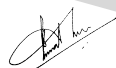# Raja Mansingh Tomar

Music & Arts University,

Gwalior, Madhya Pradesh

B.DESIGN ANNUAL PROGRAM (BACHELOR OF DESIGN) REGULAR

2021 - 2022

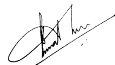Dr. S. K. Mathew
H.O.D Applied Arts &
Animation
RMT University, Gwl

Dr. Gauri Shankar Chauhan
Assistant Professor Fine Arts &
Music Department
DDU Gorakhpur University,
Gorakhpur

Dr. Sonali jain
Principal
Rahini College of Art &
Design, Mhow, Indore

B.DESIGN IST YEAR - ANIMATION - SCHEME

Paper	Time (In Hours)	Size	Ext. Marks	Midterm/CCE	Total
THEORY (SUBJECT)					
1. **Fundamental Of Art**	03	--	70	30	100
2. **Principles of Animation**	03	--	70	30	100
3. **History of Animation**	03	--	70	30	100
PRACTICAL					
1. SKETCHING	06	¼ Imperial	70	30	100
2. PRINCIPLES OF ANIMATION	06	¼ Imperial	70	30	100
3. PRE- PRODUCTION	06	¼ Imperial	70	30	100
4. INTRODUCTION TO DIGITAL TOOLS	06	8"X10"	70	30	100
TOTAL					**700**

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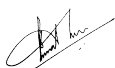**DDU Gorakhpur University,**
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B.DESIGN I YEAR

Paper – I (Theory) – FUNDAMENTAL OF ART

• Line: Definition of Line, Lines And Visual Illusion, Line And Impression, Different Types of Lines And Drawings, Development And Possibilities of Line Drawings, Knowing The Tools And Materials, Drawing – Its Evolution And Possibilities, Line-Visual Kinetics (Flow And Weight), Energy And Lines, Other Values of Line Etc.

• Form: Definition of form, Classification, Impression, Visual And Formal Weight And Colours, Forms And Proportion, Form And content, Form And Space Etc.

• Colour: Definition, Knowledge of Colours, Colour Wheel, Characteristics of Colour (Guna And Doshas), Classification of Colour, Colour And Feeling, Complementary And Opposite Colours, Cause of Change, Colour Schemes, Experiments In Colours Etc.

• Tone: Definition, Classification, Impression, Tone-Its Importance And Application, Emotional Aspects of Tone, Relation of Tone With Space Etc.

• Texture: Meaning & Definition, Classification, Texture And Space, Texture And Principles of composition, Texture Creating Tools And Ways of Creating Texture, Texture Exploration, Texture And Painting, Texture And Sculpture Etc.

• Space: Definition, Space Division, Theories/Principles Relating Space, Division, Role Of Space (Negative/Passive, Passive/Active, Neutral/Assisting And Their Importance), Organization Of Form And Its Relation To Space Etc.

• What is composition (general meaning and definition)

• Unity: Definition, object, unity and vision, unity and visitor, unity and relativity, unity creation in painting, unity and opposite (discord)

• Harmony: Definition, line-harmony, form-harmony, texture-harmony, conceptual harmony, colour harmony, process of harmony creation etc.

• Balance: definition, balance and visual weight (line, form, colour and tone), principles of balances etc.

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DDU Gorakhpur University, Gorakhpur

Dr. Sonali jain
Principal
Rahini College of Art & Design, Mhow, Indore

• Dominance: Definition and object, fundamentals, dominance and background, ways to create dominance point of interest in a painting space.

• Rhythm: Definition, different types, ways of creating rhythm, feeling of rhythm.

• Proportion – Definition, Proportion and space division, form and proportion, colour and proportion, human forms and proportion etc.

• Perspective – Definition, different types of perspective, terms relating to perspective, geometrical forms and perspective, imaginative perspective.

• Medium and methods – All about painting medium and methods relating to creation

• Drawing and rendering – Definition, problem relating two dimensional drawing and rendering, and three dimensional effects, do's and don'ts in it.
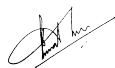
Suggested Reading

Art Fundamentals: Color, Light, Composition, Anatomy, Perspective, and Depth by 3DTotal Team (Author), Gilles Beloeil, Andrei Riabovitchev, Roberto F. Castro

PAPER – II (THEORY) – PRINCIPLES OF ANIMATION

Twelve Principles of Animation (Timing, Ease In and Out (or Slow In and Out), Arcs, Anticipation, Exaggeration, Squash and Stretch, Secondary Action, Follow Through and Overlapping Action, Straight Ahead Action and Pose-To-Pose Action, Staging, Appeal, Personality) .

