

Maulana Abul Kalam Azad University of Technology, West Bengal
Syllabus of B. Sc. in Animation and Film Making (CBCS)
(Effective from academic session 2021-22)

SEMESTER - 5

Paper: PRE PRODUCTION CONTENT DEVELOPMENT

Code: BAFM 501

Course Objective: This course will emphasise on idea generation and leading it to story development and script writing for making films. One will learn how to develop strong characters and tell stories for animation: parallel processes that result in a great film. It will also focus on learning how to create a visual sense of depth in your digital painting, as well as how to create a visual sense of story. They illustrate the script, plan shots, demonstrate action, and maintain continuity between scenes. The students will be able to make their own storyboards and animatic.

SI	Course Outcome	Mapped modules
1	Remembering	M1, M2
2	Understanding the course	M1, M2, M3, M4
3	Applying the general problem	M3, M4
4	Analyse the problems	M3, M4
5	Evaluate the problems after analysing	M3, M4
6	Create using the evaluation process	M3, M4

Module Number	Content	Total Hours	%age of questions	Blooms Level (if applicable)	Remarks (If any)
M 1	- Idea Generation , Story Writing and ScriptWriting	10	25		
M 2	Acting for Animation & Character Performance	10	25		
M 3	Different Aspects of acting	10	25		
M 4	Creative Approach	10	25		
		40	100		

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PRE-PRODUCTION CONTENT DEVELOPMENT

Total Credit: 4

Total hours of lectures: 30 hours

Sl.	Topic/Module	Hour
1.	<p>Module 1 - Idea Generation , Story Writing and ScriptWriting</p> <ul style="list-style-type: none"> • Examples of how great ideas were conceived. Show / tell / play with different methods of idea generation. Identifying problems, Lists, Sketching, Mind maps, Storyboards example, understanding visuals. • Different techniques of idea generation (clustering, free writing, inspiration from book, real life story, paragraphs, back story, e.t.c),Idea generation for film, advertisement, computer games. Case studies • Story writing,3, Act structure of story, Plot, Climax, conflicts, types of conflict. Sources of story line, writing the story line from classical animation. Story, elements of story, expansion, dialogues, Interaction through dialogue, • Script and its elements, theme & genre of script, Script breakdown, writing a script for animation film 	6
2.	<p>Module 2 – Designing Character, Set and Props</p> <ul style="list-style-type: none"> • Designing of characters and creatures(can be for games / films); character description, different types of character designs – toon character, realistic character ,fantasy characters , anthropomorphic characters changing the head designs or proportions of the body, costume variations, how to make turnarounds, expression sheets, key pose sheets • Designing of vehicles and props. – drawing them in different views like top, side back front, understanding the textures, etc. • Designing environments – time period and settings of the character is crucial to creating of environments, using perspectives and compositional elements to design the environments, environment development into two sections, mood and development; For mood you are using color, lighting, shapes and atmosphere to create a feel for the world, creating a digital environment 	10
3.	<p>Module 3 - Storyboarding</p> <ul style="list-style-type: none"> • Understanding aspect ratio and frame rates , story panels • Developing your film grammar – Acts, sequences and scenes; Types of shots and camera moves; • Storyboarding live action vs. animation • Staging a composition • Direction of Actions • Lighting and Depth • Posing and staging • Do's and don'ts • Creating a finished sequence 	10

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	<ul style="list-style-type: none"> • Character development • zoom in/zoom out , truck in/truck out, camera transitions, the cut & Continue, fade in/fade out, dissolve, blur, pan or zip pan 	
4.	Module 4 – Audio for animation and Animatics <ul style="list-style-type: none"> • Adding audio or voice over with timings • Create final animatic 	10

Suggested Softwares – Adobe Photoshop
 Adobe Fresco
 Adobe Illustrator
 Storyboard Pro

Suggested Reading:

