brand campaign development	10	NA	3, 4, 5, 6	NA
M8	Advertising Design & Typography	15	NA	2, 3, 4, 5	NA
M9	Campaign	10	NA	2, 3, 5, 6	NA

			documentation, prototype & Final Presentation					
		TOTAL (PRACTICAL)	**60**					
		GRAND TOTAL	**105**					

DETAILED SYLLABUS

PAPER CODE: **BMAGD 601**			CREDIT: **03**		TOTAL HOURS: **45**
SL. NO.	**MODULE NO**	**MODULE TITLE**	**DETAILS**		**TOTAL HOURS**
1	Module-1	Introduction to Advertising	• Evolution of advertising • Types of advertising: print, digital, outdoor, broadcast, interactive • Case studies: Vodafone Amul, Gods own country, Lux, Fevicol, Cadburys		5
2	Module-2	Branding and Identity Design	• Brand Basics, Brand image vs. brand identity • Elements of branding: logo, typography, color palette, tone		10
3	Module-3	Consumer behaviour and brand positioning	• Branding and Positioning • Target audience: age, gender, emotion, market segmentation • Understanding USP (Unique Selling Proposition) & AIDA (Attention, Interest, Desire, & Action) model.		10
4	Module-4	IMC Creative Advertising Strategies & Campaign development	• Integrated marketing Communication. The creative process- Brainstorming techniques: mind maps, mood boards, creative brief, copy writing • Types of campaign • Campaign planning and development • Cross-platform strategy: one idea, many formats • Marketing Mix • Media mix		20
PAPER CODE: **BMAGD 691**			CREDIT: **02**		TOTAL HOURS: **60**
5	Module- 5	Brand strategy planning & development	• Brand research, market study, user study • Create a design brief and workflow mapping • Brand positioning • Mind mapping, ideating		5
6	Module- 6	Branding & Identity & Design	• Designing a brand identity system : brand name, logo, color system • Creating a brand mascot: style, shape, appeal • Developing a basic brand guideline (Do's & Don'ts) • Software: Adobe Illustrator / Photoshop for vector-based design		20
7	Module-7	Advertising Design & Typography	• Expressive typography • Typographic Systems • Elements of layouts and grids		10

8	Module- 8	Brand campaign development	• Concept generation and design iteration • Pitching the concept and getting feedback	15
9	Module-9	Campaign documentation, prototype & Final Presentation	• Create design collaterals and mock-ups to integrate various media platforms (YouTube thumbnail, Instagram poster) • Create a detailed project document and presentation	10

References

1. *Ogilvy on advertising* by David Ogilvy, Crown.
2. *The brand gap: How to bridge the distance between business strategy and design*, by Neumeier (2003). Peachpit Press.
3. *Made to stick: Why some ideas survive and others die* by Heath& Heath (2007). Random House.
4. Designing Brand Identity by Alina Wheeler, Wiley
5. Ideating Identity by Anil Sinha, NID press
6. Branding India an Incredible Story by Amitabh Kant, Collins Business
7. Nawabs, Nudes Noodles: India through 50 years of Advertising by Ambi Parameswaran, Macmillan
8. Integrated Marketing Communication: Creative strategy from idea to implementation by Robyn Blakeman, Rowman & Littlefield
9. Brand Positioning: Strategies for Competitive Advantage by Subroto Sengupta, Tata McGraw Hill
10. Layout for Graphic Designers: an introduction by Gavin Ambrose & Paul Harris, Bloomsbury

Paper: **Advanced Post Production and VFX**
Paper Code: **BMAGD 602, 692**
Total Contacts Hours / Week: **Credits: 5 (3L) + (2P)**

Aim of the Course
The aim of the course is to equip students with working level knowledge of high end visuals effect, digital compositing and advanced VFX compositing used in cinema

Course Objective:
This course is designed to equip students with an in-depth understanding of the post-production pipeline and advanced visual effects techniques used in the film, television, and digital content industries. Students will explore the theoretical foundations and technical workflows behind compositing, tracking, colour grading, simulation, and VFX shot planning. Emphasis is placed on both creative and technical proficiency, enabling students to conceptualize, execute, and deliver professional-quality VFX sequences. The course aims to develop students' skills through hands-on projects that mirror real-world industry practices, preparing them for roles in VFX studios, post houses, and film production environments.