Arcs of motion, hook-up, & in-between, wave principal, S & C curve, follow through, & overlap Action. Proportion, Balance, Weight and Silhouette, what is Arc Movement? Its uses. Its importance in animation. Basic principles of animation in relation with walk cycle- Timing, staging, arc of motion , mass and weight, center of mass, path of action, squash and stretch. Different type's animation- Rough in between, key frames, (pose to pose) and straight ahead animation. Principles of Anthomorphic walking character.

Dr. S. K. Mathew **H.O.D Applied Arts &** **Animation** **RMT University, Gwl**	**Dr. Gauri Shankar Chauhan** **Assistant Professor Fine Arts &** **Music Department** **DDU Gorakhpur University,** **Gorakhpur**	**Dr. Sonali jain** **Principal** **Rahini College of Art &** **Design, Mhow, Indore**

Suggested Reading

    1. Animation Survival Kit by Richard Williams.

    2. Cartoon Animation by Preston Blair

    3. Timing for Animation by Harold Whitaker.
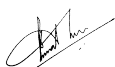
PAPER – III (THEORY) – HISTORY OF ANIMATION

• THE FIRST FOUR DECADES (1888-1929)

1. ORIGINS - Pre-Cinema Visual Entertainment- magic lantern, comics, flipbooks, the thaumatrope, the phenakistoscope, the zoetrope, Emile Reynaud and his Praxinoscope.

2. ANIMATION IN USA – Winsor McCay, Birth of the industry, Instruments & language

3. EUROPEAN INDIVISULAISTS – Animation in the Weimar Republic, France's Contributions, Animation in other European countries.

4. Quirino Cristiani – The world's first animated feature film, USA- Breaking the sound barrier, Walt Disney – The World's Most Successful Animation Studio.

• ANIMATION IN 1930's

1. Europe – Great Britain, France, Italy, Germany

2. USA – Lantz, from the Rabbit to the Woodpecker, Ub lwerks, Mintz, Krazy and Columbia, Van Beuren, The Terrytoons and Mighty Mouse, The Fleischers: Betty Boop, Popeye and two feature films, Warner Brothers: from Harman and Ising through Tex Avery to a republic of equals, Metro-Goldwyn-Mayer: Hanna & Barbera and Tex Avery, Tashlin the Wanderer, The American avant-garde

3. Talent in Japan

4. The Masters of Animation – George Pal, alexander Alexeieff, Norman McLaren, Oskar Fischinger

• ANIMATION FROM 1940-1970

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H.O.D Applied Arts &
Animation
RMT University, Gwl

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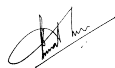**DDU Gorakhpur University,**
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1. USA - The Industry, UPA, Chuck Jones and Warner Bros., The resurgence of Terrytoons, Walter Lantz's Oasis, MGM and Tex Avery's Golden years, From Fleischer to Famous, Bunin's puppets, Animation in the West Coast: Experimental film movement, Jordan Belson and Mandalic Cinema, Harry Smith, heaven and earth magician, The Enigma of Hy Hirsch

2. CANADIAN ANIMATION – Snow White & The Great White North, Animation & the War Effort, Propaganda Message, Hewers & Drawers (Pre 1970 only), A Hard Cell: Evolution of the Commercial (Pre 1970 only), Geeks From the Prairies (Pre 1970 only), Animators of the west coast (Pre 1970 only), Women Animators in Canada (Pre 1970 only), The Silent Minority : Animation's Auteurs.

3. ANIMATION IN ASIA – China & Japan (Kon Ichikawa)

4. ANIMATION IN LATIN AMERICA – Argentina & Brazil

A NEW WAVE OF ANIMATION (1970 – 1980)

1. USA – Fragmentation, On the big Screen, On the small screen, Independent artists, John and Faith Hubley, Jules Engel, Robert Breer, John Whitney, James Whitney, Visionaries and avant-garde artists, Jane Aaron, Innovators of tradition: the independent par excellence, Will Vinton

2. CANADA –Hockey & Other Canadian Themes, The French Revolution, Hewers & Drawers (Post 1970 only), A Hard Cell: Evolution of the Commercial (Post1970 only), Geeks From the Prairies (Post 1970 only), Animators of the west coast (Post 1970 only), Women Animators in Canada (Post 1970 only), Richard Williams – The Prophet