1. The Art of Layout and Storyboarding (Author: Mark Byrne)
2. Shot by shot (Author : Steven D Katz)
3. Animation Script to Screen (Author: Shamus Culhane)
4. Characters and View Point By Orson Scott Card
5. 4. Illusion of Life By Ollie Johnston & Frank Thomas
6. 5. Figure drawing without a model- by Ron Tiner
7. 6. Creating Characters with Personality: For Film, TV, Animation, Video Games and Graphics
8. Novels By Tom Ban Croft and Glen Keane
9. 7. Creating Animated Cartoons with Character: A Guide to Developing and Producing Your
10. Own Series for TV, the Web, and Short Film By Joy Murray
11. 8. Animation: From Pencil to Pixels by Tony White

Paper: PRE PRODUCTION CONTENT DEVELOPMENT Lab

Code: BAFM 591

Course Objective: : This course will emphasise on idea generation and leading it to story development and script writing for making films. one will learn how to develop strong characters and tell stories for animation: parallel processes that result in a great film. It will also focus on learning how to create a visual sense of depth in your digital painting, as well as how to create a visual sense of story. The students will be able to make their own storyboards and animatic.

SI	Course Outcome	Mapped modules
1	Remembering	M1, M2
2	Understanding the course	M1, M2, M3, M4
3	Applying the general problem	M3, M4
4	Analyse the problems	M3, M4

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5	Evaluate the problems after analysing	M3,M4
6	Create using the evaluation process	M3, M4

Module Number	Content	Total Hours	%age of questions	Blooms Level (if applicable)	Remarks (If any)
M 1	Aspects of acting and direction	3	25		
M 2	Acting for Animation & Character Performance	3	25		
M 3	Different Aspects of acting	4	25		
M 4	Creative Approach	10	25		
		20	100		

PRE PRODUCTION CONTENT DEVELOPMENT Lab

Total Credit: 2

Total hours of lectures: 40 hours

Sl.	Topic/Module	Hour
1.	Module 1 –Idea Generation , Story Writing and ScriptWriting <ul style="list-style-type: none"> • Creating a final script out of the concept 	4
2.	Module 2 - <ul style="list-style-type: none"> • Preparing character model pack, • Props & vehicle model pack • Environment model pack 	8
3.	Module 3 - Storyboarding <ul style="list-style-type: none"> • Creating a storyboard 	10
4.	Module 4 – Audio for animation and Animatics <ul style="list-style-type: none"> • Creating final animatic with sound 	8

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Suggested Reading:

1. The Art of Layout and Storyboarding (Author: Mark Byrne)
2. Shot by shot (Author : Steven D Katz)
3. Animation Script to Screen (Author: Shamus Culhane)
4. Characters and View Point By Orson Scott Card
5. Illusion of Life By Ollie Johnston & Frank Thomas
6. Figure drawing without a model- by Ron Tiner
7. Creating Characters with Personality: For Film, TV, Animation, Video Games and Graphics
8. Novels By Tom Ban Croft and Glen Keane
9. Creating Animated Cartoons with Character: A Guide to Developing and Producing Your
10. Own Series for TV, the Web, and Short Film By Joy Murray
11. Animation: From Pencil to Pixels by Tony White

Paper: 2D DIGITAL ANIMATION

Code: BAFM 502

Course Objective: This course will emphasise on idea generation and leading it to story development and script writing for making films. one will learn how to develop strong characters and tell stories for animation: parallel processes that result in a great film. It will also focus on learning how to create a visual sense of depth in your digital painting, as well as how to create a visual sense of story. They illustrate the script, plan shots, demonstrate action, and maintain continuity between scenes. The students will be able to make their own storyboards and animatic.