Sl. No.	Course Outcomes	Mapped Modules
1	Explain the complete post-production and VFX workflow, including compositing, tracking, color grading, and dynamic simulation.	M1,
2	Apply key visual effects techniques such as chroma keying, rotoscoping, 2D/3D tracking, and match moving.	M2
3	Design and execute complex simulations including fire, smoke, fluids, and destruction effects using industry-standard software.	M5, M6
4	Integrate 3D and 2D elements seamlessly into live-action footage with attention to lighting, perspective, and motion.	M4
5	Perform colour grading and look development to match continuity and mood across VFX sequences.	M3
6	Plan, create, and present a final VFX shot breakdown and portfolio project meeting professional industry standards	M4, M5, M6

Module Number	Content	Total Hours	% of Questions	Blooms Level (Applicable)	Remarks, if any
THEORY					
M1	Introduction to VFX & Post Production Workflow	5	20%	2, 3, 4	NA
M2	Visual Effects Techniques and Terminologies	5	20%	1, 3, 4	NA
M3	Colour Theory & Grading for VFX	10	15%	1, 3, 4	NA
M4	Motion Tracking & Camera Matching	10	15%	2, 3, 5	NA
M5	Dynamics and Simulation VFX	10	15%	1, 2, 4	NA
M6	VFX Industry Standards and Case Studies	5	15%	1, 2, 6	NA

			TOTAL (THEORY)	45			
PRACTICAL							
M7		Multi-layered Compositing	8	NA	2, 3, 4	NA	
M8		Rotoscoping & Masking Techniques	8	NA	1, 3, 5	NA	
M9		2D & 3D Tracking	8	NA	3, 5, 6	NA	
M10		Simulations & Dynamic FX	8	NA	1, 2, 4	NA	
M11		Color Grading & Look Development	14	NA	2, 3. 5	NA	
M12		VFX Shot Breakdown & Final Project	14	NA	2, 3, 4,5, 6	NA	
		TOTAL (PRACTICAL)	60				
		TOTAL	105				

DETAILED SYLLABUS

PAPER CODE: **BMAGD 602**			CREDIT: **3**		TOTAL HOURS: **45**	
SL. NO.	**MODULE NO**	**MODULE TITLE**	**DETAILS**			**TOTAL HOURS**
1	Module-1	Introduction to VFX & Post Production Workflow	• Overview of the VFX pipeline and its integration in film production • Stages of post-production: editing, color grading, compositing, sound • Role of VFX supervisors, editors, and compositors • Industry standards and project hierarchy in professional studios			5
2	Module-2	Visual Effects Techniques and Terminologies	• Compositing basics: layering, alpha channels, mattes • Green screen & chroma keying theory • Rotoscoping, tracking, match-moving, and matte painting • CGI integration into live-action footage			5
3	Module-3	Color Theory & Grading for VFX	• Color spaces: RGB, YUV, CMYK, HDR • Color correction vs. color grading • Look development and mood creation • Film LUTs and matching VFX to plate shots			10
4	Module-4	Motion Tracking & Camera Matching	• 2D vs. 3D tracking – their use in VFX • Matchmoving techniques and camera solving • Lens distortion, stabilization, and perspective matching • Integration of 3D elements using tracked data			10
5	Module-5	Dynamics and Simulation VFX	• Understanding particle systems and emitters • Rigid body, soft body, and fluid simulations • Smoke, fire, debris, and destruction FX in films • Pipeline of dynamic simulation from cache to render			10
6	Module-6	VFX Industry	• Case studies of blockbuster VFX films			5