3. WESTERN EUROPE – Great Britain: the good years, George Dunning, Richard Williams, Bob Godfrey

4. NEW REALITIES IN ASIA – China, India, Singapore, Japans Expansion, Osamu Tezuka, Art Productions, Yoji Kuri

5. The Globe Trotters of Animation – Jan Lenica, Peter Foldes, Jimmy Teru Murakami

• THE ELECTRONIC AGE

• COMPUTERS & ANIMATION

Dr. S. K. Mathew
H.O.D Applied Arts &
Animation
RMT University, Gwl

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Assistant Professor Fine Arts &
Music Department
DDU Gorakhpur University,
Gorakhpur

Dr. Sonali jain
Principal
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• Twelve Principles of Animation (Timing, Ease In and Out (or Slow In and Out), Arcs, Anticipation, Exaggeration, Squash and Stretch, Secondary Action, Follow Through and Overlapping Action, Straight Ahead Action and Pose-To-Pose Action, Staging, Appeal, Personality)

• Arcs of motion, hook-up and in-between, wave principal, S and C curve, follow through and overlap Action.

• Proportion, Balance, Weight, and Silhouette, What is Arc of movement? Its uses. Its importance in animation.

• Basic Principals of Animation in relation with walk cycle - Timing, staging, arc of motion, mass and weight, center of mass, path of action, squash and stretch

• Different types animation - Rough in-between, key frames, (pose to pose) and straight-ahead animation.

• Principles of anthomorphic walking character.
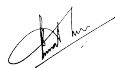
Suggested Reading

1. Bendazzi: Cartoons: One Hundred Years of Cinema Animation by G Bendazzi
2. Cartoon Capers: The History of Canadian Animators by Karen Mazukewich

PRACTICAL 1 – SKETCHING

COURSE OUTLINE

Study of various objects in pencil & color , Study of drapery, pots, jugs, glass, random objects. Animating Still life . Draw a still life of random objects. Draw another still life of the same objects but altering the still life showing what would happen if the objects come to life or if an external force acts upon them like wind, water, etc.

Mannequin with Proportions – Male & Female, Front, Profile & Back View, Human Gestures, 2d to 3d Visualization Exercises, Life Drawing – with model & scenes from daily life.

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RMT University, Gwl

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DDU Gorakhpur University,
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Dr. Sonali jain
Principal
Rahini College of Art &
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Fundamentals of perspective, One point, Two Point & Three Point Perspective, Eye Level & Vanishing Point, Make free hand sketches of room interiors, etc.

Color Study – Basic Terms & Scales, Complementary Colors, Warm Colors & Cool Colors. Creative Compositions with natural & manmade forms. Landscapes in Monochrome (greyscale, warm colors & cool colors) & Multichrome.

PRACTICAL SUBMISSION

1. Still Life – 5 (2 in pencil shading & 3 in color)

2. Nature Study – 5 (2 in pencil shading & 3 in color)

3. Animated Still Life - 1 (pencil shading only)

4. Mannequin for animation - 2 (1 Male & 1 Female)

5. Front, Front ¾, Profile, Back ¾ & Back View – 2 (1 Male & 1 Female)

6. Human Gestures - 30

7. Life Drawing - 30

8. One Point – 2

9. Two Point – 2

10. Three Point – 2

11. Vanishing Point - 2

12. Composition – 4

13. Landscape – 5 (greyscale, warm colors, cool colors, monochrome, multichrome) + 1 (All Colors)
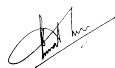
Suggested Reading

1. Light, Shade and Shadow (Dover Art Instruction) by E. L. Koller

2. How to Draw What You See (Practical Art Books) by Rudy De Reyna

PRACTICAL II - PRINCIPLES OF ANIMATION

COURSE OUTLINE (To be done on light box)

Twelve Principles of Animation (Timing, Ease In and Out (or Slow In and Out), Arcs, Anticipation, Exaggeration, Squash and Stretch, Secondary Action, Follow Through and

Dr. S. K. Mathew
H.O.D Applied Arts & Animation
RMT University, Gwl

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Dr. Sonali jain
Principal
Rahini College of Art & Design, Mhow, Indore