Sl	Course Outcome	Mapped modules
1	Remembering	M1, M2
2	Understanding the course	M1, M2, M3, M4
3	Applying the general problem	M3, M4
4	Analyse the problems	M3, M4
5	Evaluate the problems after analysing	M3, M4
6	Create using the evaluation process	M3, M4

Module Number	Content	Total Hours	%age of questions	Blooms Level (if applicable)	Remarks (If any)
M 1	- Idea Generation , Story Writing and ScriptWriting	10	25		
M 2	Acting for Animation & Character Performance	10	25		

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M 3	Different Aspects of acting	10	25		
M 4	Creative Approach	10	25		
		40	100		

2D DIGITAL ANIMATION

Total Credit: 4

Total hours of lectures: 30 hours

Sl.	Topic/Module	Hour
1.	Module 1 – Introduction to Digital Animation Types of animation, the traditional process, principles of animation viz stretch and squash, timing and motion, anticipation, staging, follow through and overlapping action, straight ahead action and pose to pose action, slow in and out, arcs, exaggeration, secondary action, appeal, solid drawing	6
2.	Module 2 – Animate concepts The timeline, symbols, tweening, easing in and out, hinging symbols, script writing: importance of script, conflict, anatomy of screenplay, scenes, slugline, action, dialogue, create and character in flash, Bg designing, cloud animation, props animation, title animation	10
3.	Module 3 – Animation Process basic camera shots, Ball animation camera moves - zoom in/zoom out , truck in/truck out, camera transitions, the walk cycle , turn around animation , the cut, fade in/fade out, dissolve, blur, pan or zip pan Creating and importing audio into Animate , sound recording tips ,importing audio elements and managing audio files , editing audio in Flash, using outside software , preparing the timeline for Audio, lip synching, basic cartoon phonetics and vocalization, the vowels - consonant sounds - making words , Animate dialogue	10
4.	Module 3 – Rigging & Effects Animating the shadow , preparing the character for animation , dissecting the body parts into separate symbols , creating symbols , setting pivot points , rigging , creating scenes for an animated story , special effects -create fire, water, smoke from car.	10

Softwares – Adobe Photoshop

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Adobe Fresco
 Adobe Illustrator
 Storyboard Pro

Suggested Reading:

1. Tony White, Animation from Pencils to Pixels: Classical Techniques for the Digital Animator, Focal
2. Bill Davis, Creating 2D animation in a small studio, GGC Publishing, 2006
3. Adobe Animate in a Classroom
4. Hedley Griffin, The Animator's Guide to 2D Computer Animation, Focal Press, 2000

Paper: 2D DIGITAL ANIMATION Lab

Code: BAFM 592

Course Objective: : This course will emphasise on idea generation and leading it to story development and script writing for making films. one will learn how to develop strong characters and tell stories for animation: parallel processes that result in a great film. It will also focus on learning how to create a visual sense of depth in your digital painting, as well as how to create a visual sense of story. The students will be able to make their own storyboards and animatic.

Sl	Course Outcome	Mapped modules
1	Remembering	M1, M2
2	Understanding the course	M1, M2, M3, M4
3	Applying the general problem	M3, M4
4	Analyse the problems	M3, M4
5	Evaluate the problems after analysing	M3, M4
6	Create using the evaluation process	M3, M4

Module Number	Content	Total Hours	%age of questions	Blooms Level (if applicable)	Remarks (If any)
M 1	Aspects of acting and direction	3	25		
M 2	Acting for Animation & Character Performance	3	25		

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M 3	Different Aspects of acting	4	25		
M 4	Creative Approach	10	25		
		20	100		

2D DIGITAL ANIMATION Lab

Total Credit: 2

Total hours of lectures: 40 hours

Sl.	Topic/Module	Hour
1.	Character tracing Colouring the traced characters	8
2.	Light & shades to an object/character. Solar System With Guide Layer.	8
3.	Image or Text Masking. Animating a text- Bouncing. Ball - Rolling Coin.	12
4.	Walk cycle -Story making. Special Effects Dialogue Animation	12

Suggested Reading:

1. The Art of Layout and Storyboarding (Author: Mark Byrne)
2. Shot by shot (Author : Steven D Katz)
3. Animation Script to Screen (Author: Shamus Culhane)

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Paper: STOP MOTION ANIMATION

Code: BAFM 503

Course Objective: This course will emphasise on idea generation and leading it to story development and script writing for making films. One will learn how to develop strong characters and tell stories for animation: parallel processes that result in a great film. It will also focus on learning how to create a visual sense of depth in your digital painting, as well as how to create a visual sense of story. They illustrate the script, plan shots, demonstrate action, and maintain continuity between scenes. The students will be able to make their own storyboards and animatic.