		Standards and Case Studies	• (e.g., *Avengers*, *Inception*, *Bahubali*) • VFX breakdown analysis and technique dissection • File management, render pipeline, and compositing checklist • Role of AI, real-time engines (Unreal), and future trends in VFX	
PAPER CODE: **BMAGD 692**			CREDIT: **02**	TOTAL HOURS: **60**
7	Module-7	Multi-layered Compositing	• Working with render passes (Diffuse, Specular, Shadow, AO, etc.) • Combining 3D and live-action footage • Advanced chroma keying using Keylight/Primatte in After Effects/Nuke • Creating clean plates, wire removal, and BG extension	8
8	Module-8	Rotoscoping & Masking Techniques	• Using rotobrush and bezier masks in After Effects/Nuke • Multi-layered matte creation and edge feathering • Motion blur, soft edge control, and hold-out mattes • Roto for hair, motion blur, and difficult edges	8
9	Module-9	2D & 3D Tracking	• 2D tracking in After Effects / Mocha • Planar tracking and screen replacements • 3D tracking in PFTrack / NukeX / Blender • Camera solve + exporting tracked camera for 3D scenes	8
10	Module-10	Simulations & Dynamic FX	• Particle FX creation using After Effects / Blender / Houdini • Smoke, fire, and fluid simulation (Blender / Autodesk Maya / Houdini) • Fracturing and destruction (Rigid Body Simulation) • FX integration with lighting and shadow pass	8
11	Module-11	Color Grading & Look Development	• Basic grading using Lumetri in Premiere or DaVinci Resolve • Matching shots in a sequence (shot continuity) • Creating stylized looks and cinematic tones • Exporting for OTT, Film, and YouTube specs	14
12	Module-12	VFX Shot Breakdown & Final Project	• Planning a full VFX shot: script → shoot → edit → composite • Collaborative workflow with editors, sound, and render artists • Final output delivery in industry format with showreel-level polish • Portfolio review and self-presentation of shot breakdown	14

References

1. Okun, J. A., & Zwerman, S. (Eds.). (2020). *The VES handbook of visual effects: Industry standard VFX practices and procedures* (3rd ed.). Routledge.
2. Wright, S. (2024). *Digital compositing for film and video: Production workflows and techniques* (5th ed.). Routledge.
3. Wright, S. (2013). *Compositing visual effects: Essentials for the aspiring artist* (2nd ed.). Routledge.
4. Brinkmann, R. (2008). *The art and science of digital compositing: Techniques for visual effects, animation and motion graphics* (2nd ed.). Morgan Kaufmann.
5. Van Hurkman, A. (2014). *Color correction handbook: Professional techniques for video and cinema* (2nd ed.). Peachpit Press.

Paper: **Stop Motion Animation Sessional (4P)**
Paper Code: **BMAGD 603, 693**
Total Contacts Hours / Week: **Credits: 4 (2L+2P)**
Aim of the Course
The aim of this course is to teach student how to bring physical object to life through the art of frame by frame animation, miniature set design. Students will product their own high quality stop motion shorts for films and digital media**.**

Course Objective
This course is designed to introduce students to the creative and technical process of Stop Motion Animation, enabling them to develop skills in puppet fabrication, set design, frame-by-frame animation, and post-production. The course aims to provide an understanding of the different forms of stop motion such as Claymation, cut-out, and object animation, while encouraging storytelling, character performance, and visual craftsmanship. Through hands-on exercises and a final short film project, students will gain a comprehensive experience in producing animated content using traditional stop motion techniques combined with modern digital tools.

Sl. No.	Course Outcomes	Mapped Modules
1	Demonstrate a thorough understanding of stop motion animation history, types, and production workflow.	M1
2	Develop understanding of mediums, Visual metaphor and symbolism and Storytelling process	M2, M4
3	Design and fabricate puppets, props, and miniature sets using appropriate materials and techniques.	M3, M5
4	Apply Camera and light skills for stop motion animation.	M6
5	Integrate sound design and post-production techniques to finalize animated content.	M6
6	Produce and present a Final project and documentation	M4, M5, M6, M7

Module Number	Content	Total Hours	% of Questions	Blooms Level (Applicable)	Remarks, if any
THEORY					
M1	Introduction to Stop Motion Animation	10	30%	1, 2	NA
M2	Visual storytelling technique and material exploration	10	35%	1, 2, 3	NA
M3	Set and sound design for stop motion	10	35%	1, 2, 3	NA
	TOTAL (THEORY)	30			
PRACTICAL					