Overlapping Action, Straight Ahead Action and Pose-To-Pose Action, Staging, Appeal, Personality). Timing for classical animation, Introduction to Exposure Sheet, Introduction to ladder, Arcs of motion, hook-up & in-between, wave principal, S & C curve, follow through & overlap Action. Posing and Gesture, blocking performance through thumbnails. Different types animation - Rough in-between, key frames, (pose to pose) & straight-ahead animation. Ball & Tail : Rough animation with sense of timing and pushing the emotion in the character design. Principles of the anthomorphic walking character. Basic Principals of Animation reviewed in relation with walk cycle - Timing, staging, arc of motion, mass and weight, center of mass, path of action, squash and stretch .
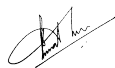
PRACTICAL SUBMISSION
To be submitted on A4 Size blank Paper binded in a book
- Twelve Principles of Animation (Timing, Ease In and Out (or Slow In and Out), Arcs, Anticipation, Exaggeration, Squash and Stretch, Secondary Action, Follow Through and Overlapping Action, Straight Ahead Action and Pose-To-Pose Action, Staging, Appeal, Personality)
- Rolling Coin Animation
- Bouncing BALL – Parallel, Perspective, Iron Ball, Rubber Ball & Plastic Ball
- Wave Principles – Flag Animation, Follow Through with path of action
- Pendulum with follow through , Canon Ball Animation, Overshoot Animation
- Drag Animation, Water Drop Animation
- Weight Lift & Toss Animation (Bean Bag & Real Character)
- Walk Cycle – Thin Person (Male & Female), Heavy Person (Male & Female)

Suggested Reading
1. The Animators Survival Kit by Richard E. Williams
2. Cartoon Animation (Collector's Series) by Preston Blair

Dr. S. K. Mathew
H.O.D Applied Arts &
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Dr. Gauri Shankar Chauhan
Assistant Professor Fine Arts &
Music Department
DDU Gorakhpur University,
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Dr. Sonali jain
Principal
Rahini College of Art &
Design, Mhow, Indore

PRACTICAL 3 – PREPRODUCTION I
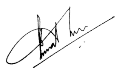## COURSE OUTLINE
❖ CHARACTER DESIGN

Introduction to Character design & Character rotation, Basic shapes and structure lines used in character design, Proportion, Balance, Weight and Silhouette, Construction of character through the structure of forms that build a character proportions, Character Turn Around, Character construction of the eye structure within a socket, eye direction & eye brows with expression.Gesture drawing & life sketching ,Charcater Size Relation for animation.Character Cleanup , Overview - Bones for 2D Animation – Torso, Hands. Legs, Head, Overview - Muscles & Joints for 2D Animation - Torso, Hands. Legs

❖ BG & LAYOUT

Gestural Drawing - Economy of Line. Filling Up The Frame- Effective Use of Visual Layers. Introduction to Animation Layout. Composition - Principles of Composition, Formal Composition, Technical Aspects of Composition, Framing the Shot, Principles of Staging, Flat Image and Space behind it. Perspective - Types of Perspective, Linear Perspective, Surfaces in Perspective, Perspective and Grids, Freehand, Observational Perspective.

Camera - Position /Angles, From close up to wide shot, Camera Moves: Track in and Track out, Up-shots and Down-shots, Field Guides, Field Charts and Field Positions, "Horizontal, Vert. Pan" (repeat an), Swish Pan. Image + Time, Continuity, (Hook-ups), Storyboard: Exposition, Rising action, Climax (turning point), Falling action, Resolution .Style Explorations, Layout Analysis In Visual Storytelling: An Introduction, Types of Layout: Traditional Layout, Digital layout, Level separation (Foreground, middle ground, background), Layout process, Production Process from Storyboard through Workbook, Rough Layout and Clean Layout to Ready Layout, Layout Clean-up, Adopting given style. Principles from traditional experience into contemporary (modern) digital

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Rahini College of Art &
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application. Lighting, Mood Tonal Rendering, Mood development, Strong expression of Story described with stage lighting, Emotions/Atmosphere.
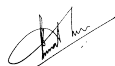
PRACTICAL SUBMISSION
To be submitted on A3, A4 Size sheets
1. Different Mannequin for animation – human & cartoon

2. Design own character with cleanup – Human & Animal

3. Turn around character developed both human & animal

4. Character balance, weight & proportion, Size Relation between characters developed.

5. Character Posing & Gestures Drawing, Character Expressions

6. The students have to develop new layouts adapting the style of these movies – Emperor's New Groove, The Hunchback of Notre Dam, Mulan, Samurai Jack, Leo & Stich

7. Texture & Pattern (color & pencil) – Study texture & patterns of the styles developed in the adopting given style exercise.– 1 sheet on texture (Minimum 6 textures) & 1 sheet on pattern.