Sl	Course Outcome	Mapped modules
1	Remembering	M1, M2
2	Understanding the course	M1, M2, M3, M4
3	Applying the general problem	M3, M4
4	Analyse the problems	M3, M4
5	Evaluate the problems after analysing	M3, M4
6	Create using the evaluation process	M3, M4

Module Number	Content	Total Hours	%age of questions	Blooms Level (if applicable)	Remarks (If any)
M 1	- Idea Generation , Story Writing and ScriptWriting	10	25		
M 2	Acting for Animation & Character Performance	10	25		
M 3	Different Aspects of acting	10	25		
M 4	Creative Approach	10	25		
		40	100		

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STOP MOTION ANIMATION (EXPERIMENTAL)

Total Credit: 2

Total hours of lectures:30 hours

Sl.	Topic/Module	Hour
1.	Module 1 - Stop Motion as an experimental medium Types of Stop Motion, Basic Requirements for Stop Motion, choosing a story for stop motion	4
2.	Module 2 – Designing Character, Set and Props, <ul style="list-style-type: none"> • Sketch of character(model pack) • Stages of making a clay model • Understanding the process to create a miniature set 	10
3.	Module 3 – Animation & Frame Capturing <ul style="list-style-type: none"> • Setting up the camera • Layout & composition of Characters props and environment • Do’s & Don’ts • Animating the clay model • Capturing the frames 	8
4.	Module 4 – Effects, Compositing & Final Editing <ul style="list-style-type: none"> • Exploring various software like Photoshop, Monkey Jam, After Effects , Adobe Premier • Creating audio library • Understanding and creating effects for better output • Compositing & Editing as per the required scene mood 	8

Softwares – Adobe Photoshop

Adobe Fresco

Adobe Illustrator

Stroyboard Pro

Monkey Jam

Suggested Readings:-

1. The Advanced Art of Stop Motion By Ken A. Priebe
2. The Kultz Book of Animation: How To Make Your Own Stop Motion Movies By Nicholas
3. Berger and John Cassidy
4. The Animator Inside Of You How To Make Stop Motion and Clay Animation Basic Tricks and Tips By Chris Capps
5. Richard Taylor, “Encyclopedia of Animation Techniques”, New Burlington Books, 2002.
6. Tom Gasek, “Frame by Frame Stop Motion: Non Traditional Approaches to Stop Motion Animation”, Taylor & Francis, 2013.
7. Tony White, “Animation from Pencils to Pixels: Classical Techniques for Digital Animators”,

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8. Taylor & Francis, 2006.
9. Stop Motion: Craft skills for model animation By Susannah Shaw

Paper: STOP MOTION ANIMATION (EXPERIMENTAL)

Code: BAFM 593

Course Objective: : This course will emphasise on idea generation and leading it to story development and script writing for making films. one will learn how to develop strong characters and tell stories for animation: parallel processes that result in a great film. It will also focus on learning how to create a visual sense of depth in your digital painting, as well as how to create a visual sense of story. The students will be able to make their own storyboards and animatic.

SI	Course Outcome	Mapped modules
1	Remembering	M1, M2
2	Understanding the course	M1, M2, M3, M4
3	Applying the general problem	M3, M4
4	Analyse the problems	M3, M4
5	Evaluate the problems after analysing	M3, M4
6	Create using the evaluation process	M3, M4

Module Number	Content	Total Hours	%age of questions	Blooms Level (if applicable)	Remarks (If any)
M 1	Aspects of acting and direction	3	25		
M 2	Acting for Animation & Character Performance	3	25		
M 3	Different Aspects of acting	4	25		
M 4	Creative Approach	10	25		
		20	100		