M4	Visual storytelling through material exploration	15	NA	2, 3, 4,	NA
M5	Set Design & Character Fabrication with puppet	15	NA	2, 3, 4, 6	NA
M6	Camera setup and Sound Design	15	NA	2, 3, 4, 6	NA
M7	Final Project execution and project documentation	15	NA	2, 3, 4, 5, 6	NA
	TOTAL (PRACTICAL)	**60**			
	GRAND TOTAL	**90**			

DETAILED SYLLABUS

THEORY

PAPER CODE: **BMAGD 603**			CREDIT: **2**		TOTAL HOURS: **30**

SL. NO.	MODULE NO	MODULE TITLE	DETAILS	TOTAL HOURS
1	Module-1	Introduction to Stop Motion Animation	• History and evolution of stop motion (Ray Harryhausen to modern studios like Laika) • Screening & analysis of iconic stop motion films (e.g., Coraline, Wallace & Gromit) • Stop motion animation in India	10
2	Module-2	Visual storytelling technique and material exploration	• Understanding the story telling process through medium. • Visual metaphor and symbolism • Process of displacement and replacement animation. • Exploration of medium like Sand, puppet, clay, Paper and pixelation.	10
3	Module-3	Set Design & Puppet Fabrication Set and sound design for stop motion	• Analysis of iconic stop motion films in terms of individual visual approach • Miniature set design: scale, texture, and material planning • Puppet making techniques: clay, fabric, silicone, or mixed media • Armature building basics (wire, aluminum, foam, ball & socket) • Costume design and facial expression	10

PRACTICAL

PAPER CODE: **BMAGD 693**			CREDIT: **2**		TOTAL HOURS: **60**

SL. NO.	MODULE NO	MODULE TITLE	DETAILS	TOTAL HOURS
4	Module-4	Visual storytelling through material exploration	• Understanding the story telling process through medium. • Visual metaphor and symbolism • Process of displacement and replacement animation. • Exploratory medium like Sand, puppet, clay, Paper and pixelation in stopmotion	15
5	Module-5	Set Design & Character Fabrication	• Miniature set design: scale, texture, and material planning • Puppet making techniques: clay,	15

		with puppet	fabric, silicone, or mixed media • Armature building basics (wire, aluminium, foam, ball & socket) • Costume design and facial expression	
6	Module-6	Camera setup and Sound Design	• Camera and light for stop motion animation • Compositing elements (optional: green screen usage or layering effects) • Frame capture basics and setting up the exposure, white balance • Using stop motion software (Stop Motion Studio, or DSLR+Onion Skin apps) • Lighting design for consistent frame quality and depth • Syncing voice, music, and effects with frame-based animation • Foley creation for stop motion • Sound as a narrative structure • Visualizing sound and silence	15
7	Module-7	Final Project execution and project documentation	• Production of a stop motion short film • Showcasing behind-the-scenes (BTS) and making • A detailed documentation of research, Ideation, developmental exploration, concept formation and process flow in a sequential timeline.	15

References

1. Priebe, K. A. (2011). *The advanced art of stop-motion animation*. Course Technology.
2. Shaw, S. (2017). *Stop motion: Craft skills for model animation* (3rd ed.). Routledge.
3. Selby, A. (2009). *Animation in process*. Laurence King Publishing.
4. Williams, R. (2009). *The animator's survival kit: A manual of methods, principles, and formulas for classical, computer, games, stop motion, and Internet animators* (Revised ed.). Faber & Faber.
5. Haynes, E. (2016). *The art of Kubo and the two strings*. Chronicle Books LLC.
6. Frame-by-Frame Stop Motion: The Guide to Non-Puppet Photographic Animation Techniques by Tom Gasek
7. Stop Motion Filmmaking: The Complete Guide to Fabrication and Animation by Christopher Walsh
8. Stop-motion Animation: Frame by Frame Film-making with Puppets and Models (Basics Animation) by Barry JC Purves