8. Camera Angles – Use all camera angles in any one of the styles developed.

9. Lighting & Mood development (In Color) – Using the same area developed in style adaptation develop sheets depicting different moods – Suspense, Happy, Sad, Horror (1 Each)

Suggested Reading
1. Perspective Drawing Handbook by Joseph D Amelio

2. Setting the Scene: The Art & Evolution of Animation Layout by Fraser MacLean

3. Creating Characters with Personality by Tom Bancroft

4. Character Mentor by Tom Bancroft

PRACTICAL 4 – INTRODUCTION TO DIGITAL TOOLS
COURSE OUTLINE

Dr. S. K. Mathew
H.O.D Applied Arts &
Animation
RMT University, Gwl

Dr. Gauri Shankar Chauhan
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DDU Gorakhpur University,
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• Introduction to hardware and software - Digital asset management and directory structure, Pros and Cons of Digital Animation, Digital vs Analogue, Screen resolution: NTSC, Wide-screen, PAL

• ADOBE PHOTOSHOP - Introduction to Photoshop, Using Layers, Using the scanner, Raster vs Vector graphics, RGB vs CMYK, Output formats and file compression, Additional tools and work-flows, Using Alpha Channels and Layer Masks, Pixel, Resolution, Render
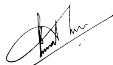
PRACTICAL SUBMISSION
Output on computer (Photoshop)

1. Photoshop - Digital Painting: Own character that was developed from Practical 3 to be used

2. Character Concept Art (1) ,3. BG Concept (2) , 4. Layout Concept (1)

Suggested Reading

1. Adobe Photoshop CS6 Bible by Lina Danae Dayley

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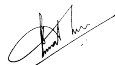**H.O.D Applied Arts &**
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Principal
Rahini College of Art &
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B. DESIGN IInd Year (Animation) – SCHEME

Paper	Time (In Hours)	Size	Ext. Marks	Midterm/CCE	Total
THEORY (SUBJECT)					
1. Cinematography	03	--	70	30	100
2. Art Direction	03	--	70	30	100
3. Storytelling	03	--	70	30	100
PRACTICAL					
1.Advance Principles of Animation	2 Days	1/4 Imperial	70	30	100
2.Storytelling	6 Hrs.	A4	70	30	100
3.Pre-Production II	2 Days	A4,1/4 Imperial	70	30	100
4.2D Digital Animation	3 Hrs.		70	30	100
TOTAL					700

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Paper -I (Theory) – Cinematography

• The tools of Cinematography – The frame, the lens, light and colour, texture, movement, establishing, point of view

• Shooting methods – What is cinematics, the frame, cinema as a language, master seen method, coverage, overlapping or triple take method, free form method

• Cinematic Continuity – Shooting for editing, Types of continuity, The prime directive, screen direction, issues in continuity, types of cuts – Content cut, action cut, POV cut, Match cut, conceptual cut, zero cut

• Camera Movement – Types of moves, Moving shots, camera mounting, the crab dolly, cranes, car shots, aerial shots, other types of camera mounts

• Film formats – Aspect Ratios, Wide Screen, 3-Perf, 2-Perf Techniscope, 16mm

Suggested Reading

1. Cinematography: Theory and Practice: Image Making for Cinematographers and Directors by Blain Brown

2. The Five C's of Cinematography: Motion Picture Filming Techniques by Mascelli, Joseph V.

PAPER –II (THEORY) –ART DIRECTION

• Short films and Animation Aesthetics

• Animation styles and art direction (shorts vs series vs feature productions)

• Producing style guides (series vs feature production)

• Production Design (shorts vs series vs feature productions)

• Art direction and storyboard demands (series vs feature vs independent productions)

• Visual Development & Research

• Inspiration, Composition, Staging & formats, Rhythm & Style Variety, Value & Color, Color scripts

• Aesthetics of full & limited animation

• Digital Animation – Stages of industry development, aesthetic issues, aesthetic challenges

• Animation Audience – Predicting Profitability, Market Research

• Addressing Cultural Difference, Representation of Femininity in animation

• Considering form in abstract animation

Suggested Reading

1. Dream Worlds: Production Design for Animation by Hans Bacher and Don Hahn

2. Art in Motion, Revised Edition: Animation Aesthetics by Maureen Furniss

PAPER –III (THEORY) –STORYTELLING

Goal – Why do we watch movies? What is Dramatization through questions? What is entertainment? What is reverse engineering apporoach , story delaying And intuition?