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STOP MOTION ANIMATION Lab

Total Credit: 2

Total hours of lectures: 20 hours

Sl.	Topic/Module	Hour
1.	Module 1 - Stop Motion as an experimental medium <ul style="list-style-type: none"> • Watching ref video of stop motion animation 	4
2.	Module 2 – Designing Character, Set and Props <ul style="list-style-type: none"> • Creating character & Props (Water colors , Poster colors , Oil Pastel colors, Acrylic colors, Pencil colors, Charcoal, Pen and Ink, Using waste material such as sand , stones, grass, hardboard, different types of color papers & clay etc. For creating experimental animation film. 	8
3.	Module 3 – Animation & Frame Capturing <ul style="list-style-type: none"> • Animating basic movement of characters and capturing with camera • Timing allotment(Animating in One's and Two's) • Cycle (walk , run) • Animating secondary Action 	10
4.	Module 4 – Effects, Compositing & Final Editing <ul style="list-style-type: none"> • Creating Effects such as smoke, fire , rain etc. • Compositing the frames by adding external resources • Audio Input & Final Edit 	8

Suggested Readings:-

1. The Advanced Art of Stop Motion By Ken A. Priebe
2. The Kultz Book of Animation: How To Make Your Own Stop Motion Movies By Nicholas Berger and John Cassiday
3. The Animator Inside Of You How To Make Stop Motion and Clay Animation Basic Tricks and Tips By Chris Capps
4. Richard Taylor, “Encyclopedia of Animation Techniques”, New Burlington Books, 2002.
5. Tom Gasek, “Frame by Frame Stop Motion: Non Traditional Approaches to Stop Motion Animation”, Taylor & Francis, 2013.
7. Tony White, “Animation from Pencils to Pixels: Classical Techniques for Digital Animators”, Taylor & Francis, 2006.
8. Stop Motion: Craft skills for model animation By Susannah Shaw

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Paper: DIGITAL PHOTOGRAPHY

Code: BAFM 504

Course Objective: This course will emphasise on the history and technical evolution of Professional cameras, the component of cameras and functionalities, the rules of composition for photography, functionalities of cameras and setting up accessories. The students would be applying the techniques of lighting and application of tripods and other camera accessories to capture a good composition in cinematography & Photography.

SI	Course Outcome	Mapped modules
1	Remembering	M1, M2
2	Understanding the course	M1, M2, M3, M4
3	Applying the general problem	M3, M4
4	Analyse the problems	M3, M4
5	Evaluate the problems after analysing	M3, M4
6	Create using the evaluation process	M3, M4

Module Number	Content	Total Hours	%age of questions	Blooms Level (if applicable)	Remarks (If any)
M 1	Introduction to Photography	3	25		
M 2	Cameras and Accessories	3	25		
M 3	Framing and Composition	4	25		
M 4	Basics of Photography and Lighting	10	25		
		20	100		

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Digital Photography

Total Credit: 6

Total hours of lectures: 60 hours

Sl.	Topic/Module	Hour
1.	<p>Module 1 - Introduction to Photography History of camera , camera obscura, parts of camera, analog and digital cameras, pixel, raster and vector, resolution, functions of camera, viewfinder. SLR, DSLR cameras, Focus, aperture, white balance, Depth of Field, shutter speed, ISO, exposure, F-Stops.</p>	8
2.	<p>Module 2 – Cameras and Accessories Types of Cameras : point Shoot , High end consumer cameras, Lenses, Type of lenses(prime, zoom ,micro),Digital Single Lens, Reflex Cameras (Digital SLRs) Focal length, camera settings, setting white balance, sunny 16 rule, metering , Tripod- qualities , Types , Functions , speed light, reflectors. Camera equipment, types of photography (wedding, wild, portrait, street, architecture, product</p>	10
3.	<p>Module 3 – Framing and Composition Simple Rules for framing Human Subjects, Headroom , Subjective vs Objective Shooting angles, Look Room, Rule of thirds, Camera Angles, Camera moves, types of shots(extreme long shot, long shot, medium shot ,medium close up shot, close up shot) and angles (low angle, high angle, tilt POV, Birds eye view).180 degree rule Framing composition with two people, The profile two –shoot, high angle, over the shoulders , wrapping up composition.</p>	12
4.	<p>Module 4 – Basics of Photography and Lighting Aperture, F-Stop, Depth of Field, factors determining the depth of field, depth of focus, lens and focal length, focal plane, angle of coverage and characteristics of lenses, the setting of aperture and shutter and how they are relatively and arithmetically arranged, types of shutter, types of photography General Lighting concepts, Foot candles, Kelvin, Fundamentals of Lighting, natural and artificial light source, basi portrait lighting, three point lighting.</p>	10