Basic- Histroy and function of stroyboards, various types of storyboards, production process, the beat board story reels, refinement, pitching how to tell story through pictures, story beats, statignin the action.

Story telling- choosing an ides, creating compelling characters, creating empathy, drama and conflict, casting charcters villains, developing an idea, ending themes, animation comedy and gag writing.

Direction- how to get attention, selective attention, keeping attention, tricks of attention power of suggestion, continuity and causality, multiple types of causality, eyeline matches, timeline continuity, film editing, the film as a ime machine, why cuts work?

Dramatic Irony- Who gets to know what, when, where how and why, seceret, suspence places for dramatic irony.

Story structures- Story Functions, the Hero's Journey, The three levels of story analysis, Paradigms of changing the impossible to the possible, ending, Beginning and turning Points, Types of scenes, what happens if you move the structures around?
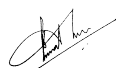
Suggested Reading

1. Directing the Story: Professional Storytelling and Storyboarding Techniques for Live Action and Animation by Francis Glebas.

2. Animated Storytelling : Simple Steps for creating animation and motion graphics by Liz Blazer

3. Pixer storytelling ; Rules for Effective storytelling based on pixar's greatest films kindle edition by Dean Movshovitz.

4. Animation writing and development : from script development to pitch by jean ann wright.

PRACTICAL 1 – ADVANCE PRINCIPLES OF ANIMATION
COURSE OUTLINE

• Extension and Application of Animation concepts.

• Extension and Application of Animation concepts through a debate of current animation topic. Demo - how to shoot a repeat cycle animation, Character model sheets for possible head turn character. In class critique of "Walk Combo". In class demo of the head turn and breaking characters into shapes. "Head

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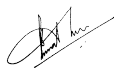<tr><td>Dr. S. K. Mathew
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Animation
RMT University, Gwl</td><td>Dr. Gauri Shankar Chauhan
Assistant Professor Fine Arts &
Music Department
DDU Gorakhpur University,
Gorakhpur</td><td>Dr. Sonali jain
Principal
Rahini College of Art &
Design, Mhow, Indore</td></tr>
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Turn and Lip Sync" with a visual rubric of what is expected from the students by showing examples. Discuss Lip Sync and mouth shapes, Analyzing the effectiveness of solid lip sync principals animation by showing clips from animated films.

• Rough in-betweening animation, balance key frames (pose to pose) and straight ahead animation. Demo of how to approach the in-between and following the arcs and spacing of a good inbetween. Break down the animal walk to a skeleton structure.

• Assign the object for the Flour Sack assignment (Animate a flour sack with gestures, poses, etc).

• Animation Performance techniques through gestures and body language with examples from films clips of animation and character design projects.

• Review on animation principals that will combine with the flour sack assignment: squash and stretch, follow through, S & C curve, anticipation and performance.

• Hierarchy of Drawings, Review of anticipation, Visual indications of weight, Body mechanics of lifting

• Body mechanics of throwing. Importance of balance.

• Mechanics of walks and run , Emotional components of walks and Runs.

• Staging two character scenes, Shift and Trace inbetween system

• Facial expressions Show relationship between eyes, cheeks and mouth in creating strong expressions, Facial acting

• Draw face and body types, stressing distinction in the shape, size and relative placement of the features

• Construction of character through the structure of forms that build a character proportions in a series of thumbnails. In class acting as an anthomorphic character, In class demo, In class drawing exercise. Performance, Posing and Gesture, blocking performance through thumbnails. Introduction to Character Timeline. Explanation of all required components of the exposure sheet and scene package. Components of the scene package, delayed action, anticipation in Performance recovery and balance.

• Critique the anthropomorphic character designs, Design a character as an inanimate object

• Performance & the discovery of the character and his /her responses to objects balance & gravity

• Arc of movement and follow through in relation to poses and how they relate to in-betweening.

• Overview of structure with rough poses of character with in personality.

Dr. S. K. Mathew
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Design, Mhow, Indore

PRACTICAL SUBMISSION
Output Video & Binded Pages of every assignment to be submitted

1. Morphing Assignment – Text Animation, Figure & Object Mixing Animation

2. Wave Principle Animation – Bird Flying (Small wing & Long Wing), Long Flexible Dragon Type Character Animation, Long Hair & Coat Character Animation, Rat Animation

3. Lip Sync - Two Characters Animation (Mime & with Dialogues)

4. Pose to Pose Animation (Create passes in various emotions)- Drunken, Comedy, Boldness, Angry, Happy, Sad, Bossy,

5. Straight ahead animation – Throwing, Weight Lifting, Pushing, Breaking, Pulling, Hitting,

6. Study shot from any animation film & create it
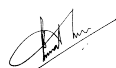
7. Key Cleanup & Inbetweening

Suggested Reading

1. Animation Survival Kit by Richard Williams

2. Carton Animation by Preston Blair

3. Timing for Animation by Harold Whitaker

PRACTICAL 2 – STORYTELLING
COURSE OUTLINE

• Analysis In Visual Storytelling : An Introduction

• Introduction to Visual Concepts - Expectations and Procedures, Overview of the Production, The Role of the Storyboard Artist in Animation, The Role of the Storyboard Artist in other Venues

• Introduction to Fundamental Elements of Story - The Storyboarding Process, Interpretation of Story through Film Analysis

• Framing Up The Shot: What Does The Camera See?

• Introduction to Storyboards - Film making Principles and Storytelling Practices

• Storyboard and the Relation to Live Action Camera - Staging, Posing, Gesturing, Storyboard Design (Rule of Thirds)

• Illusion of life vs Moving Illustration.

• Seven Essentials Acting Principles

Dr. S. K. Mathew	**Dr. Gauri Shankar Chauhan**	**Dr. Sonali jain**
H.O.D Applied Arts &	**Assistant Professor Fine Arts &**	**Principal**
Animation	**Music Department**	**Rahini College of Art &**
RMT University, Gwl	**DDU Gorakhpur University,**	**Design, Mhow, Indore**
	Gorakhpur	

PRACTICAL SUBMISSION

1. Write a story with script.

2. Individual storyboarding of the same story

1. Create a sample storyboard on the following – Movie, TV – Series, Advertisement

 2. Rough Panels on Display Board

3. Final Storyboard with Camera Notes

4. Rough Animatics according to storyboard
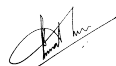
Suggested Reading

1. Film Directing Shot by Shot: Visualizing from Concept to Screen (Michael Wiese Productions) □

2. Prepare to Board! Creating Story and Characters for Animated Features and Shorts: 2nd Edition by Nancy Beiman

3. How to write for animation by Jeffrey Scott

PRACTICAL 3 – PREPRODUCTION II
COURSE OUTLINE
❖ **ADVANCE BG & LAYOUT**

 Extreme shots, design for contrasting emotions, Master scenes and reuse scenes,

Advanced Cinematic Visual Language,

Advanced mechanics of Layout (Leveling),

Advanced multi-plane layout,

 Advanced Cinematics,

Layout package and labeling.

Short films and Animation Aesthetics. P

ainting layouts,

Thumbnail Drawing Exercise,

Tonal Structure for Animation,

 Tonal Thumbnail for Mood and Lighting,

Dr. S. K. Mathew
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Perspective Review.

 Elements of Design,

Colour Exploration,

 Atmospheric Development & Colour Balance.

Taking Story into Layout. Painting Final Exterior Colour Key,

Completion of Exterior Study,

The Pan and Other Set-ups. Ruff Layout, Grids,

Thumbnail Composition,

Contrast Structure and Focal Point,

 Drawing Light and shadow,

 Background Painting,

The Digital Environment - Digital Tools to Create Layout.

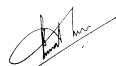 Colour Development for Digital Background Painting.

 Style Types, Style Development, Story Board Colour Development, Linking Painting to Layout,

Study of Film Continuity,

Study of Layout techniques.

Introduction to Photoshop. Exploration of Photoshop painting tools (brush creation, texture maps,

transforming, etc.)

• Principles of reuse. Sequential Rough Layout

• Perspective Drawing for layout

• Scene Planning - Camera moves and Pans

• Interior study. Interior Colour

• Perspective Drawing for layout - Projection/ Inclined Planes. Compositing (Resize and Repo, the

Compositor's job, software)

• Analysis of story/plot development through layout

• Storyboard art direction.

• Integration of story and Layout

• Development for character colour

• Advanced Cinematography - Staging, Blocking and Composition

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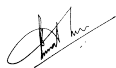**Rahini College of Art &**
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• Style analysis (effective balance of character with BG style). Scene Planning

• Tonal Rendering and Clean up Techniques. Advanced Leveling.