Suggested Readings:-

1. The Elements of Photography, Belt, Angela Faris,Focal
2. ASMP Professional Business Practices in Photography, Carr, Susan, Allworth Press
3. Photoshop CS6 in Simple Steps, Kogent Learning Solutions Inc., Dreamtech Press
4. Basic Photography: Post Production Black & White, Macleod, Steve, AVA Book

Online References:

- <https://www.studiobinder.com/blog/cinematography-techniques-no-film-school/>
1. <http://vision.cse.psu.edu/courses/CompPhoto/PhotoIntro.pdf>

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Paper: WRITING AND PRESENTATION SKILLS

Code: BAFM 505

Course Objective: The course is designed To make the students aware of the fundamental concepts of critical reasoning and to enable them to read and respond critically, drawing conclusions, generalizing, differentiating Fact from opinion and creating their own arguments. To assist the students in developing Appropriate and impressive writing styles for various contexts.

Sl	Course Outcome	Mapped modules
1	Remembering	M1, M2
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3	Applying the general problem	M3, M4
4	Analyse the problems	M3, M4
5	Evaluate the problems after analysing	M3,M4
6	Create using the evaluation process	M3, M4

Module Number	Content	Total Hours	%age of questions	Blooms Level (if applicable)	Remarks (If any)
M 1	Writing with Impact	10	25		
M 2	Writing short ,Clear and right	10	25		
M 3	Public Speaking Foundations	10	25		
M 4	Designing Presentation	10	25		
		40	100		

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Writing and Presentation Skills

Total Credit: 6

Total hours of lectures: 60 hours

Sl.	Topic/Module	Hour
1.	<p>Module 1 - Writing with Impact</p> <ul style="list-style-type: none"> • Fundamental concepts of Critical reasoning. • Appropriate and impressive writing styles for various concepts • Writing with impact through example • Learning about the readers • Understanding how people read • Directing the eye with page elements • Grabbing readers attention 	15
2.	<p>Module 2 - Writing short ,Clear and right</p> <ul style="list-style-type: none"> • Getting to the point • Shortening sentences • Managing paragraph lengths • Bringing out your voice • Sticking to one idea at a time • Untangling grammar • Exploiting the power of verbs • Using sentence for rhythm effect • Matching style to genre 	15
3.	<p>Module 3 – Public Speaking Foundations</p> <ul style="list-style-type: none"> • Preparing a speech -Identifying your audience - Know why you are talking – Outlining the speech – Finding story – Research – Managing pre-performance anxiety • Opening and Delivering Speech –Develop credibility – Explore the strong openings – Introducing the agenda – develop vocal variety – practice great body language – use props and visual aids – anticipate tech mishaps - 	15
4.	<p>Module 4 – Designing Presentation</p> <p>Soft skills for academic presentations - Effective communication skills –Structuring the presentation - Choosing appropriate medium – Flip charts – OHP – Power Point presentation – Clarity and brevity - Inter-action and persuasion - Interview skills – Group Discussions.</p>	15

Suggested Software – Microsoft Word

Power Point

Suggested Readings -

1. Write Tight: Say Exactly What You Mean with Precision and Power by William Brohaugh
2. Everybody Writes: Your Go-To Guide to Creating Ridiculously Good Content by Ann Handley