• Ratio speeds. Multiplane techniques. Analysis of examples of Live action and Animation for all aspects of filmmaking

❖ ADVANCE CHARACTER DESIGN

• ☐Dynamic gesture: Directional Forces How and Why of Application throughout the Figure, Continuous gesture, multiple poses and memory studies.

• Superheroes and Villains: Design, Character Construction, Deconstruction, Continuity of Distortion. Double model. Facial caricature. Media Studies: marker and inks.

PRACTICAL SUBMISSION

1. Make two Key Layouts with shading on A2 size paper.

2. Breakdown of Key Layout according to storyboard (A4)

3. Rendering of Each Breakdown

4. Make two color keys of two key layouts manually.

5. Make two Key Layouts with shading on Photoshop.

6. Breakdown of Key Layout according to storyboard on Photoshop

7. Rendering of Each Breakdown on Photoshop

8. Make two color keys of two key layouts on Photoshop

9. Background submission with four techniques of given layout

10. 100 Life Drawings (Drapery & Shading)

11. Hero Character Design – 2 (A4 Size)

12. Villain Character Design – 2 (A4 Size)

13. Female Character Design - 2 (A4 Size)

14. Anthropomorphic Character Design - 2 (A4 Size)

15. Expressions, Attitude & Posing – 1 Page of each character

16. Color Keys - Digital

Dr. S. K. Mathew
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Gorakhpur

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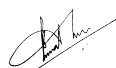Design, Mhow, Indore

Suggested Reading

1. Dream Worlds: Production Design for Animation by Don Hahn

2. Layout & Composition for Animation by Ed Ghertner

3. Setting the Scene: The Art & Evolution of Animation Layout by Fraser MacLean

4. Character Design from the Ground Up: Make Your Sketches Come to Life by Kevin Crossley

Creating Characters with Personality: For Film, TV, Animation, Video Games, and Graphic Novels by Tom Bancroft

PRACTICAL 4 – DIGITAL 2D ANIMATION

COURSE OUTLINE

• Introduction to Adobe Flash

• Intro and Workflow Theory

• Compare differences between Paperless Animation and Traditional Animation - Discuss methods of planning animation to ensure that the student is controlling the performance and not the program.

• Visualize methods to transform a paperless skill from one software package to another

• Introduction to Paperless Animation

• Rough animation methods

• Demonstrate the 'Cleanup process

• Illustrate efficient 'Colouring' methods

• Introduction to Symbol Animation Design and create a character for a cutout character

• Break character down in preparation for rigging

• Construct rig for cutout character

• Pose and Animate cutout character

• Compositing and Editing

• Introduction to Compositing software

• Visualize a scene with existing animation

• Build scene with imported Animation and created layouts from visualization

Dr. S. K. Mathew
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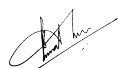Music Department
DDU Gorakhpur University,
Gorakhpur

Dr. Sonali jain
Principal
Rahini College of Art &
Design, Mhow, Indore

• Demonstrate the ability to manipulate a camera through this scene

• Introduction and Workflow Theory

❖ How workflows are used in a digital environment Demonstrate proper file usage and management

❖ Reinforce the importance of a backup policy

• Paperless Drawings and Color Management

❖ Explore the use of different references to achieve the visualized animation . Evaluate drawing tools to finalize the animation

❖ Justify effective color management and use

❖ Assess visual effects and masking to compliment the animation

• Use of Camera and Pegs

❖ Construct multi-layered scene is 3D space Generate camera motion within a 3D scene

• Symbol Based Animation

❖ Create and prepare character for symbol scene

❖ Define character structure to enable posing

❖ Pose character through time then refine animation

• Introduction to Codecs and Video Resolution, Digital Workflow

• Motion Tweens and Shape Tweens & 3D Transformation - Inverse Kinematics

PRACTICAL SUBMISSION

1. 2D Short Film Project - This is a group project, Students must work in groups of 3-5.

❖ Story writing, Make a script

❖ Storyboarding & Animatics of the developed script

❖ Develop the Key Layouts & Color BG

❖ Divide the work & make a short film in 2d in Flash

❖ Insert dialogues & sound effects in the short film.

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❖ Submit the final output.

Suggested Reading

1. Animation from Pencils to Pixels: Classical Techniques for the Digital Animator by Tony White

1. Adobe Flash Professional CS5 Bible by Todd Perkins

2. The Animation Book: A Complete Guide to Animated Filmmaking--From Flip-Books to Sound Cartoons to 3- D Animation by Kit Laybourne

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